

Photo Genesis is Coming
January 7 - 11, 2015

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COVER PHOTO

The cover image, "Musical Mandalas" was created by Bob Coats, one of the program speakers for Photo Genesis 2015. The image is part of a series he designed for Fine Art and Decor. The bass was turned into a selection, repeated, and transformed with drop shadows and combined with a background created using multiple texture photos blended together. Learn more about Photo Genesis 2015 on page 12.

IN THIS ISSUE

- 6** "Texas 10" Fall Photo Workshops
Attend and Get Your 2015 TPPA Dues FREE!
by Steve Kozak
- 9** Creating GAPs
Be a Trend Setter
by Beverly Walden
- 12** Welcome to Photo Genesis 2015
A New Look for Conventions
by Stephanie Ludlow
- 14** Anatomy of a Family Portrait
How This Amazing Image was Created
by Don MacGregor
- 17** Summer Roundup Wrap-Up
Gallery Pages of Winning Images
by Bill Hedrick
- 24** LATTE for Complaining Customers
Some Great Advice from the Starbucks People
by Lawrence Millbarger
- 27** Understanding Depth of Field
What It Is and How to Control It
by Al Audleman
- 29** Monitor-To-Print Matching
You Are Not Alone
by Phil Canter
- 32** The Great Texas Shootout
Winners Announced
by Don Dickson
- 36** Two New TPPA Road Trips
Texas Hill Country & Big Bend
Hosted by Mike Marvins



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DEPARTMENTS

- 5** Out with the Old... In with the New!
A Message from TPPA President, Mark McCall
- 5** Join Texas PPA Today
If You Love Photography
- 38** Texas Off Ramp
Joe White and the East Texas Oil Museum
- 41** News from Around the State
What is Happening Around Texas

CALENDAR OF EVENTS

- September 14-19, 2014** TPPA Road Trip
Yellowstone National Park
- September & October, 2014** Texas 10 Fall Photo Workshops
All Around the State of Texas!
- November 21-23, 2014** TPPA Road Trip
Texas Hill Country
- January 7-11, 2015** Photo Genesis 2015
San Marcos, Texas
- January 11-16, 2015** TPPA Road Trip
Big Bend National Park
- April 26 - May 1, 2015** Texas School
Addison, Texas

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To contact any of your PPA Councilors, you may obtain their phone numbers from the TPPA Membership Directory or visit our website at www.tppa.org

A Message from the President

Mark McCall, President TPPA



Out with the Old... In with the New

Exciting new things are happening with Texas PPA! In an effort to give you more than ever for your membership, the officers and staff of your association are initiating some changes.

First on the list will be the "Texas 10 Fall Workshops." Ten of the finest photographers in the state will be hosting a variety of small workshops throughout the state in September and October. More information is in this issue of the magazine. Check it out.

Next on the list is Photo Genesis 2015 in San Marcos, Texas. For decades, this regional convention has been hosted by TPPA one year and SWPPA the next year. All of that has now changed and this will be an "annual" TPPA event every year. San Marcos is a great central location in Texas and the Embassy Suites Conference Center will blow you away! So, put this on your calendar now. Those dates are January 7-11, 2015.

Another tradition is changing as well. For over 40 years, the TPPA Summer Seminar has been held in Kerrville, Texas. An entire generation of kids have attended this event year after year with their parents and are now bringing their own kids. But times are changing and we are listening to your suggestions and trying to come up with other alternatives. As a result, the TPPA officers have decided that the 2015 event will be held somewhere else. Although it may be the end of an era, it will be the beginning of something that is guaranteed to give you

yet one more reason to be excited about TPPA. When those arrangements are finalized, we will let you in on them. Stay tuned.

Finally, for the last 20 years, Doug Box has been the Executive Director of Texas PPA. At this year's TPPA Summer Roundup, Doug officially announced that he will be retiring at the end of his contract in 2016. His shoes will be hard to fill and the officers will be taking applications for that position soon.

The Texas Professional Photographers Association is working hard to serve our members. However, this association is only as strong as the members who support it by attending TPPA events throughout the year. We now have a convention every year as well as a Summer Seminar. This year we've added those Fall Workshops as well. We have an award-winning magazine and the finest affiliate school in the nation... the Texas School of Professional Photography.

I urge each and every one of you to support your association and to get involved in what it has to offer. In the meantime...

Shoot what is in your heart,

Mark McCall
Texas PPA President

Set Yourself Apart From The Rest
Be A Part Of The Best

Join TPPA

TPPA.org

Membership Categories & Rates

Professional Active \$95 - Open to photographers and employees of photographers who sell photographic services as a business and photographers employed by a firm whose main business is selling photographs. State Law requires that all such individuals hold a Texas Limited Sales Tax permit.

Limited Associate \$85 - Open to individuals seriously interested in photography and are engaged in an occupation other than photography.

Student \$50 - Open to full time students preparing for a career in photography, in a college or approved vocational/technical school.

Service Firm \$90 - Open to manufacturers, suppliers, laboratories and businesses supplying photographers; includes one person's membership.

Staff Associate \$55 - Open to individuals employed by a Professional Active or Service Firm member or the spouse of a Professional Active member. Staff Associate membership may be accepted only if employer is current member.

Out of State \$65 - Note: Only Professional Active members have all membership rights. Spouses of Professional Active members are exempt from dues, unless they elect to become a Professional Active member in order to vote or exhibit prints. Limited Associate, Out of State, Student, Service or Staff Associate members may not vote, hold office or enter photographs in competition, unless a special category has been established for them.

"Texas Ten" Fall Photo Workshops

A Full Day of Fun for just \$95 (Includes Your 2015 TPPA Dues!)

That's right! Register for a workshop for \$95 and get your 2015 TPPA Dues for FREE!

◆ Register Online at www.TPPA.org by September 15, 2014 ◆

CLASS SIZES LIMITED
"First Come"



Judy Dumas

Sept. 27, 2014 (Beginner)
Sept. 28, 2014 (Advanced)
9 am - 5 pm
Waco, Texas

"Problem Solving via Photoshop"

Judy Dumas will host a hands-on Photoshop clinic presenting techniques and solutions for the working professional. It will feature retouching essentials, working through problem areas, learning the vital tools and creative designs to deliver a beautifully finished product. The class is designed for beginners through intermediate photoshop users using CS4-CS6 and Creative Cloud.



Brad Barton

Sept. 28, 2014
11 am - 6 pm
Grand Prairie, Texas

"Big Results, Small Budget"

Do you want to break away from the limits of only photographing in sunlight but don't want to break the bank? Join Brad Barton and learn how to add small, inexpensive flashes to your photography to make your images come alive with more color and depth. When you carry your own light, the possibilities are endless. Bring your camera, flashes if you have them, and an open mind.



Dominique Harmon & Barry Nelson

Sept. 29, 2014
9 am - 4 pm
Lubbock, Texas

"Senior Photography"

Barry and Dominique have focused their business from the very beginning on the lucrative senior market. Having been named one of the top senior photographers in the country by Senior Photographers International, and featured in the April 2014 PPA Magazine, Captivated Images will inform and entertain you by sharing details about the quick rise of their business and how it was the senior market that allowed this to happen.



Randy & Laura Pollard

Sept. 29, 2014
9 am - 4 pm
Victoria, Texas

"Seniors On Location"

Join Randy & Laura Pollard in Victoria as they share their method of photographing seniors on location, using both strobe and natural light. The workshop will be hands-on with model sessions both in the morning and afternoon. Don't have a "mobile studio?" No problem. Have to photograph in the middle of the day in full sun? No problem! Randy and Laura will walk you through it all, boosting your confidence AND your sales!!



Steve Bomar

Oct. 4, 2014
9 am - 5 pm
Fort Worth, Texas

"From Auto to Stick Shift in 1/60 Sec."

Steve Bomar will help you learn how to get more out of your photography as he covers the workings of your camera and why and how to shoot in manual mode with his presentation, "Shift from Auto to Stick Shift in 60th of a Second." He will also cover composition and lighting techniques that will win you the ribbon. If you want to improve what you are doing behind the camera then this workshop is for you.



Fonzie Munoz

Oct. 7, 2014
10 am - 4 pm
Corpus Christi, Texas

"Using Off-Camera Flash"

Join Fonzie Munoz on Tuesday, October 7th, from 10 am to 4 pm as he discusses exactly what off-camera flash is and how to do it. It doesn't matter if you are a Canon or Nikon photographer, off-camera flash is the same. Lets get together and make some beautiful images. We will be using different lighting modifiers in different lighting situations. We will have outdoor lighting session as well as indoor lighting session.



Clay Bostian & Kellie Gann

Sept. 29, 2014
9 am - 4 pm

Nacogdoches, Texas
"Set Yourself Apart"

Join Clay and Kellie of Creative Photography and learn how to create and sell beautiful custom artwork. Dramatic studio and on-location lighting, classical posing, creativity and a professional sales presentation can make all the difference in the success of your business. The day will include hands-on studio sessions with models, sales strategies, and business basics to help you grow as a professional.



Jenny Rhea Eisenhauer

Sept. 29, 2014
10 am - 6 pm
Austin, Texas

"High School Sports Photos"

Jenny Rhea Eisenhauer invites you to see the full picture of how high school sports can create a stir and feed your high school senior and family portrait business! Spend the day with Jenny as she lays out a plan to engage coaches, build your brand, work with vendors and restaurants, and make more \$\$\$!



Tom Thompson

Oct. 12, 2014
9 am - 4 pm
Hurst, Texas

"Getting a Head Start on Your Studio"

Tom shares what you need and what you can do to get your studio going whether you have a large or small space with ideas on lighting, backgrounds, model rooms, etc. He will include some basic studio lighting setups, how to maximize the equipment you have, and how to DIY for equipment you can't afford. He will explain lighting ratios, metering, softboxes, strip lights, flags, and more.



Doug Box & Randy Kerr

Oct. 18, 2014
10 am - 5 pm

Austin, Texas

"The Really, Easy Way to Create Portraits"
-See In Your Mind-

You see an image in your mind, but can't capture it just like you want it. This is a fast track program to show you how to quickly choose the right lens, and f-stop to create the perfect portrait. You will also learn how to use distance and posing to make your subject look their best. Bring your camera. This is a hands-on workshop.



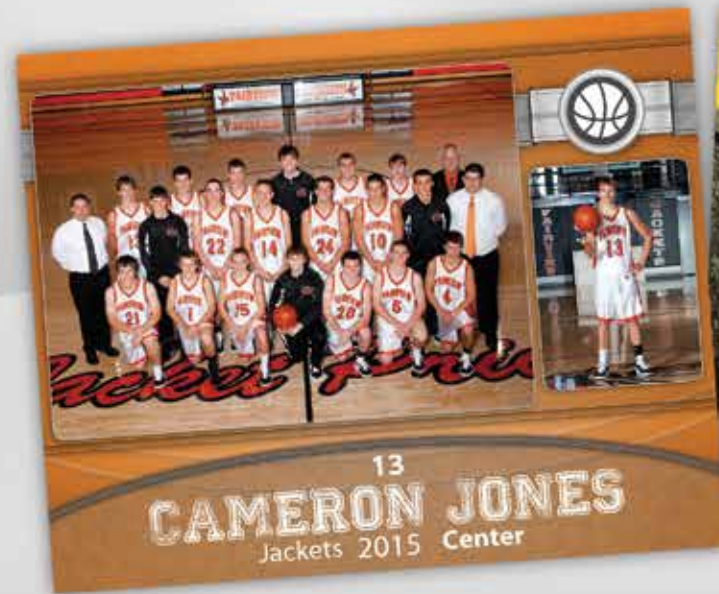
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Memory Mates



Magazine Covers



Dog Tags

Creating GAPS

by
Beverly Walden, M.Photog., Cr.



What makes me different? Why should prospects check me out instead of my competitors? How can I distance my business from a price sensitive audience, yet still have people come to me? How does a boutique business draw in potential clients?

First of all, as we've said before, defining your style and knowing who you are as a photographer helps you break through the clutter of the many aspiring photographers entering the market. Your style must be well defined for quick recognition, must be unique from others, must come from your heart, and must be investment worthy.

We knew long ago that we wanted to photograph people in a way that told their stories while offering products that were the highest quality we could produce. We also realized that we would never be the lowest price in town. Over the years, we have focused on three distinct areas of photography... B/W Relationship Portraits, Color Studies, and Beau Visage Paintings, all done mostly in the studio.

Our goal is to be the trend-setters instead of trend followers. We believe in ourselves and our products which have been honed and time-tested. Therefore, we run FROM the trends, not TOWARDS them, especially since they don't match what is in our hearts as artists. As we observed more and more aspiring photographers shooting in parks around town, we began aggressively marketing our studio work, especially since studio shooters are in short supply these days.



To establish yourself as a trend-setter, begin by asking yourself some questions to clarify who you are and what you do. Once these two main areas are defined in your mind and on paper, get a little more detailed. Ask yourself what you don't do as well as what you do. If you are a boutique business, you can create GAPS in the service, experience, products, and personal touches that you offer. Big box stores can't do what you can do. All they have to trade on is a low price. However, it is very clear that the consumer pays a "price" for that... NO service... NO experience... NO unique and fresh products... NO personal touches. It is a trade off that can be used to your advantage! When the amount of each sale increases, you can do fewer sessions for the same amount of profit. In other words, "Work smarter, not harder."

Many people ask us how to be successful in their business and our answer is always, "Create Gaps!" It has been true for years and still is a foundation on which we rest our business every day. Here is what we do at Walden's Photography to create GAPS.

The Waldens have an entire line of Walden cards with different messages such as Thank You, Thinking of You, Celebrate, etc., so they can quickly write a note when they hear something.



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1. We do the planning sessions in the client's home to enhance their experience with us. It helps us determine the best style for their home and their personalities. The planning session is a wonderful way to customize their portraits so they are exactly right. In addition, we get to know that client on a more personal basis and build a deeper relationship more like a friendship. Understanding their decor and seeing it firsthand helps us create unique portraits for that client and then frame the portraits in a style that goes with the decor of their home.

2. We make sure every time they step foot in our studio, they are made to feel special and like they are the only client we have. Personally labeled bottled water is set out, goodie bags are prepared for the children, personal notes are written when appropriate and we know their names and ages from our Client Information sheet that has been filled out. People LOVE it when you know their name!

3. We create pieces that will stand the test of time and are investment worthy. This means we don't cut corners or deliver inferior work. We constantly message that we are print artists which is a different kind of photographer than those who sell files or sell online. It is not until the print is made that their portrait is fulfilled.

4. We check with each client after their order has been picked up to make sure they are satisfied. Any personal touch you can do makes a big difference. Anyone from a big box store called lately to check on you?



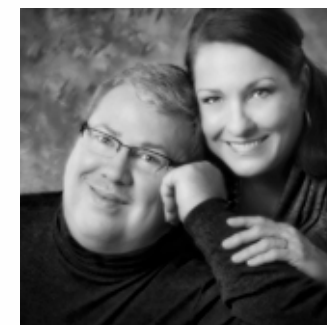
A \$175 installation charge appears on the bill but is always comped. "We simply want them to know the value of what they are getting," says Beverly.

5. We keep up with events in our clients' lives and send cards and small gifts when appropriate. I have an entire line of Walden cards with different messages such as Thank You, Thinking of You, Celebrate and so on so that I can quickly write a note when I hear something. Between Facebook and Studio Cloud, we can keep up with clients' birthdays much better than we used to and we keep our eyes and ears open for other events that we may want to send a note.

6. We keep up with our clients on Facebook and interact as well as comment when appropriate. Whether it's a comment added to their post or simply a LIKE, we want them to see our name on a regular basis. We feel this is a strategy that keeps us top of mind and when they need a portrait, they will think about us first. That's what friends do.

7. We hand-deliver the finished order to their home, even if they live out of town, when necessary. We want to make it very easy to do business with us. We also install the pieces in their home if they ask us but we also have a wonderful guy that we have known for over 15 years who is meticulous in his work and we send him to do the installations, especially when working in multi-million dollar homes. We have a charge of \$175 per installation that appears on their bill but we always comp it. We simply want them to know the value of what they are getting.

What are you doing to separate yourself from others? What are you doing to CREATE GAPS? It is the way of future success!



For more information about the author and Walden's Photography, visit their website at www.waldencoaching.com and keep up with them on Facebook at Walden's Education for Photographers.

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A New Look for Conventions!

Spend time rejuvenating by exploring the roots of your origins in photography. Develop your inner artist by exploring other artists who have the same passion. Feel good about a new you by exploring the large outlet mall that is almost next door. Relax in the large, comfortable rooms of the Embassy Suites. Enjoy a free hot breakfast every day to stoke your creative fires. Experience new products by sharing in hands-on product training. Share your passion with someone else and leave refreshed.



Photo Excursions

Antique Car Museum and Commemorative Air Force Museum at San Marcos Airport. Bring your gear and get ready for a fun and inspiring photo shoot. These on-location venues provide you with a chance to photograph models and try different equipment.

Texas Professional Photographers Association Convention

January 7 to 11, 2015
San Marcos, Texas



Test Drive Product Lab - Have you ever wanted to try something out before you bought it? Come share in hands-on learning with the best product reps in the country. Get answers to your technical questions about a product. Try out products with your personal gear. These vendor-driven sessions will provide a clearer understanding about their products and how they can enhance your photography.



Photo Excursions - Bring your gear and get ready for a fun and inspiring photo shoot. These on-location venues provide you with a chance to photograph models and try different equipment. At each location there will be a short demonstration by a Photo Coach who will be there to help. Come experience these one-of-a-kind locations and get ready for something new and unusual. Transportation will be provided.



Trade Show Training Center - Located in the Trade Show, these 30 minute revolving programs provide demonstrations and information with speakers showcasing products and is sponsored by vendors in the Trade Show.



Walk-Up Workshops - We learn by sharing what we know with others. Do you have something you want to share? Submit an application today to host a Walk-Up Workshop. These informal gatherings in the foyers provide small learning environments to share your knowledge with others. You will be assigned a table and you can share a technique, a concept, or your advice and experience. This is not a sales table... you cannot sell a product.



Inspire Workshops - Be inspired, be motivated, and get recharged. Come hear the photographic artists speak about their lives as photographers. Come do hands-on art projects. These are relaxed programs that change the way you think and feel about photography.



All Convention Series - So you're a photographer and everyone else is, too. Discover how to find your inner artist and your passion as a photographer. These are high-impact speakers who will change your life and your photography.

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Anatomy of a Family Session

Don MacGregor, M.Photog.Cr
MPA,F/PPABC/A

*Family portraits are without doubt the most important session we can do.
Our families are the “anchor” in our lives and in many photography businesses.*

Today, most photographers just go on a family session and take “pictures,” playful and lacking direction. Often it’s just capturing the moment. This style can be a wonderful memory for our clients and does have value in product lines that are usually lower priced. There is however MUCH MUCH MUCH more potential.

A big problem we face is the perception that these documentary images can also be made by our clients, by weekenders with their camera on “P” and a lot of memory cards. Generally, these images lack effective lighting control, compositional strength, retouching and finesse. What is challenging and far more rewarding (financially and artistically) is designing an image and capturing each person at their best and showcasing their lifestyle.

Family sessions that generate serious sales all start with a consultation (talking about emotional symbols, special places and activities being key discussions). The session here defined that we wanted a feeling of the environment in the Austin area... something “Texas”. While scouting, we looked at a private property in Austin (a medieval theme). Great opportunity but did not really speak to me of a Texas family.

I saw an opportunity during the drive back from the first location. Beautiful lines, tremendous depth. At midday the light control was awful. There was an extreme range of contrast from highlight to shadow, far beyond the capabilities

of the camera chip. I explored the location at sunset arriving about a half hour before the sun set over the hills. Huge Huge Huge potential. In my mind I designed (roughly) some compositions of the families and determined I could start shooting the smaller group at 7:15, the large group at 7:30 and that was ok as it is light until about 8:30.

The session planning is a fluid effort. I knew we had a family of 12 and the rough ages and sizes. During the evening scout I tried to envision the arrangement of the people, who were sitting or standing. I tried to envision the lines in the background and how I could mirror the people composition with the background. I literally walked myself through the potential images and sat where I felt people could be. Placing myself in their poses was amazing. I FELT what they might feel and that helped me modify my plan so people would not FEEL posed or uncomfortable.

Surprise, then the variable that we often face. One family member HAD to leave by 7:45. We had to do everything in 25 minutes. No worries, we had done some planning.

As a photographer, you are a director, technician, entertainer, comedian and calming influence. With a “vision” of the main group and the individual families, I was able to quickly bring each family member into play. During the whole session, I am talking and encouraging the people, teasing the kids and



engaging them in the process. That is critical. When you give direction, you have their attention and trust. When you show uncertainty in your abilities and attitude, your clients start to doubt your skills and it becomes harder to regain confidence and respect especially in the sales presentation.

Once we had the original resource captured, I spent time talking to the family and explaining the process of selection and design. I re-explained (at the time of the session) about image size and display potential. I also shared the following.

“Mrs. Jones, I truly appreciate the trust you have given me in creating your family portrait and I am going to ask you to extend that trust a little further. We have made some amazing portraits tonight and I am going to review them all and select what I feel are the very best, I will enhance them to the best of my abilities. These are the portraits you will select from, if you want to see the others, you are welcome to although I suspect that you won’t want to.”

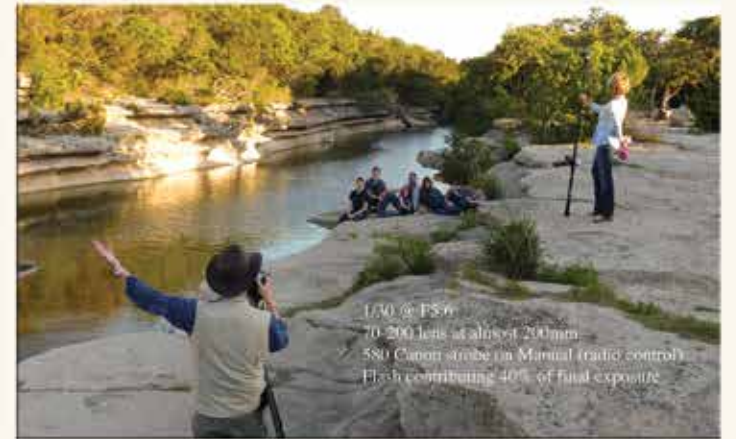
This is a powerful script and the words change here and there depending on the situation but the message is the same. I am asking their trust to showcase the best I can do ... my master images. When you show them an awesome original (retouching done, head swaps done and every little detail done), the client can’t bring up objections. You won’t hear things like “I don’t like myself or Billy is not good in this one”. In the almost ten years I have been doing this, I very rarely have gone to the original image resource with the client. We normally just embrace what I have done and talked positively about display and size. This process absolutely requires respect from your clients and I have to re-enforce that how the clients see you and your efforts before and during the session define that level of respect.

In review, successful family sessions are a process:

1. **Original contact** and express your passion and book consult.
2. **Consultation** and pre-framing the sale and the process as well as the “vision” for the portrait. Sometimes this is done in clients home and that makes life very easy in following steps.
3. **The session** and following that a review of the process and building excitement.
4. **Projection appointment** with prepared master images.
5. **Production.**
6. **Installation** (*I always hang wall decor in clients homes personally*).



Don MacGregor is from Vancouver, B.C., but is a true Texan at heart. A regular instructor for many years at the Texas School of Professional Photography, Don opened his studio in 1974 and specializes in wall portraits and wedding work.





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SUMMER ROUNDUP



The Final "Kerrville" ?

by
 Bill Hedrick

If you missed the 2014 Summer Roundup in Kerrville, you might have missed the final chapter of an event that goes back for generations of Texas PPA members and their families. For the last four decades, photographers have made the "pilgrimage" to this oasis in the Texas Hill Country to take advantage of an opportunity to relax, have fun, fellowship with other photographers, and learn. Even so, this could very well be the "Final Kerrville" and we will be moving to a new location next year.

What began as a "seminar" for professional photographers was soon expanded and promoted as a "family event." But that doesn't mean it was "only for families." It meant that it was an opportunity to "bring the family along" and make it a vacation as well as a learning experience. Those who have attended this event year after year find it almost incomprehensible that anyone would choose not to attend.

So, is it the end of an era? Only time will tell. In the meantime, the officers and staff of Texas PPA are planning on moving this event to another location that is more centralized and with some attractive features that promise to spark some new life into this summer seminar. Stay tuned for more information in the near future!

This year's program speakers included Christi & Melinda Reddehase, Michael Dill, Kimberly Smith, Randy and Laura Pollard, and Helene Glassman. They covered a variety of topics including baby promotion and photography, sports photography, portrait lighting, sexy "Bellezza" photography and much more.

The annual print judging on Sunday brought in more entries than we've seen in several years, including some of the most incredible images you'll ever see at any such event. For the first time, entrants were able to "register their images online" in advance, something that saved a lot of time. In addition, with the use of PC.com, entrants could view their images being scored "online and live." This new system is the brainchild of a gentleman from Florida named Jeff Burton. Go to his website to learn more.

Something else that began a couple of decades ago to give "kids" a chance to be a part of it all is the "Kids & Teens Photo Contest." Some of the images submitted by these kids are a demonstration of their artistry and imagination and Texas PPA wishes to extend our gratitude to Jenny Rhea Eisenhauer and her staff of volunteers who gave of their own free time to make this happen.

(continued on page 22)

Texas PPA Summer Roundup Trophy Gallery 2014



Best Overall Wedding Image by a Master, Best Group at a Wedding, & Kodak Gallery Award
“And Your Little Doggie, Too!”
by JB Sallee



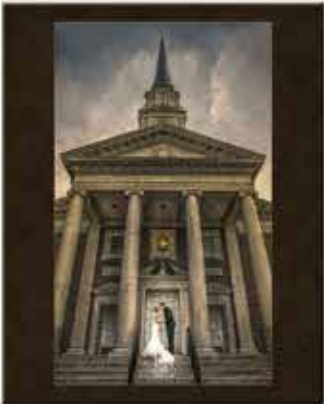
Best Illustrative/Unclassified by a Student
“Bird of Paradise”
by Angela Stipe



Best Illustrative/Industrial by a Master
“Hog Farm”
by Robert Suddarth



Best Portrait of a Child
“Bugsy’s Boy”
by Francie Baltazar



Best Overall Wedding Image by Non-Master
Distinguished Print Ribbon
“Ever After”
by Dominique Harmon



President’s Theme Trophy
“Dust Devils”
by Thomas Sergent



Best Master Artist by a Master
“Fight or Flight”
by Tracie Gibson



Best Scenic
“Mackinaw Island, Michigan”
by Victoria Kemp



Best Classic Image & Fuji Masterpiece
“Classic Study in Broadside Lighting”
by Luke Edmonson



Best Illustrative/Unclassified by a Non-Master
“The Siren’s Call”
by Melinda Reddehase



Best Master Artist by a Non-Master
“Iron Horse”
by Barry Nelson



Best Multi-Maker Album by a Non-Master
“Chris and Stephanie”
by Jeffrey Stevenson



Best Commercial/Industrial by a Student
“Pepsi Girl”
by Bethany Wagner



Best Architectural Interior
“Seaside Retreat”
by Laura Pollard



Best Master Artist by a Student
“The Hagraven of Blackwood”
by Stevi Cotton



Best Portrait of a Man
“Polished”
by Luke Edmonson



Best Commercial/Industrial by a Non-Master
“A Walk in the Park”
by John Rogers



Best Restoration
“Repairing a Moment of Anger”
by Catherine Dybala



Best First Time Entry
“Those Eyes”
by Carol Scott



Best Portrait of an Animal
“Bogie & BcCall”
by Tracie Gibson



Best General Album by a Master
“Step Into the Light”
by Steve Kozak



Best of Show, ASP State Elite Award, Best Portrait of a Group
“Home at Last, The Night Watch is Over”
by David Edmonson



Best Bride & Distinguished Print Ribbon
“Last Moment with Renoir”
by David Edmonson



Best Multi-Maker Album by a Master
“Jen and Greg”
by David and Luke Edmonson



Best General Album by a Non-Master
“Three’s Company”
by Bree Adams



Best Portrait of a Woman
“Grand Staircase”
by Luke Edmonson

Texas PPA Summer Roundup Distinguished Ribbon Winners 2014



"Gotcha"
by Mark McCall



"Girl Gone Wild"
by Tracey Gibson



"Symmetry"
by Catherine Dybala



"Fruit of Thy Womb"
by Angela Pencsak



"I Didn't Do It"
by Tracey Gibson



"Brooke & Brandi, Seniors 2014"
by Debbie Riggs



"Beautifully Broken"
by Angela Stipe



"C17"
by Mark McCall



"Cereal Killer"
by Cliff Ranson



"Soul Man"
by Keith Evans



"Sunday Afternoon Romance"
by David Edmonson



"A Girl's Best Friend"
by JB Sallee



"Unveiled"
by JB Sallee



"The Gatherer"
by David Edmonson



"Fine Dining"
by Laura Pollard



"Perseus and Medusa"
by Brad Barton



"Harley Quinn's Pop Guns"
by Chalisa Pennick



"Poseidon"
by Stevi Cotton



"Grand Exit"
by Elizabeth Homan



"Blue Beauty"
by Chris Hanoch



"A Quiet Moment"
by Yosef Yetimgeta



"Bridal Veil Falls"
by Steve Kozak



"It's a Goodyear"
by Angela Pencsak



"The Weathered Way"
by Deanna Duncan



"The Mad Scientist"
by Melinda Reddehase



"Kylemore Castle"
by Cliff Ranson



"Avery's Debut"
by Valerie Steinkoenig



"Lexie"
by Gabriel Alonso



"Are You My Mommie?"
by Francie Baltazar



"I Don't Wanna"
by Cristie Reddehase



"50 Shades of Gray"
by Janel Randall



"You May Now Kiss the Bride"
by Dominique Harmon



"Rack 'Em Up Fellas!"
by Luke Edmonson



"White Hawk"
by Barry Nelson



"Enough"
by Randy Pollard



"I've Got Your Six"
by Mark McCall



"Raising the Bar"
by Leslie Kitten



"The Rehearsal"
by Elizabeth Homan



"Double Play"
by Jose Yau



"Hawkeye"
by Janet Strunk



"Elementary, My Dear"
by Melinda Reddehase



"Mystic River"
by Robin Janson



"The King's Muse"
by Phyllis Kuykendall



"Rock of Ages"
by Dominique Harmon



"Belle Donna"
by Phyllis Kuykendall



"Slippery When Wet"
by Estefana Najera



"Flower Child"
by Phyllis Kuykendall



"Ophelia"
by Stevi Cotton



There are a couple of things that make any event successful. One is “member participation” and the other is the generosity of our vendors. Years ago, a vendor or two would set up their own “display” in front of their hotel room and attendees would drop by to check things out. Today, that has evolved into what we now call “Vendor’s Row” where several vendors have an informal “Trade Show.” These are the people who support and sponsor speakers and functions for these events in order to keep the costs down for you.

But not all of the TPPA Summer Roundup events are confined to the YO Ranch Resort Convention Center. On Monday, everyone carpoled to “The Farm” for more programs, swimming, games, fellowship, and some of the best barbecue you’ve ever put into your mouth! Even the folks who participated in the TPPA Golf Scramble that morning were back in time for the food festivities.

The officers and staff of the Texas Professional Photographers Association work tirelessly to provide our members with events that are both fun and educational. They are listening to you and trying to plan events that will

spark your interest and your participation. This summer event is a chance for everyone to get the most from your TPPA membership.

Finally, another new feature we’ve introduced is the TPPA Gallery Book. All images that won Trophies, all images that were awarded Distinguished Print Ribbons, and all images scoring 80 or above will be published in the 2014 TPPA Gallery Book. To order your own, just go to www.TPPA.org and place your order. The price is \$34 plus shipping.



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LATTE for Complaining Customers

by
Lawrence Millbarg

It goes without saying that there is a lot of competition in the photography profession today. That means that competition is high and good customer service can make or break you. What makes the issue even more critical is the fact that anyone can post a “negative” online review of a business that can have far-reaching consequences. Therefore, we would be wise to analyze some of the more successful businesses and see how they handle customer complaints.

Starbucks was established in 1971 and has expanded and evolved into one of the most successful enterprises in history. They’ve given “a cup o’ joe” a whole new meaning with customers lining up to pay hefty prices and smiling all the way. Obviously, whenever that many people pass through your doors, there are bound to be some complaints. So how do Starbucks employees handle these situations when they arise?

A quick glance at the company policy handbook reveals what Starbucks calls the “Latte” method of handling customer complaints. LATTE is an acronym for “Listen... Acknowledge... Take Action... Thank the Customer... and Explain Why the Problem Occurred.” Starbucks believes that a customer’s experience is the critical measure of success. They also believe that paying attention to the concerns of customers will ultimately gain the attention of both existing and potential clients. It’s a novel approach that is worth exploring.

Listen - When a complaint arises, don’t get defensive. Listen to what the customer has to say and don’t interrupt them. It’s easy to take complaints personally but, in most cases, the customer simply has a problem. One way to demonstrate that you’ve actually listened to the customer is to repeat back to them what you’ve heard. The more information you can get from the customer, the better you can understand the problem from their perspective.

Acknowledge - Don’t make excuses or take a defensive posture. There is room for improvement in every business and acknowledging that the customer has a valid complaint will pave the way to gaining their respect. It is important that the customer realizes that you empathize with the situation and have their best interest at heart. “Yes, Mr. Smith, you are correct. That is not the size image you ordered.”

Take Action - It is essential that the customer realizes that you aren’t simply going to nod your head then brush them off as a nuisance. Do something immediately to prove to them that you are on top of the problem and doing everything you can do to correct it. “Why don’t you keep that print with our compliments and I will have our lab print another one immediately.” Propose one or more solutions to take care of the matter to their satisfaction. If it involves some more expense, chalk it up to the cost of doing business. You’ll be way ahead in the long-run.

Thank the Customer - Make that customer know that you are grateful for bringing the matter to your attention. After all, you don’t want anyone to leave unhappy. “Again, I want to thank you for bringing this to my attention. Your happiness is most important to us.” If you can diffuse the situation before they go out the door, the odds are that they will come back. We’ve all heard it said before that “a happy customer will tell one other person about their experience but an unhappy customer will tell ten people about it.”

Explain Why the Problem Occurred - This is not simply an excuse. It is constructive bonding with your client because it makes them a part of the process for growing your business. Don’t try to blame anyone else. Simply provide a logical explanation of why the problem occurred so the customer realizes that it was not intentional.

There really is no way to avoid customer complaints. Despite our best intentions, these things will happen. How we handle these situations can be a calling card of your professionalism. It is human nature to expect a certain level of service from professionals and, the more professional you are, the more they expect of you. Also keep in mind that it is not necessary for complaints to be handled by the business owner. They should be handled promptly and directly at the first contact, whether that be you or an employee. When complaints are moved up the chain of command, it only adds to the customer’s frustration. The longer it takes, the more intense the situation becomes.

It might do us all some good to review our procedures for handling complaining customers. The problem is that many business owners simply do not anticipate a complaining customer and are unprepared to handle a problem when it arises. Once emotions take over, it is easy for things to escalate and the consequences can be significant and even permanent.

If you have a “studio handbook,” it might be a good idea to make “LATTE” a part of that policy.

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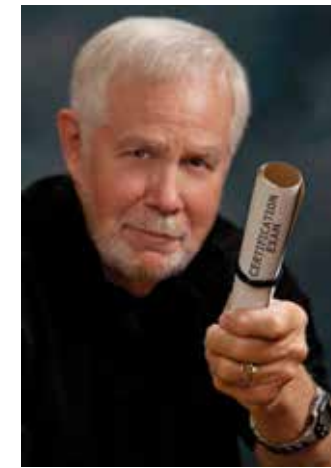


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Understanding Depth of Field

by
Al Audleman, M.Photog.Cr., CPP
API, FDPE, FDAE, FSA, FED, GFD

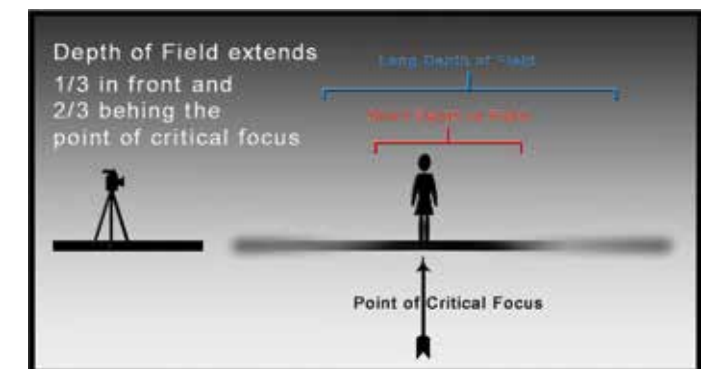
The official definition of Depth of Field is defined as the distance between the nearest and farthest objects that appear acceptably sharp in an image. The key here technically is “acceptably” sharp. Sharpness is critical in any image as the eye is drawn to the sharpest part of the image. Why? Because our eyes continually focus on what we are looking at ... and as our gaze moves about a scene, the objects we are NOT looking at become soft. We tend not notice this since our vision is concentrated on a single subject.

Depth of Field is controlled by three things:

1. Aperture (f-stop);
2. Focal length of the lens, and;
3. Focus distance (distance from the camera to the subject).

Regardless of the amount of depth of field, it extends one third in front and two thirds behind the point of critical focus. Remember that this is the zone of “acceptable sharpness,” not critical sharpness!

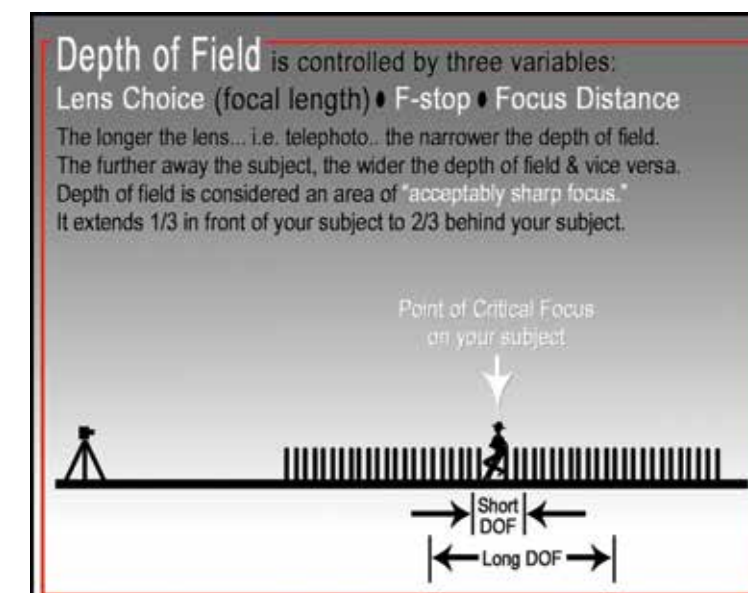
F-Stop/Aperture: The smaller the diameter of the aperture, the longer the depth of field. When the f-stop is set to a lower number, say f/2.8, the diameter of the opening in the lens is larger and the depth of field is less. If you set the f-stop to a high number, say f/16, the diameter of the aperture is much smaller and the resulting depth of field is much greater. This principle applies to any lens even though the resulting depth of field of each lens will vary depending on the focal length of the lens.



Focal Length: The shorter the focal length of the lens, the more apparent the depth of field is. A wide-angle lens at the same f-stop as a longer lens will have a much greater depth of field. Conversely, a longer focal length lens will have a lesser depth of field depending on the lens. For example, when shooting an interior of a room with a very wide-angle lens, an f-stop in the range of f/11 to f/16 will produce a great enough depth of field to make everything in the photo acceptably sharp. This is important in many cases like interior photography where there is no particular subject and the client (like an interior designer) wants to see all the details. Landscape photography is also very dependent on a long depth of field so the viewers can see all objects clearly from very close to infinity.

On the other hand, using a long lens, like a 300mm set at f/2.8, the depth of field will be very short. This is effectively used when practicing a technique called “Selective Focus,” making the subject very sharp but blurring the background significantly. This forces the viewer to look at your subject. Making a good photograph of a single subject, like a portrait, where the surrounding environment is not important will usually be accomplished using this selective focus technique. It eliminates much of the distracting background while forcing the viewer to look at the subject.

Focus Distance: Regardless of the focal length of the lens and the selected aperture, the depth of field increases the closer to infinity you focus the lens.



Al Audleman is an officially recognized PPA Certification Exam Prep Class Instructor and the above article is from his CPP Study Guide “The Road to Certification for Professional Photographers.” This study guide is available as a PDF download. Contact Al at: al@asaphoto.com to obtain a copy.

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Closing In On The Monitor-to-Print Match

by
Phil Canter

Are you afraid to ask the question, "Why don't my prints match my monitor?" Don't be. If you are editing and correcting your own images, then knowing the answer to this question can mean the difference between preserving your vision and wasting your time trying. Although there are several variables that can prevent a monitor-to-print match, having a general understanding of the basics can bring you one step closer to having the control you want over what you see and what your clients get.

From monitor to print, it can be difficult to determine where exactly to start when faced with a monitor-to-print mismatch. More often than not, a mismatch occurs due to insufficient monitor calibration or no calibration at all. It is important to submit test prints to your photo lab in order to assess the current state of your monitor and the lab's printer color management. (Many professional photo labs allow—and in some cases require—the submission of test prints to prompt you to evaluate their print against your monitor.)

Once you have your prints in hand, the ball is in your court. One of the most overlooked variables is the lighting under which you are viewing your print. Different lighting conditions will affect how your print looks, and therefore, your monitor-to-print match. Consistency and the quality of your lighting when comparing print to monitor is critical. High quality lighting has a high CRI (Color Rendering Index) and is more important than the bulb's color temperature. With high quality lighting in place, you will want to ensure that your monitor reflects an excellent screen-white to paper-white match under your lighting.

If you find that your test prints do not match your test images when viewed under high quality lighting, then adjusting your monitor is truly your first step toward a monitor-to-print match. There are two ways by which to adjust your monitor: manual monitor adjustment and calibration by a hardware device. A manual monitor adjustment involves adjusting your monitor settings by hand for brightness, contrast and color until your

monitor appears similar to your test prints. Although manual monitor adjustment is not the most accurate method for adjusting your monitor, it is certainly a cost effective way to ensure some level of monitor-to-print consistency.

While some photographers find manual adjustment sufficient, calibration with a device is necessary if you are seeking an excellent match. Once attached to your monitor, the device will read and evaluate the colors on the screen and make far more sophisticated adjustments than are capable with a manual approach. Although there are several devices on the market, not all calibration

devices were created equal. Spending \$250 on a quality calibration device can save you money in the long run.

Although a properly calibrated monitor will bring you that much closer to achieving a monitor-to-print match, it is important to keep in mind that a good calibration will only bring your monitor up to the best of its potential. Where your monitor lacks, your calibration will lack as well. A monitor with IPS (In-Plane Switching) Technology and a wide viewing angle with specification of 178°H/178°V is ideal for ensuring accurate color reproduction and reduces color and brightness shifting when



While the topic of matching monitor to print can be as simple or as complicated as you make it, a firm grasp of a few key variables is necessary to closing in on a good monitor-to-print match.

viewing your monitor from edge to edge. Does your monitor appear lighter when you stand up versus when you sit down? This is an example of color and brightness shifting, and it can play a big role on how you perceive the images you are adjusting.

When you can check off quality monitor and proper monitor calibration from the list, re-evaluate your original test prints against your newly calibrated monitor and see how your monitor and prints compare. At this point, most photographers will have sufficiently deemed the monitor-to-print case closed. However, for some, soft proofing will take them one step further.

When making adjustments to your images, consider the type of paper it will be printed on. Soft proofing allows you to view on your monitor what your image will look like when printed on a specific paper/media type. By associating a lab-provided ICC profile in your image editing software, you are able to see how your image will respond to the limitations of the printer and print/media type, allowing you to adjust accordingly. Although contrast and color shifts may be subtle, soft proofing will give you more control over your end result.

While the topic of matching monitor to print can be as simple or as complicated as you make it, a firm grasp of a few key variables is necessary to closing in on a good monitor-to-print match. Yet, keep in mind, you are not alone. Your professional photo lab is your partner in color management and should be able to provide you with the knowledge you need to get the best matched print from your adjusted image, giving you confidence that your style not only shines true on your monitor, but also on your final print.

Here are my recommendations:
Lighting: Solux and Ottlite products

Calibration Device: X-rite i1 Display Pro or Spyder4Elite

Monitor: Any display that uses IPS technology. IPS displays have a wide viewing angle, excellent consistency and can be calibrated nicely.

Image Colorspace: sRGB is recommended for its optimal bit depth distribution across skin tones and gamut size similarity to silver halide printing.

For a FREE Monitor Match Kit, visit www.digitalprolab.com/monitormatch.



Phil Canter is the owner of Digital Pro Lab in San Antonio, Texas, a professional photo lab that is home to the Monitor Match Guarantee™.

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What's So Special About Texas School?

by
Don Dickson

Just imagine a thousand photographers, camera in hand, surrounded by props and hot models. Utilizing the knowledge that was acquired during the week, students and instructors participated in our fourth annual Big Texas Shootout at the Texas School of Professional Photography. This Thursday night event is a ton of fun and is sponsored by Arlington Camera and BWC Photo Lab. The competition is open to all students who attend Texas School. Images are submitted to the Lab electronically at the end of the school. Judging of the images was performed at the TPPA Summer Roundup in Kerrville by Master-Craftsman photographers.

The Texas School Shootout was introduced four years ago as the “Main Event” of the school. With all of the photographers, instructors, and models milling around, there was plenty of excitement in the air. Props were staged, models were checked in, and the instructors and students took their place. The event was held inside the hotel facility again this year and every kind of posing situation a photographer might imagine was represented... children, families, siblings, seniors, brides, grooms, couples, and more. But none of this would have been possible had it not been for the good faith and generosity of our sponsors, BWC and Arlington Camera!

Winning First Place was Kimberly Smith of Muskogee, Oklahoma. Second place went to Mandy Lundy of Fort Gibson, Oklahoma, and third place went to Carol Scott of Kodiak, Alaska. Honorable Mentions went to Patrick Smith of Plano, Texas, Craig Lovell of Carmel Valley, California, and Michael Price of Pickerington, Ohio. The first, second, and third place winners received a 2015 scholarship to the Texas School of Professional Photography and each honorable mention received a \$250 lab credit at BWC Lab and a \$100 credit at Arlington Camera.

Don't miss a chance to compete in next year's shootout. Mark it on your calendar now and make plans to attend the 2015 Texas School of Professional Photography, April 26 - May 1, 2015. We'll see ya there!

TPPA Road Trip

Texas Hill Country & Big Bend

November 21-23, 2014 and January 11-16, 2015

Your
Host
Mike Marvins



Tired of the same old thing? It's time to head for Big Bend to set your mind and creativity free with Mike Marvins and Alan Montgomery for their fifth annual photo workshop. Groups are small so you will receive personal attention, guaranteed to make your trip one of a lifetime. As one of the pro's from last year said, "This is the first time in 20 years that I've been able to photograph what I wanted to and learn new ways of seeing things."

Mike and Alan don't teach you to photograph things the way they do. Instead, they help you find your own vision and produce spectacular images. That's why about a third of all their attendees come back year after year and why classes will fill quickly.

Big Bend In January 2015: Mike and Alan will be your guides to some of the most magnificent scenery in the United States. The weather is mild with cobalt blue skies and January is "fall" in Big Bend.

Even if you've been to Big Bend before, chances are that you've still not seen some of the "hidden" places where Mike and Alan will take you on this exciting journey. They know the right times of the day and night to get the best shots in this 850,000 acre wonderland. There is a limit of 18 photographers to attend this workshop.

As an added treat, Photoshop expert Nick Quinn will be on hand to assist attendees with final touches to their images. It's a workshop AND a spectacular adventure! TPPA members receive a 10% discount off the \$950 price for this week-long event and the deadline to register is October 31, 2014.



Small groups and personal attention are what make these workshops so interesting and unique. The walks are short and accessible to all.

from the fall color to macro and portraits to some moving water and river photography. If the night is clear, you might even photograph the night sky.

For decades, TPPA members have traveled to Kerrville in the summertime but not everyone has experienced the Texas Hill Country in the fall of the year with its breathtaking colors. Unlike mid-summer, the fall weather is mild and, with the summer tourists gone, you'll experience another side of that part of Texas that will make you want to come back for more.

TPPA members receive a 10% discount off the \$250 price for this workshop but the deadline to register is October 15, 2014. To see more images and more information on both of these Road Trips, check out the "workshop" tab at www.woodallen.com.



Texas Hill Country In November 2014: Closer to home, Mike and Alan will show you a part of the Texas Hill Country that you've never seen before. The fall jewel of the Texas Hill Country is Lost Maples State Park, less than an hour from Kerrville. The crystal clear Sabinal River winds its way through white limestone cliffs and stands of Bigtooth Maple and Oak. The photographic possibilities are endless. You'll be there for sunrise and the soft morning light.

From there, you'll travel south toward the turquoise Frio River and beyond to some special places they've discovered. A catered meal will be served while everyone shows and discusses images. The next morning will take the group in a new direction photographing everything

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Since its opening in 1980, over a million and a half visitors from all 50 states and 31 foreign countries have visited the East Texas Oil Museum in Kilgore, Texas.

Joe White and the East Texas Oil Museum



The East Texas Oil Museum is not your typical, musty-smelling museum filled with decaying artifacts and fossilized skeletons of creatures no living man has ever really seen. Instead, it's more like an exciting trip in a time machine to another era when poor farmers became overnight millionaires after "black gold" was discovered beneath the East Texas sand.

Since its inception in 1977, the East Texas Oil Museum has been Joe White's "baby." He was a history teacher at Kilgore College at the time and joined Museum Designer Charles Paramore's company as a historical researcher in addition to his full-time teaching assignments. Paramore had been selected by Margaret Hunt Hill, eldest daughter of legendary independent oil man H.L. Hunt to design the East Texas Oil Museum which her family's company, Placid Oil, was donating to Kilgore College.

It was in 1926 when an aging "wildcatter" named Columbus Marion "Dad" Joiner came to this area trying to convince locals that oil existed under their feet. He was a salesman and a showman but managed to gather enough investors to begin drilling with whatever equipment he could afford. After two failures on a farm in Rusk County owned by Daisy Bradford, locals had their doubts. But, with his third well, on October 3, 1930, Joiner's drill bit found the expected Woodbine Sand at 3,650 feet and people lined the country road for eight miles to witness history being made.

Just two months later, while a Kilgore mercantile store owner, Lou Della Crim, a devout Presbyterian, was attending Sunday morning services when the sermon was interrupted by the sound of vehicles outside. Her two sons, soaked in oil, announced, "Mama, the well came in!" By the time the evening service had begun, the well had paid for itself, flowing at an incredible 22,000 barrels of crude per day. The price of crude was \$1.10 a barrel in those days and, the very next morning, Lou Della walked into the Crim Mercantile and quickly tore up all charge tickets belonging to her customers. It was an early example of "paying it forward."

Oil fever had struck East Texas. In no time, thousands of people from every walk of life descended on sleepy little towns like Kilgore, Overton, Henderson, and Gladewater looking for work and often living in shelters made from discarded tin, wood and cardboard. In the beginning, about seven wells were drilled every other week but, before long, 100 wells were put into production every day.



By 1931, production swelled to more than a million barrels a day and towns like Kilgore had become a wild and lawless haven for roughnecks, oil speculators, and opportunists of every kind. A Texas Ranger known as "Lone Wolf" Gonzales was called in to restore order and, with jails in short supply, he improvised. The old First Baptist Church had been abandoned due to all of the transients sleeping there at night, so "Lone Wolf" devised a "trotline," a long, logging chain onto which the prisoners were fastened inside the abandoned Church. It was a rough and tumultuous time.

But, unlike abandoned gold rush towns in California and other places, oil would remain king and Kilgore and East Texas would thrive and generations to come would call it home. What was once the largest oil discovery in the world, still remains the largest in the lower 48 states today. Even that discovery well, the Daisy Bradford No. 3, still produces oil today. Children come by the bus loads to the museum to learn what life was like during that time and older adults come to reminisce about their childhood during that life-changing era.

One of the more memorable visits to the East Texas Oil Museum was from an out-of-state gentleman who, while viewing the many photographs on display, focused on one unassuming snapshot of a typical roughneck wearing his hard hat and smoking a cigarette. The visitor called Joe over to ask if he knew the name of the man in the photograph. Joe replied that he had no idea of who it was but knew where the photograph was obtained. The visitor said that he was "pretty sure" it was his own father, who died at an early age and who the boy never really knew.

On his next visit to the museum, the gentleman brought his aging mother and asked her to take a look at the display. As Joe and others watched, she slowly scanned the photographs one at a time until her eyes stopped at the photo of the man wearing the hard hat. As she brought her trembling hand to her lips, tears flooded her eyes and she told her son, "That is your father." Joe is still overcome with emotion as he tells the story. The museum made copies of the photograph for the family.



Walk the streets of "Boomtown, USA" and see what life was like during this historical time. Best of all, the entire boomtown is indoors!

Such are the countless stories immortalized in Boomtown, USA, a scale town full of stores, people, animals, and machinery depicting life as it was in those days and it was a dream made possible by the generosity of Texas oilman H.L. Hunt and the dedicated efforts of people like Joe White who have made this facility the pride of East Texas.

But, after 34 years as Director of the East Texas Oil Museum, Joe White is retiring... in a way. He plans to write a book of the history of the museum and will continue to be involved with continuing to raise money for the museum endowment to expand the museum into the Third Millennium. But, whatever he decides to do, East Texas is grateful for a lifetime of dedication to East Texas History.

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NEWS FROM AROUND THE STATE



Contributors: Austin - Jim Debth; Brazos Valley - Kathy Norwood; Dallas - Debra Klawetter;
Heart of Texas - Tom Sergent; Houston - Nicki Evans; San Antonio - Fonzie Munoz; South Plains - Barry Nelson

Austin - The Austin PPA Affiliate met Sunday, May 18th for its annual print competition at the Cat Mountain Clubhouse. John Rogers, Austin PPA Vice President, was responsible for organizing the event and Stephanie Sharif, Print Competition Chairman, presided over the competition. The event was catered by Tacos and Tequila. Judges were Don Rogers, Elena Hernandez, and David Boeck. They did a terrific job judging and added enlightening comments about the photos and reasons for scoring. Tim Babiak won Best of Show and Judges Choice Awards were presented to Max Pachl, Tim Babiak, and Jenny Rhea Eisenhauer. Stephanie Sharif won Highest Print Case. In the Illustrative category, the winners were: Max Pachl, first place; with Chris Cina and Jenny Rhea Eisenhauer tied for second place. In the Portrait category, winners were: Tim Babiak, first place; Stephanie Sharif, second place; and Kate Caudillo, third place.

The May meeting was held at Precision Camera with Jim Debth giving a summary of the May Print Competition. There were twice as many entries than the previous year. The guest speaker was TPPA President, Mark McCall who talked about the benefits of belonging to Texas PPA and encouraged members to attend the Summer Roundup in Kerrville. In his program, "Weddings Made Easy," Mark shared not only his secrets about photographing weddings but also covered a broad variety of other photo tips including: using auto flash instead of TTL, a clever invention to hold a bride's veil away from her body (with no wind), reasons for having insurance, his print ordering system, and a method for timing your work on projects. The June print winners were: Kate Caudillo, first place; Joe McKay, second place; and Nathan Latsha, third place.

Brazos Valley - In May, The Brazos Valley PPA welcomed Larry J. Foster from Oklahoma as their speaker. Larry presented a wonderful program on green screen photography and was an informative and honest look at all the advantages and disadvantages of green screen technology. This included hints and tips on shooting as well as post production and a review of multiple types of specialized green screen software. The May print winners were: Melanie Hall, first and second place; and Ashley Siebert, third place.

Dallas PPA - The May meeting of the Dallas PPA featured two accomplished speakers, Larry Lourcey and David Leeson. Continuing DPPA's thrust to educate and motivate competition print makers, Larry Lourcey focused his presentation on the ethics of the entrant in producing an exceptional judge-worthy art piece. Larry is a CPP Master, an International Print Competition judge and known world over for his competition accomplishments. David Leeson's spellbinding program, Beyond the Pixels, took the group from the war torn deserts of the Middle East to social unrest around the globe, to natural disasters here in our own back yard. David's captivating images tell the story of humanity. He is winner of a Pulitzer Prize, two Emmy Awards, two Robert F. Kennedy Journalism Awards and designated Innovator of the Year in Photojournalism. Print competition continues strong with 23 entries. Winners in the Portrait category were: David Edmonson, first place; J.B. Sallee, second place. In the Illustrative category: Dan Ferguson, first place; Charles Ames, second place. In Scenic: Kathy Ames, first place; Hoang Vu, second place. Shawna Hinkel took first place in the Wedding category, Zak Zatar took first place in the Wedding Album category, and Linda Guerra took first place in the General Album category. The Top Score Trophy went to David Edmonson.

In June, Lubbock dynamic duo Dominique Harmon and Barry Nelson presented "Seniors: Breaking In & Breaking Out." From the beginning, their highly-successful studio, Captivated Images, has attracted a strong share of the senior market in their area. They shared innovative marketing tips, product ideas, and some thoughts on pricing and sales. Dallas members took away some great gems! In print competition, David Edmonson claimed the Grand Prize for "Warm Hearts Always Trump Cold Nights." Other winners included DeEtte Sallee, Don Chamblee, Debra Klawetter, Luke Edmonson, J.B. Sallee, Charles Ames, and Lucy Huffstetter.

Heart of Texas - The Heart of Texas Professional Photographer's Guild met in Waco in May beginning with a "brown-bag" meal and lively discussion and recap of the adventures from the Texas School of Professional Photography. Larry J. Foster paid a visit from Oklahoma to present a program on green screen photography. His enthusiastic approach to the use of the green screen and how it can expand the horizon's of your studio/photography was informative and timely and we appreciate his participation in our monthly meeting. The monthly image competition included an interesting challenge... "hand-held pans." The winner of the challenge was Rhonda Williams with second place going to Tom Sergent and third place going to Billy Lauderdale. In the Photographer of the Year competitions, the Associate division was won by Cathy Steed with second place going to Billy Lauderdale and third to Darrell Vickers. The Professional division was won by Rhonda Williams with second place going to Heather Hitt and third to Tom Sergent. The meeting ended with Larry Foster providing a critique of all of the competition images which proved to be informative and helpful.

The Heart of Texas annual "shoot-out" was held in early June this year in an effort to beat the heat from previous year's events. With a lot of effort and planning on the part of our President, Heather Hitt, and her committee, it turned out to be a most successful and enjoyable event starting with a hot-dog supper while Luke Stokes and Jill Hubbert set up the shooting stations. After the meal, models ranging from infants to high schools seniors and souped up hot rods were spread around Cameron Park East in Waco for the use of our member photographers and guests to begin preparing their competition images. Every 15 minutes a horn sounded and the photographers rotated to a new model. The pace was fast and lively and continued until it was too dark to shoot. Competitors will be allowed to submit images for judging at a later date and we will submit the results when available. The shoot-out allows our members and guests the chance to participate in a lively competition and socialize at the same time.

Houston - Eric Curry was not only the guest speaker for the PPGH's May meeting, but he also presented an all-day workshop prior to the meeting. His inspiring presentation, "American Pride and Passion," featured photographs made by "painting with light" and the stories behind the subjects, both people and inanimate objects. Curry described how he uses large floodlights to "paint" his images and shared his passion for telling stories through his work. The monthly image competition had seventeen images with five of those meriting. In the Active division, Kelly Willis placed first, Karen Butts, CPP, placed second, and Melanie Hall, CPP, placed third.



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Mark McCall, TPPA President, was the guest speaker for the PPGH's June meeting, as well as the presenter for an all-day workshop prior to the meeting. During the meeting, McCall shared his background in photography, some tips for a simple off-camera flash setup used in a majority of his wedding photos, and a few secrets to his print competition success. The monthly image competition had twenty images with eight of those meriting. In the Master division, Armando Chacon, M. Photog. Cr., placed first and Cat Dybala, M. Photog., placed second. In the Active division, Francie Baltazar Stonestreet, Cr. Photog., CPP, placed first, Greta Jacobs Mee, CPP, placed second and Francie Baltazar Stonestreet, Cr. Photog., CPP, placed third.

South Plains - The South Plains PPA Guild held their annual print competition on May 19. Although many guilds have monthly print competitions, the SPPPA has determined that a yearly competition just prior to the Texas State Convention and the International Print Competition creates more anticipation and gives entrants the chance to have their prints judged just before the big state and international events. This year's judges were Steve Kozak, Doug Bennett, and Jennifer Palumbo. In addition to being able to win trophies and ribbons, everyone had the opportunity to win great prizes from incredible sponsors including, Animoto, H&H

Labs, Fundy Software, Topaz Labs, Macphun software, ACI labs, as well as tuition to Imaging USA and the Texas PPA convention in Kerrville. In fact, there were so many prizes offered that every single entrant won at least one prize. After all the judging was completed ribbons and trophies were awarded in 5 categories. Winners in the Portrait category were: Chris Hanoch, first place; and Cris Duncan winning second and third place. In the Commercial category: Barry Nelson, first and second place; Mark McCall, third place. In the Illustrated category: Deanna Duncan took first and second place while her husband, Cris, took third. Dominique Harmon won first and second place in the Wedding category. In Electronic Imaging: Mark McCall, first place; and Barry Nelson, second and third. Best of Show went to Dominique Harmon and Judges Choice winners were Barry Nelson, Dominique Harmon, and Cris Duncan.

Amanda Eubanks was the featured speaker at the June meeting with her program entitled, "Sexy Business and Marketing." She discussed the business and sales side of a photography business as well as going from a large volume studio employing multiple photographers to more of a boutique studio after discovering she was working more and more and living less. She also explained how she felt over-worked, stressed, and unhappy having to manage a large business. After making the determination to downsize she felt more empowered and fell back in love with photography. A great deal of time was also spent discussing the upcoming Summer Roundup in Kerrville and the benefits of entering print competition.

Who Can Belong to Texas PPA? Since 1898, the Texas Professional Photographers Association has been working to uphold and improve the quality of professional photography. It is the largest state affiliate of the Professional Photographers of America and, from the beginning, has set the standards for the rest of the nation. But is it only for professionals?

In short, membership in this association is open to anyone who has a serious interest in photography. You don't have to be full-time or to have a commercial location. After all, everyone had to start somewhere. However, if you are charging for your work, the State of Texas requires that you have a valid Sales Texas Permit in order to lawfully do business in Texas.

Even if you are new to photography, you will find a world of helpful people who are eager to help you to improve and to enjoy your photography. In addition to receiving the Texas Professional Photographer Magazine, there are a number of events held throughout the year and every member is highly encouraged to attend. One of the most incredible events throughout the year is the Texas School of Professional Photography where you will join a thousand or more photographers from every skill level. It is the largest of its kind in the nation.

Print competition is one way you can improve your work. By participating in print competitions and attending and participating in TPPA events, you can also earn "Fellowship Points" for your TPPA Fellowship degree. These points are the association's way of recognizing and rewarding members for their participation. You even get points for renewing your membership.

If you love photography, you are encouraged to join the Texas Professional Photographers association today! Just go to our website: www.TPPA.org and you can join online. It's that easy.

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