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#### COVER PHOTO

The cover image was created by Elizabeth Homan at the Japanese Tea Garden. Elizabeth began photographing this mom when she was a senior in high school. The image was created with natural light and a reflector to the left of the camera. Elizabeth is well-known in her area as THE family portrait photographer. Read more about Elizabeth and Trey Homan on page 8.

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### CALENDAR OF EVENTS

- April 29 - May 4, 2012** Texas School 2012  
Addison, TX
- June 24 - 27, 2012** TPPA Summer Roundup  
Kerrville, TX
- Sept. 28 - Oct. 1, 2012** SWPPA Regional Convention  
Las Colinas (Irving), TX

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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](http://www.tppa.org)



## A WORD FROM WALTER

Walter Eagleton, President TPPA



## A New Year - A New Attitude

As we swing into this new year, I am more encouraged than I have been in the past couple of years. After carefully reviewing my goals (and failures, successes) over the last two years, I realized that it has not been as bad as all the news reports and political pundits would have us think! Even so, just like everyone else, I've made adjustments in several areas and continue to do so.

Those areas include the size of my staff (I have a medium-high volume studio, typically staffed by myself as well as two full-time and two part-time employees), the products I sell (determining which are truly profitable and which are time-wasters), the cost of goods sold (as it relates to my collections, frames, etc.), and my market (determining which clients are truly contributing to the success of my business).

The biggest adjustment though, has come in my attitude. I realized it is no longer the late 90's or early 2000's when it seemed as if there was no end to the flow of clients who would spend freely and there was not a "professional" photographer around every corner! I've also realized there is no glory in dwelling on the past and waiting for those days to return. Therefore, I should accept the things I cannot change; change the things I can; and take a very hard and sober look to determine the difference! Sound familiar?

After being in business for 17 years, I decided there were things I've held onto in my business that were no longer fun, valid, or profitable. This has helped me to narrow my scope and to focus on those things that made my business grow in the beginning. One example was realizing that my really good clients (not the ones who come once, spend an unusually large amount of money, then disappear into the abyss!) are the clients who come every three to five years for a family portrait, then follow up with two to three seniors, eventually have a wedding, and later come back with the grandkids! Those are the ones I consider to be "great" clients and I have developed a relationship with those clients in FOUR WAYS:

- Providing a GREAT EXPERIENCE every time they step inside my studio by keeping a good database which allows me to re-familiarize myself with them each time, recalling all their names, as well as their interests, etc.
- Providing EXCELLENT VALUE: pricing my collections in ways that make clients feel they are receiving good value, including incentives that are attainable.
- Doing UNIQUE PRESENTATION: making every effort to impress them in their image presentation (every "sales" session is a Pro-Select slide show set to appropriate music that tugs on the heartstrings), and...
- Providing PERSONAL ATTENTION and SERVICE that goes beyond what the "mall photographers" or the "hobbyists" are willing or able to provide. We do this by sending personal notes, thank-you cards, and offering to deliver and hang their wall art in their homes.

The bottom line is that we need to decide on the things we want to do and determine if they are viable for developing a good business, then work very hard to make it happen! I hope you have a plan for making this a better year than last year and that you are able to take advantage of the many educational opportunities that are available through your local guild, Texas PPA (Texas School and the TPPA Summer Roundup in Kerrville are two such opportunities), and the Professional Photographers of America (including their seminars and webinars).

As always, if any of us who serve this great profession as board members, staff or volunteers can be of service to you, please do not hesitate to email or call. Let's make it a great year.

Walter Eagleton, President  
Texas PPA

## Join Texas PPA TODAY!

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# Big Changes For 2012 Convention

## SWPPA MOVING TO LAS COLINAS



Big changes are in store for the 2012 SWPPA Regional Convention! For the past few years, both SWPPA and TPPA have battled “ball game traffic” at their annual conventions in Arlington, Texas. All of that has changed!

The 2012 SWPPA Regional Convention will be held September 28 through October 1 at the Omni Mandalay Hotel and the Irving Convention Center in beautiful Las Colinas (Irving), Texas. The announcement was made by SWPPA Executive Director, Mike Scalf.

According to Scalf, all programs, workshops, print exhibit, registration and trade show will be under one roof at the Irving Convention center. “The Omni Mandalay Hotel will be the convention hotel but the only convention-wide events that will be there are the awards ceremony, Sunday night party, and the Monday seminars.”

As an added bonus, the room rates at the Omni Mandalay Hotel will be \$10 a night less than they were at the Arlington Sheraton. “The new location is quaint, quiet and elegant,” says Scalf. “There is a waterway and lake beside the hotel with water taxis and a beautiful shore lined walkway that is well lit. The ambiance is going to be awesome and refreshingly new.”

Patterned after the exotic charm of a Burmese city, the Omni Mandalay Hotel is a unique oasis that puts you close to the business and cultural attractions of Dallas. It has 421 guest rooms and suites and was one of three Omni hotels named to Travel Leisure’s 2009 World’s Best Hotels for Families list. It is located at 221 East Las Colinas Boulevard in Irving, Texas.

Once a year, either SWPPA or TPPA will host this regional event. If you are a member of any of the state affiliates in the Southwest region (Texas, Oklahoma, Louisiana, Arkansas, New Mexico, or Colorado), you automatically receive free convention registration to this event as long as your state dues are paid on time.

Other changes will be announced as soon as plans are finalized, but go ahead and mark your calendar now for September 28 - October 1, 2012.



*The Irving Convention Center, in Las Colinas (Irving), will be the location for all programs, workshops, print exhibit, registration and trade show.*

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# Artistic Images

## A FAMILY TRADITION

by  
Bill Hedrick

From day one, Artistic Images by Elizabeth has been a family business in San Antonio, Texas. “My parents and I started the studio two years after my graduation from college,” explains Elizabeth. “I had a dead-end job and my father had retired from the Air Force, so we joined forces to focus on developing a natural talent I had and making it a business.”

That was in 1992. By utilizing her father’s business knowledge and with the encouragement of her mother, the studio was grossing over \$1 million after just four years.

None of this came about by accident. Elizabeth had a business plan from the beginning that included studying under and learning from some of the best photographers in the business. “We attended every convention and seminar we could and learned from the successes and mistakes of others.”

Elizabeth was a ballet major at Texas Christian University with a minor in photography. While recovering from an injury, she picked up a camera and began photographing dancers. “I loved it and so did the dance department. Since that time, my favorite things in the world to photograph are dancers,” she explains.

Then, not long after her studio was established, Elizabeth took on a new business partner when she married Trey Homan in 1998. Although he downplays his role in the business, Trey is an integral part of the team. “He does everything except push the button on the camera,” says Elizabeth. “He keeps me focused on the artistic parts of the studio while he does all the rest.” In fact, it is Trey who creates marketing pieces, designs albums, handles the finances, entertains the children and much more.



Even though their studio experienced phenomenal growth during the first four years, Elizabeth and her family saw no reason to simply sit back and enjoy their good fortune. “I continued to improve my photographic skills, never settling for ‘good enough.’ I entered print competition and learned a lot about lighting and composition. My goal was to make my everyday images outstanding... not just my competition work. I’m constantly changing my marketing, evaluating my work and thinking of new ways to do things. One thing is for certain. If you don’t change, you will not be around next year.” That is why this couple continues to improve their craft and to streamline their operation.



The Homan’s studio is located on 2.5 acres of wooded land with their “dream studio” right in the middle. “We designed the studio after Lisa Jane’s studio in Houston,” says Elizabeth. In addition to the studio, they have a variety of outdoor settings including a beautiful pond and waterfall, a Victorian porch, log cabin and even an old, rusty pickup truck. The 3800 square foot studio includes a camera room with window light, three portrait presentation areas and several offices.

Even so, Artistic Images by Elizabeth is not immune from the changes we’ve seen in our profession nor the bad economy. In recent years, she’s scaled back to a more “boutique style” of portrait studio. Although the influx of new, less experienced and inexpensive photographers has presented somewhat of a challenge, the studio is still doing great. “It used to be so much easier to bring in new clients and to keep the current ones. Now, there are so many options for people. You have to market yourself. No question there. It must be done.”

Elizabeth will be the first to admit that one of the biggest challenges faced by all professional photographers is educating our clients as to what is good photography. “With cell phone cameras and amateur photographers who never take their camera off of automatic, the public is being educated that bad photography is acceptable in the professional world,” explains Elizabeth. “I often share with my clients during a consultation, session or portrait sales session why I do what I do... why



they are lit the way they are.. why the image is composed as it is... so that our clients understand the difference.”

Their clients realize that difference and Artistic Images by Elizabeth has earned a reputation for excellence throughout the State of Texas. “Currently, we finely target clientele with an income over a certain dollar amount, who have children living at home, who own

their own homes and who live in a zip code within a 30 mile radius of our studio,” she says.

Elizabeth has been the primary artist behind the camera for two decades now. In a profession that was once dominated by men, she relates that, although women may have somewhat of an advantage over most men in photography today, some of her mentors are men and they are very successful photographers. “The common denominator for all of these men is that they are caring, kind, in touch with their feminine side, artistic, creative, nurturing, organized and genuine. If a man has these qualities and is a great photographic artist, he will be successful!” But success means different things to different people and

Elizabeth has her own definition. “Success is a very personal goal,” she says. “To me, it is being able to be personally satisfied with what I produce and being able to make a difference in the lives of others. It is living every day striving to glorify God as well as making a comfortable living for my family.”

Then, there are those personal rewards that touch one’s heart and reminds us of our original purpose. Elizabeth and Trey have a son with severe special needs. “I had a vision of creating an image where my son was standing, wearing his leg braces, with his wheel chair behind him and my outstretched hand coming through the doorway as he took his first steps toward me. Shortly after capturing the image, just the way I imagined it, he took his first steps on his own. Now he walks everywhere. That image hangs over my desk in my office today. Whenever I need inspiration, I look up.”

Wow! What a testimony to the power of an image! At a time when inspiration is at a premium, we can thank Elizabeth and Trey Homan for inspiring us all to look up.







## Lazy Hills Retreat Ingram, Texas

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and more!



## Changes for 2012 TPPA Summer Roundup Monday Outing Changed to Lazy Hills

For nearly two decades, a popular outing on Monday evening at the Texas PPA Summer Roundup in Kerrville has been a trip to a place known as "The Farm." It has been a chance to get away from the hotel and spend some time with nature. However, due to unforeseen circumstances, we've had to find a new place to go on the Monday excursion. It is called the Lazy Hills Retreat.

At one time, Lazy Hills was a 725 acre western style dude ranch and was well-known to generations of vacationing families in the Texas Hill Country. Today, those rural flavors have been preserved throughout the property with rock buildings, stone pathways, cozy knotty pine dining hall and cantina, and quaint guest rooms. But they've added beautiful new lakes, waterfalls, abundant recreational activities, pavilion, wedding gazebo, mini-golf, modern meeting rooms and much more.

It is located just a few miles from Kerrville's YO Ranch Resort Hotel, near Ingram. In fact, it is much closer to the seminar hotel than was The Farm, saving everyone some driving time.

When you arrive at Lazy Hills on Monday, you can expect to find outstanding facilities and amenities including a swimming pool and hot tub, volleyball, shuffleboard, fishing, hiking, bike trails, zip-line, rope swing at the lake, playground, pedal boats and kayaks, game room with electronic games and billiards, and WiFi outdoor wireless. They also have a covered pavilion with sound and PA system and tables and seating for 300 as well as a horse barn with runs and pens.

You will also find other intangibles that make Lazy Hills so spectacular... the wind rustling in the sycamore leaves, clear babbling brooks, shady

places to nap under towering American elms, dappled golden light on meandering hiking trails, meadows of wildflowers and butterflies, the distant mourning of dove, gentle deer on the high hills, deepening shadows in the valleys and more stars than you could imagine on a velvet summer evening.

Then, there is the barbecue! And the programs! Remember, this entire Kerrville Summer Roundup is an event for the entire family.

For several decades, the Texas PPA Summer Roundup in Kerrville has been a pilgrimage for photographers from throughout the State of Texas and elsewhere. It is an opportunity to sharpen your photographic skills by learning from the best of the best. It is a time to fellowship with other professional photographers and to share ideas. It is one of those rare occasions where you can take a family vacation and learn how to make better images and increase your bottom line.

Make plans to attend the 2012 Texas PPA Summer Roundup, June 24 through 27 at the YO Ranch Resort Hotel and Conference Center. Be watching this publication for more details as they become available.



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# TEXAS SCHOOL

Best Little Photography School in the World

by  
Bill Hedrick

It's the largest photographic school of its kind in the country and it's right here in Texas! From the very beginning, Texas School was a big hit with professional photographers who came each year for a week of intense study with an instructor of their choice. Over the years, it has grown into something magical that is the envy of the rest of the country who can only copy it on a smaller scale.

Each year, Texas School sets record attendance. Well over 1,000 photographers from Texas and beyond attended last year's school. Hands down, it is the best education value in the country with the best of the best instructors from across the nation and abroad. The cost? ...only \$495 for Texas PPA members and \$590 for non-members. Then, as a bonus, your tuition includes all evening meals! That's not to mention the door prizes. Last year, over \$50,000 in door prizes was given away at Texas School

For those who have already registered, you discovered very quickly how fast the classes fill up... many of them in just the first few minutes of online registration. However, there are some spots left but they are going fast. For a complete listing of classes that are still available, go to the Texas School website at [www.TexasSchool.org](http://www.TexasSchool.org).

This year will be the third year at the Intercontinental Hotel in Addison (North Dallas), Texas. The spectacular facility is conveniently located near scores of the finest restaurants in Dallas and the hotel is easily accessible with plenty of parking. There are 523 rooms at the Intercontinental Hotel and the rate is \$105 per night.

## Texas School 2012 Classes & Instructors

1 Suzette Allen & Jon Yoshinaga	Photoshop	7 Dave Cross	Photoshop
2 Ross Benton	Photoshop/Portrait	8 Jim Cunningham	Corel Painter
3 Doug Box & Randy Kerr	Portrait	9 Gregory & Lesa Daniel	Portrait
4 Carl Caylor	Outdoor Portraits	10 Mitch Daniels & Billy Welliver	Video
5 Tony Corbell	Portrait	11 Kay Eskridge	Boudoir
6 Bry Cox	Fashion	12 Robert & Leslie Faust	Wedding
		13 Hanson Fong	Portrait
		14 Joe Glyda	Lighting
		15 Colleen Gonsar & Darty Hines	Senior Portraits
		16 Martin Grahame-Dunn	Fashion



Welcome to Texas School! Every year, attendance tops the numbers from the previous year and, this year, we expect enrollment to bust 1,000 again! This will be our 37th anniversary of Texas School and we're more excited than ever. Many of our classes have already filled, so check our website now for class availability. Texas School is a tremendous learning experience and more fun than you can imagine! Join us!

**Don Dickson, Director**  
Texas School of Professional Photography

One of the highlights of Texas School is the "Big Texas School Shoot-Out." This event is held at a nearby park where all of the instructors will be set up to give you a hands-on experience photographing exciting images with models and elaborate props including cars, motorcycles and more. It's a chance of a lifetime opportunity!

Your classroom instruction for the week will be with one class, some of which have two instructors. Each class has been designated a "level." Basic level classes are designed for students with very limited photographic, computer, or Photoshop experience. Intermediate level classes are designed for students with at least two years of experience in photography or Photoshop. Advanced level classes are designed for students with at least five years of experience or those who are well-grounded in most aspects of photography or Photoshop. Be sure to sign up for the appropriate class for your own level of experience.

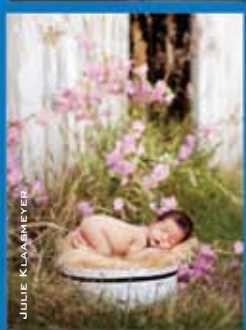
Of course, the dress code is casual. Just keep in mind that Texas is notorious for weather that changes in a heartbeat, so bring a sweater or jacket and comfortable shoes. Additional information as well as supplies and equipment requirements will be sent to you upon confirmation of your application and you will also receive a student handbook.

So, don't waste another minute! Sign up today! Don't miss out on Texas School 2012!

**April 29 - May 4, 2012**

17 Joel Grimes	Portrait	27 Larry Peters & Brian Killian	Senior Portraits
18 Jamie Hayes & Mary Fisk-Taylor	Portrait/Business	28 Arthur Rainville & Anne Clay	Creative
19 Jennifer Hillenga	Portrait	29 Ralph Romaguera	Portrait
20 Elizabeth & Trey Homan	Portrait	30 Robert Seat	Photoshop
21 Julie Klaasmeyer	Children	31 Richard Sturdevant	Photoshop
22 Steve Kozak	Portrait/Business	32 Michael & Tina Timmons	Photoshop & Art
23 Scott Robert Lim	Fashion Photography	33 Janice Wendt	Photoshop & Art
24 Don MacGregor	Outdoor Portraits	34 John Wilson	Photoshop
25 Clark & Rachel Marten	Senior Portraits	35 David Ziser	Wedding
26 Gary & Kathryn Meek	CPP Exam	36 PPA Business Class	Business

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# TEXAS SCHOOL

## The Great Texas Shoot-Out

by  
Bill Hedrick

Imagine, if you will, a thousand photographers converging on a ten acre tract of land, cameras in hand, surrounded by cars and models... that's exactly what you'll see at The Great Shoot-Out at Texas School 2012.

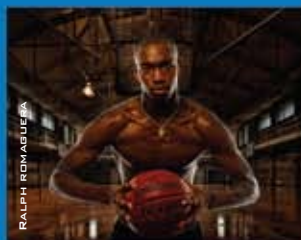
This Thursday night event at Addison Park gives students a chance to try out those skills they've acquired during the week to try their hand at photographing any of a number of setups with all of the instructors from the school. Those who enter their images after the event will be eligible for some fantastic cash and prizes and scholarships. Entries will be judged by a panel of Master-Craftsmen photographers at the TPPA Summer Roundup in Kerrville.

The Texas School Shoot-Out was introduced two years ago as the "Main Event" of the school and it goes without saying that it has been a tremendous success! Every kind of posing situation a photographer might imagine is represented... children, families, siblings, seniors, brides, grooms, couples, fancy cars, beautiful trees, park benches, water fountains, and more.

It is fun and educational. Check out details at [www.TexasSchool.org](http://www.TexasSchool.org). You simply cannot afford to miss this event!



Scenes from last year's Great Texas Shoot-Out



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# TECHNOLOGY & TALENT

## The Winning Combination for Studio Success

by  
Bill Hedrick

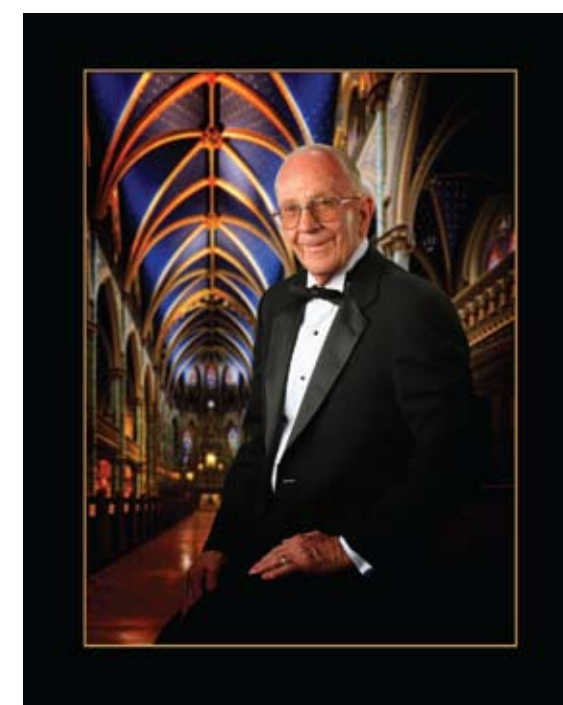
Like most professional photographers, Mark McCall of Lubbock, Texas, didn't start out to be a photographer. His original intentions was to pursue a degree in engineering. But it took only two months on his first engineering job to make him realize that was not his calling. He spent the next 22 years at another job while doing photography on the side. But, as his photography business grew, he found himself with little or no personal time. At some point, he had to decide which road to take and he chose photography.

It was in 1996 that Mark took the leap as a full-time professional photographer. The decision was not easy. He was already making a good living and had a child but his heart was in photography. Initially working out of his home, he eventually opened a commercial location four years later, offering general photographic services such as aerial, wedding, sports, in addition to his general portraits. He climbed all the professional ladders, including achieving his Master of Photography and Photographic Craftsman degrees as well as becoming a Certified Professional Photographer.

Anyone who has ever met Mark will tell you that he is one of the most energetic and technically talented individuals you'll ever meet, in addition to his talent for image making. Even so, that did not make him immune from the changes that have taken place in the photographic industry over the last decade or so. Standing out among the growing crowd of "professional" photographers was getting tougher every day. With so many people "in the business" today, the pie was being sliced very

thin. It wasn't a reason to give up but it did mean having to work even harder than ever before in order to be successful.

It was about this time that Mark heard about a photographer who was getting out of the business and selling everything. One of the items for sale was a Scene Machine, a background projection system manufactured by Virtual Backgrounds of San Marcos, Texas. The system has been around for a number of years and has undergone a number of



*Every print entry made with Mark McCall's Scene Machine has scored a merit. "Never Say Never" (above) won a Distinguished Print Ribbon and Trophy for Best Groom at the TPPA Summer Seminar as well as a Fuji Masterpiece Award at SWPPA.*



technological improvements. Even so, some photographers simply dismissed the system as "just another expensive toy."

Before that time, Mark had never given much consideration to owning a background projection system for his studio either. "I wasn't really in the market for a background projection system but the seller dropped the price again so I bought it over the phone, sight unseen. I picked it up and stuck it in the corner of the studio for the next eight months and remembered wondering why I even bought it," he explains.

Then, one day Mark decided to try out his new investment. "After tinkering with it for awhile, I finally called Virtual Backgrounds to see about attending a workshop... and that is (continued)

*"Fully Involved" was made by Mark McCall using the Scene Machine background projection system manufactured by Virtual Backgrounds of San Marcos, Texas. The print scored a merit at SWPPA competition.*



# “Want to know why I invested in Virtual Backgrounds?”



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*Joseph & Louise Simone  
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*“VB has replaced 90% of my backgrounds in the studio, simply one of the best investments I have ever made for my business.”*

*Richard Sturdevant  
Mesquite, Texas*



*“...I had to have a system so bad that I sold my only car to get enough money to buy a VB system. It was the best decision I ever made.”*

*Dan Gutier  
Dallas, Texas*



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what really turned me on to Virtual Backgrounds! I had no idea just how powerful a tool it could be for my studio. Normally, I don't get so excited about equipment but this was the first time I was actually blown away. There is so much potential in this machine... I just don't know if I have enough hours in the day to get to do what I want to do with it.”

After learning the basics, Mark set out to put his new system to the ultimate test.... make some competition images with it. The results were no less than spectacular... every single competition entry made with his Scene Machine has scored a merit and some have won awards and trophies. After the results were in, Mark suggested that Virtual Backgrounds consider renaming the Scene Machine as the “Merit Machine” because it has padded his already full trophy case.

Obviously, Mark had discovered something that set him apart from others and something that produced spectacular results. But it wasn't until he actually got serious about trying it that he realized its potential. Today, he is creating special custom backgrounds to help him acquire and satisfy customers. For example one of his annual jobs is to photograph the incoming president of the Texas Tech Alumni Association. Mark has created a wide variety of campus related backgrounds and now shoots the new president of the Alumni with a variety of campus backgrounds right in the studio. “Now I can do it so quick without having to leave the studio. It is so simple, so quick... bang and bang and its done!”

Recently Mark was photographing a cheerleader group with a custom background he created specifically for them from their logo. “While photographing this group, a mother came up to me and said she liked my photographs with the custom background so much that she wanted to schedule me to be the photographer for another whole group of cheerleaders. This second group generated thousands of additional dollars. It was the custom backgrounds I was using that really caught this woman's attention. Without that custom background, I never would have had this job.”

“What is also critical is that moms can't capture what I am capturing. When a mom stands right next to me and shoots a photo right over my shoulder, the background flashes so brightly, it looks like an atomic blast went off. They sometimes even ask me what is wrong with their camera. I just chuckle. They can't create what I am doing no matter what they do.”

Mark's most recent idea for using the Virtual Backgrounds system is the ability to incorporate the style of one of his favorite mentors, William McIntosh, into his studio work. These “personality portraits” will combine the subject and background together to tell a story... and it will all be done in the studio... beautifully and efficiently... all year long, no matter what season or the weather conditions.

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# Cory Sinklier's Pinup Girls

by  
Bill Hedrick

At first, it sounds like something right out of an old WWII movie... a crew of men on a submarine in the Pacific, posters of their favorite pinup girls taped to the wall of their crowded crew quarters... but a Lubbock photographer has given the pinup girl a modern twist, with a little Norman Rockwell mixed in.

Cory Sinklier graduated from Texas Tech in 1996 with a degree in journalism when some other professional photographers in the area urged him to open his own studio. "I never intended to be a portrait photographer. I was more interested in commercial work. However, I found myself photographing weddings which led to photographing children and families. Soon, the front room of our home was a studio," Cory explains.

By 2003, his wife, Jill, quit her teaching job and the couple moved the studio to a storefront location. Two years later, they had seven employees. At a weekly staff meeting, they were discussing what to do for a Valentine's Day promotion when Jill came up with the idea of doing something to help women feel beautiful, special, and good about themselves. "I mentioned how I had always been a fan of the pinup portraits of the 40's and 50's and the staff went crazy for the idea," says Cory.



After a bit of brainstorming, the all-women staff suggested bringing a makeup artist and hairdresser onboard and make a package deal out of it. "We set up a day where we did a practice run with our female staff, each taking turns as models, and the results were better than we expected." At the time, they had no idea that this Valentine Special would become a specialty for the studio for years to come.



Pinup portrait clients are typically women who are about to get married and want to do a session as a wedding gift for their husbands, or women who are already married, giving it as an anniversary, birthday, or Christmas gift. "We've had wives of overseas personnel come in and have a pinup portrait done to send to their husbands," he adds.

You can see a hint of Norman Rockwell in many of Cory's images but his main inspiration comes from Gil Elvgren. "Elvgren was always my favorite," explains Cory, "I bought a book of his work and studied his style, borrowed his ideas as a basis for my own work, and practiced using Painter until I could make my photographs look like his paintings. Elvgren's pinup work mimicked the story-telling nature of Rockwell's work, and has an innocent sexuality."

Most of Cory's pinup clients are adult women wanting to do something a bit daring or flirty. "I still like to keep it tasteful enough that they would not be embarrassed for others to see it. We have pinup clients who come from all walks of life and from every income bracket," he adds. "We try to target women who want to see themselves as beautiful. I think all women need to feel beautiful."

Early in the promotion, Cory and his staff noticed that, as with many things, this was something that women



liked to do in groups. "Even when a woman schedules a session for herself, rarely does she show up alone. She almost always brings a friend or brings her mother. Then, it dawned on us that, just as women like to go to Mary Kay parties or Pampered Chef parties, they might have a blast getting together with their friends for a Pinup Party." It was a brilliant idea and made the entire experience something to remember. It was also great advertisement for Cory's new line of services.

It starts with a pre-session consultation when clients come to the studio to view samples of Cory's pinup portraits. "First, we establish if they are looking for the classic pinup style or something a bit more modern. Next, they browse through the closet for outfits we've collected over the years to get an idea of what they want to do," he explains. Cory has even learned to do a bit of sewing himself. Finally, the client is given some information to take home about the pinup products so they can finalize what they want to do.

Today, pinup portraits represent about 20% or more of Cory's business. Besides being a lot of fun and being an outlet for his creative talent,



he and his staff have another goal in mind for this service. "Our goal is really two-fold," he explains. "Because I love the storytelling nature of pinup photography, this style of photography allows me to easily tell a story. Therefore, I get a sense of fulfillment as an artist after a successful pinup session. Secondly, my

wife and I have always seen this as a way to help women feel better about themselves. I believe all women are beautiful, although some of them aren't convinced of it. I like to get them in front of a camera so they can see just how beautiful they are. But, as an added bonus, we feel that we help strengthen marriages. I was worried how husbands would react to a male photographing their wives, but I've received nothing but compliments from the husbands of women I've worked with. Quite often, men will send their wives back to do it all again."



Like most people who are professional photographers today, Cory Sinklier opened a studio because he loved photography and wanted an outlet for his creativity. Then, after a few years of producing photographs and focusing on the money aspect, he found himself in a rut. But it was his creative nature that brought him out of that rut and made him realize that there is more to this business than simply making a living taking pictures.

His pinup promotions have been a rewarding part of his business and has allowed him to do some other things with his talents. "Recently, I've been lucky enough to work with other photographers and charities in my area to photograph families for free. The more I've been able to give of my time and talent, the more rewarded I've felt," he says.

Success is usually a matter of diligence and perseverance. Cory Sinklier is living proof that photography is what you make of it.





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## The Look and Feel Of Location Lighting... In the Studio

by  
Gregory Daniel

Photographers often struggle with keeping studio sessions fresh and not have them all look the same. It is easy to fall into a routine of setting up the same studio lights and background for each session. Employing the use of window lighting in the studio seems to help me broaden my artistic vision during the session. This lighting style gives me a feeling of photographing on location where the environment plays a big role in story telling.

I love the feel of a warm, naturally lit location portrait captured in a client's home. You will be surprised at how simple it is to create high quality and interesting images for your clients. You can achieve much of the same feeling in your own studio just by breaking down the anatomy of the location portrait.

- **Primary Light Source** - Large window or door creating directional soft light 45 to 90 degrees from camera.
- **Fill Light Source** - A reflective source such as a silver reflector or large white wall to bring the shadows into a recordable ratio
- **Background** - An area supporting critical elements of design, color harmony, mood and story.
- **Separation Light** - typically tungsten light 45 degrees behind the subject.

The concept here is to take the above elements and incorporate them into our studio setup. The main light source is a large north light window located 10' away from the subject providing a directional soft light. I like to operate with two large silver reflectors, one for bringing the shadows in an acceptable range and the other to create a light area on the shadow side of the background. I use the modeling light from one of my studio strobes to emulate tungsten lighting in the home. This light creates warmth and important separation needed to give your image a three dimensional look.



*The studio setup uses a window with north light for a directional soft light, two silver reflectors for fill, and the modelling light of a studio strobe for warmth and separation.*

I chose a rug instead of my painted backgrounds to create more of an environmental feel.

As you can see, a simplistic approach can often create dynamic results!



*Location elements include: large window, reflector, tungsten bulb, and a supporting background.*



*Gregory and Lesa Daniel are from Titusville, Florida, and will be instructing at the 2012 Texas School of Professional Photography.*

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# Creativity vs. Technical

It's All About NOT Being Boring

by  
Bry Cox



The creativity I see coming from some of the newer photographers joining our industry is amazing. However, despite the fact that these newer photographers may feel very creative and have plenty of ideas, they tell me that they don't know how to always implement their ideas technically. At the same time, these same photographers will tell me that while they want to have more technical abilities and be able to understand their trade, they don't want to be boring photographers – they worry that learning will change that.

If you think about it, this is true of artists in many artistic fields. However, it doesn't have to be one or the other, creative or technical. In fact, the best artists in any medium have both creative and technical characteristics and that's what separates them as true artists and as industry leaders and experts. A true balance of the creative and technical should be our constant goal.

We need the creative side to stand out from the crowd, to see things differently, to create and find our own niche, and to really be able to solve problems in an artistic and positive way that makes the client look amazing... but also we need the technical side in order to really

be creative, to be able to solve technical problems, and to be able to get things right from the first, and to be quick about our work.

Before I was a photographer, I was a jazz musician playing the sax and guitar. I found that my creative approach to photography is similar to my jazz approach to music. To use this analogy of music and photography, I relate creating images to jazz improv. In jazz improv the music is not written down like it is with classical music. Instead the musician must improvise and create off the cuff, while on stage performing.

Now, any musician can play music knowing the right notes, but improvising while playing the right notes creates a melody that is lukewarm, boring, and that sounds like every other tune. A song created and played from the heart however has soul and interest, but can't truly be created if you're thinking about what the right notes should be.



The Beatles are an excellent example of this balance. They wrote songs that are still captivating today, yet they didn't write using theory but instead they wrote from the heart creatively. They created beautiful ideas in their mind and in effect said, "Here is a song I hear in my mind. I need to write this down!" They needed the theory and a technical background in order to implement their creative ideas.

Similarly with photography, we create images in effect by saying, "This is what I see as a finished art piece in my mind and heart." We then use our technical background that we have built up over the years to correctly implement our creative ideas in a fast, accurate, and quick manner before the moment is gone. (continued, page 28)





It is true that we may become more boring if we begin to create strictly from a technical standpoint every time for every client: Pose-A, Pose-B, Pose-C... and Lighting Pattern-A, Lighting Pattern-B,

Lighting Pattern-C. However, this is why we need to balance the creativity and the technical. We need both to be successful in our field. Learning more of the technical side doesn't mean that we become boring, but it means that we actually become more creative. We become better artists!

I believe that there are three areas for which our success is dependent: Creativity, Technical, and Business. I also believe that the area in which we are weakest will stunt the total results we see. We therefore should always be on the path of training, reading and learning in all three areas, constantly raising the areas in which we are the

weakest. That's why a hands-on and week-long workshop like Texas School is pure genius. It really is a shortcut to success. At Texas School we can learn from the best in the industry in a short amount of time rather than making and learning from our own mistakes. We get specific and hands-on training in the areas we need most. Continual learning in all three areas of success makes us well-rounded and more successful artists, and not at all boring!



Bry Cox will be an instructor at the 2012 Texas School of Professional Photography. He is a PPA Master-Craftsman with a Bachelor Degree in Business. Read more about Texas School on page 12.



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## THE LIGHTROOM DUDE

Nick Tsakiris

### How to Paint with Light in Lightroom 3

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Click on the Develop Module or use shortcut key "D" (fig. 1). Now we need to click on the Adjustment Brush Tool. Once it is activated you need to choose "Exposure" from the "Effect" drop down menu. Click and drag the "Exposure" slider all the way to the left until it shows a setting of -4.00. Go down to the "Brush" section and set your brush size so that it can cover a good portion of the image. Then change "Feather" to 0. Set "Flow" to 100. Make sure Auto Mask is unchecked (fig. 2).

(TIP: for more workspace you can hide the top, left and bottom panels, leaving the right panel.)

Now take your brush and paint over the entire image until the negative Exposure has been painted over the entire image (fig. 3). If you cannot see the subject or objects in the image then adjust the "Exposure" slider until it lightens just enough to see it all. We will make another adjustment later. Now for some Lighting Effects! In the "Brush" section, click the word "Erase" and set your brush size to fit the area where you want to paint light back in (fig. 4). Set the "Feather" to 100 or a number to fit your needs.

Leave "Flow" around 70 (these numbers will change according to the image you are using).

Now use the brush to paint back light back in. I will start with the brush on the mid area of the bride and erase upwards to the top left corner then start at the mid area again and erase upwards to the top right corner (fig. 5). Take your time and if the effect is not as effective, just brush over the same paths again and it will erase more. In this case I had to go back and erase a little around her head and the bottom of the dress. We want a realistic look.

fig. 4



If you want to see the mask, just place a check mark in the toolbar at the bottom, "Show Selected Mask Overlay".

(TIP: You can still make tweaks using raw adjustments to acquire the final look overall.)

fig. 5

fig. 6

In this image I added a dark vignette to enhance the already awesome effect I created.

WOW! No Photoshop layers or masks! We are ready for the client to preview and we did it in no time at all!

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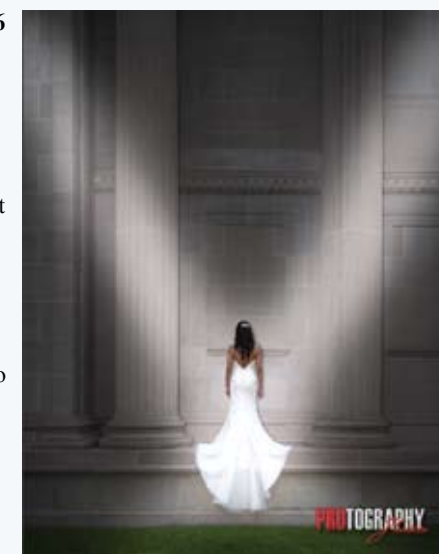
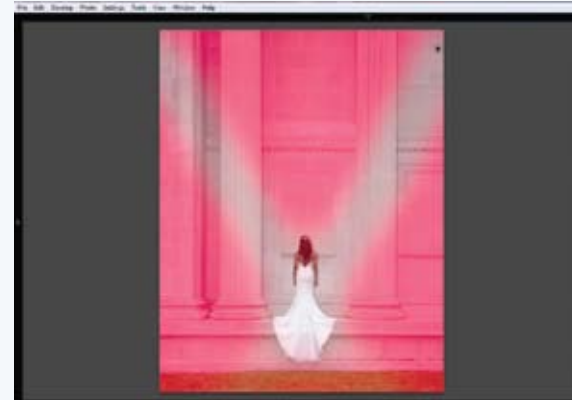


fig. 1



fig. 2

fig. 3







# The Future of the Traditional Studio

by  
Bill Hedrick

“Studio photographers will survive and prosper in the future because they will offer variety and quality in a competitive and cost-effective manner... all year-round... in a specialized and efficient studio environment.”

While going through some old files recently, I ran across some photos taken in my old studio. It was a nostalgic stroll down memory lane for me but it also made me think about the future of the traditional studio.

Many have predicted their eminent demise. Indeed, scores of studios are closing their doors every day because they simply cannot compete with the growing number of photographers working out of their homes and/or part-time. Technology itself seems to be the culprit, making it possible for the average consumer to obtain great images without even understanding how it was done.

In his book, “The Perfect Storm,” Dr. Henry Oles predicted the current digital revolution and its ramifications years ago. Although people will continue to argue as to the cause of it all, the fact remains that the photographic industry has undergone a change that, accompanied with a bad economy, has meant the doom of many studios. But, is it really the end?

My personal opinion is that, once things settle down again, the studio owner who has weathered the storm will witness a new birth of the traditional portrait studio. Those photographers who adapt to change throughout this metamorphosis will arise from the ashes with the tools and the skills to provide a level of service that cannot be found anywhere except in the studio. Professional posing and lighting techniques and all of the other skills that were dismissed by the amateurs will once again be in high demand and only a handful of well-disciplined photographers will possess them.

I predict that a renewed emphasis will be placed on a camera room as a creative design facility for photographic art and it will once again be a setting where a skilled craftsman can create images that nobody else can do. My camera room was such a place, offering maximum productivity all year long.

I’ve always been a sort of “do-it-yourself” kind of guy and enjoyed designing and building my own studio sets. Like a movie set, the props and backgrounds in a portrait studio are designed for looks. What is seen in the final image is primarily a realistic-looking facade. They are designed to save space and to be rearranged easily.

The image showing the stairway, bookshelves and fireplace is a perfect example. The stairway was a display unit I found at a hardware store. The addition of some caster wheels made it easily portable. Instead of having a 500 pound bookcase, I cheated. Starting out with real books, I simply removed the end of the binding and threw the rest of the books away and stapled that piece on to a strip of 1x2 inch wood. The “shelves” are actually only a couple of inches deep and the 1x2 strips with the book bindings attached are then glued onto the panel.

The western set was a hit with high school seniors. The toughest thing was finding the weathered barn wood. The story is told of a photographer who found an old barn that was falling down and vacant and decided to “borrow” some of the wood. He was filling his pickup truck with the old lumber and a deputy sheriff drove up demanding to know what the photographer thought he was doing. The fast-thinking photographer said, “Sir, I was looking for a place to drop off this load of old lumber and figured whoever owned this place wouldn’t mind if I left it here.” The deputy scolded him for “littering” and told him, “Now, I want you to load every last piece of that stuff back on that truck and get it the hell out of here!”

The split rail fence was rescued from a burn pile and has caster wheels as well. Along with the lasso, wagon wheel, and the old nail keg, the set could be rearranged to give it a totally different look. Only the plastic rock panel was “store-bought.”



*The stucco archway set (left) is the same set as the bookcase set (far left). The panel to the right of the arch is on hinges and closes against the arch, revealing the bookcase behind, instantly changing the entire setting from a casual stucco archway to a formal bookcase study. The “art deco” set with checkerboard floor (above) is made from white background paper and some simple props. The 8x8 foot floor is actually two pieces of 5/16 Masonite with peel-and-stick floor vinyl squares.*

My specialty in the 1980’s and 1990’s was high school seniors. Even in those days, students demanded a variety of realistic background settings. The “brick alley” became a popular set with the graffiti and the lamp post but I could simply move a few feet and it was a gymnasium locker-room. The lockers were also rescued from the junk pile. I simply removed the fronts of the lockers and threw the rest away and attached the locker fronts to the wall.

Of course, my camera room had all of the other standard features... background roller system, overhead rail system and more. I had accumulated enough studio lights that I was able to have lights at each of 14 different sets in two camera rooms. With everything “slaved” together, all I had to do was move the subject from one set to another without adjusting lights or taking meter readings. Think about it. This was before Photoshop and before digital and some will argue that customer expectations were higher then than they are today.

Those of us who made a living, in those days, had to be creative and had to learn to use whatever was available. Keep in mind that we had to process film before we saw any actual images. You had to have some “guts” to be confident enough that you had it right “in the camera.”

Although many view technology as the downfall of the traditional studio, it can be the studio’s greatest asset. Special effects projected backgrounds is another tool that can make the camera room of the future more productive and efficient. Skilled photographic craftsmen of the future will use the camera room to provide a level of excellence that will surpass anything done by the amateurs, no matter how sophisticated the cameras become.

The future holds great promise for the photographic studio. When the dust finally settles from the current turmoil, studio photographers will survive and prosper in the future because they will offer variety and quality in a competitive and cost-effective manner... all year-round... in a specialized and efficient studio environment. They won’t do it by shooting everything on location and only in good weather like everyone else.



*Bill Hedrick, M.Photog.Cr., operated a portrait and wedding studio in Kilgore, Texas, for nearly 20 years before transitioning into commercial photography and has been the Editor of the Texas Professional Photographer Magazine since 1997.*



*The color and texture of weathered barn wood is tough to beat when used in a studio setting where lighting is easily controlled.*



*The book shelves are made from the “ends” of the book covers, stapled to a 1x2 wood strip and glued on the back panel. The bridge worked great for high key sets for children and was home-built as well. With floor space at a premium in the camera room, only the fronts of the old school lockers were used (below).*





## Brazos Valley News

by Jim Greenlee

On Monday, November 14th, the BVPPA hosted Nick Tsakiris, the Lightroom Dude. Nick showed us both his passion for photography and for the program, Lightroom. The insight that Nick had into the editing and workflow

software was extensive, to say the least. We dove right into the many different aspects of Lightroom, including de-mystifying the Catalogs, presets for images, and the many



Nick Tsakiris demonstrates the power of Lightroom to the Brazos Valley members.

adjustment brushes that replicate much of what you do in Photoshop on a regular basis.

For example, Nick showed us how to quickly adjust vertical lines back to square depending on the lens that was shot, as well as, how to add a punch of clarity to really make the images pop! He also showed us how to “heal” out acne on a senior, soften her skin in a realistic fashion, give her eyes a little pop, and tweak coloring and vignette to create a gorgeous image in a matter of a minute or less. He then showed us how these can be used as preset to really speed your workflow. In the end he touched on how to create collages/album pages in the print section of Lightroom. It was truly amazing how in depth his knowledge of the program was and how it can be used as a powerful and efficient editing software. Before we know it, it was time to wrap up and it felt like we had just scratched the surface.

Nick was full of energy and the quality of his images showed that! If you use Lightroom or have ever considered it, make sure to join us in April when Nick comes back to teach us more about Adobe Lightroom. I would highly suggest making the effort to catch as many of Nick’s speaking programs as possible. To find out more about Nick and see his work check out [www.thelightroomdude.com](http://www.thelightroomdude.com). You will not be disappointed! Also check us out at [www.bvppa.com](http://www.bvppa.com) to see who we have booked for the following year. We hope to see you there.

For the month of December, the BVPPA held their End of the

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Year Party for all of their members and their families. The event was hosted by our president, Kathy Norwood. Jim Greenlee, director of publications, constructed a giant camera pinata filled with treats for all of the kids. Everyone brought food and desserts in an Italian theme and had a great time.

We also announced our photographer of the year for 2011. The photographer of the year is determined by a point system that considers several factors: attendance at monthly meetings, participation on our board, helping with the planning and preparations for our special events, such as full day seminars, and participation and placing in our monthly print competition. This year our photographer of the year was Kathy Norwood of K Norwood Portraiture! Kathy has been a wonderful president this year and her dedication is evident through receiving this honor. Melanie Hall of Melonhead Photography received 2nd, and Dara Neyland of Dara May Photography received 3rd. The winning photographers received gift certificates and the photographer of the year also got the coveted “Golden Camera” which is passed between winners year to year.

Throughout this past year our members and guests enjoyed great speakers, deepened friendships, and put into practice what our speakers came to share with them. We look forward to another wonderful year of success and learning in 2012 and hope that you will join us. Find out more at [www.bvppa.com](http://www.bvppa.com).

## Houston News

by Tom Bailey

The Houston Guild knows how to have a good time and teach about photography. In November, 30 guild members boarded a deluxe bus and visited four successful studios: Lakewood Photography, owned by Don Carrico, Imaging Studios, owned by Trish Taylor, J. Pamela Studio owned by Pam Culpepper, and finally Higgins Photography owned by Belinda Higgins.

December’s meeting was like a double-decker sandwich times 2 and a half. The Houston Guild hosted a mini-convention featuring some of the finest talent in the country: Doug Box, Richard Sturdevant, John Woodward, Doug Gordon



PPGH 2012 Board of Directors: Greta Jacobs Mee, Kelly Willis, Curley Marshall, Jennifer Nolan, Laura Popiel, Chris Bechtold, Aric Hoek and Mitch Daniels.

and Kirk Voclairn. There was also a trade show featuring vendors that rounded out the mini-convention.

Each speaker unfolded their style and technique as well as expertise to a captivated audience. Seldom has there been such a prestigious array of photographic talent in one show.

On Sunday night at the awards party, print winners for 2011were announced. Also, the 2012 Board of Directors was introduced to the guild. President Aric Hoek explained his goals for the new year. He has great plans for the new year.

## Heart of Texas News

by Tom Sergent

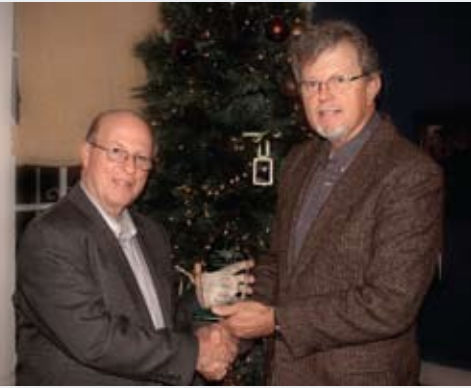
The November meeting of the Heart of Texas Professional Photographer’s Guild was held at Accurate Image Photography Studio (the studio of photographer Bob Smith) in Waco. It was a busy meeting with an election, a guest speaker, and an image competition. Our guest speaker was Angela Gonzales of San Antonio. Angela presented a great program about maternity, baby and child photography. One of the highlights of her presentation was videos of her and her staff working their magic (ala “photoVision” films). It was refreshing to actually watch a presenter at work as well as to hear what she had to say... a good touch!

Our image competition was won by Tom Sergent, second place went to Billy Lauderdale and Cecy Ayala picked up the third place ribbon.

Our December meeting was our Christmas party. The event was



Novembver print competition: Billy Lauderdale, Cecy Ayala, and Tom Sergent.



2012 President, Don White, presenting the 2011 Photographer of the Year award to Tom Sergent.



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SEPT 19  
KIRK VOCLAIN



OCT 17  
SCOTT ROBERT LIM



MAY 9  
MARTIN GRAHAME-DUNN



## GUILD & SUPPLIER NEWS

hosted by Marlo Collins in her beautiful Waco studio, "The Gallery." We had a great time and the outgoing officers (Tom Sergent, President; Don White, Vice President; and Darrell Vickers, Secretary/Treasurer) were replaced by the new Board of Officers. They are: Don White, President; Cecy Ayala, Vice President; and Darrell Vickers, who will remain as Secretary-Treasurer. Tom Sergent was presented a plaque for his service in 2011 as well as the HOTPPG Photographer of the Year award which is based on Image Competition. The members of HOTPPG wish all members of Texas PPA only the greatest of success in 2012.

was awarded to Kelly Olivares. Wedding Photographer of the Year was awarded to David Edmonson. Wedding Album Photographer of the Year was awarded to Hoang Vu.

In addition to the print competition awards, Margaret Bryant was awarded the Dallas PPA Fellowship Award.

### Austin News

by Maria Bernal

Austin PPA was excited to have Teri Shevy, a PPA Master Craftsman from Greenbay, Wisconsin, sharing her senior program with us. We discovered Teri earlier in the year while she was speaking at SYNC alongside a couple of our fellow Texans, Teri Quance and Maria Bernal.

Teri's program included something great for all levels of photographers and it touched on photography and business. She is owner of Artistic Expressions and has been in business for 18 years. She shared with us her pricing structures, her business model, her senior model program as well as other bits and pieces. It was a fun night and we appreciated her flying out to speak with us.

Austin held our last competition of the year and first place went to Maria Bernal, second place went to Charles Quinn, and third place went to John Rogers.

Our Christmas banquet, in December, was a blast. It was held at the beautiful wedding venue of "The Vista on Seward Hill" and we were so pleased with it. We had a fun evening of great food, good music and a fun gift exchange. We gave out over \$2000 worth of prizes in our raffle this year and we were so blessed to have great sponsors as our lab partners such as BWC, Pounds, and Whitehouse and others.



Print winners for Austin Guild: Maria Bernal, Charles Quinn, and John Rogers..



Austin Photographer of the Year Maria Bernal and runner-up John Rogers.

### Dallas News

by Margaret Bryant  
Photos by Edward Holmberg

In November, DPPA elected officers for 2012. They are: President, Charles Ames; Past President, Carsten Von Hedemann; Treasurer, David Edmonson; Membership, Janice Eddington; Records, Cliff Traverse; Seminars, Stephanie Rippe; Communications, John Hudson; Education, Paul Ernest; and Skills, Chris Patillo.

Ross Benton was our November speaker. He presented an all day seminar on lighting, posing and creating images. He talked about business and offered new ideas on how to reach potential new clients. Ross is an exceptional speaker.

November was also our last print competition of the year. Winners were: Margaret Wolf, first place portrait; Kelly Oliveras, second place portrait; David Edmonson, first place wedding; Brittany Nicole, second place wedding; Paul Ernest, first place illustrative; Robin Weerts, second place illustrative; Lucy Huffstetter, first place general album; and Hoang Vu, first place wedding album and trophy winner.

In December, we had our holiday party and awards presentation. Prizes were given away, holiday music was provided. The highlight of the evening was the awards presentation.

The winners are: Photographer of the Year was awarded to Paul Ernest. The First Year in Competition Photographer of the Year was a tie between Robin Weerts and David Forehand. Illustrative Photographer of the Year was awarded to Paul Ernest. Landscape Photographer of the Year was awarded to Cecilia Gonzalez. Portrait Photographer of the Year



November Print Winners: Lucy Huffstetter, Paul Ernest, Kelly Oliveras, Hoang Vu and his wife, David Edmonson, Brittany Nicole, Margaret Wolf, and Robin Weerts.



Our Presidential award this year went to Maria Bernal who has been APPA President for this last year. Maria Bernal won the Austin Photographer of the Year award for her third time in a row and John Rogers won Runner-up. We closed the year on a great note and look forward to our next year as a PPA affiliate.

## San Antonio News

by Jeanne Luna

At our November meeting, we had round table sessions with each of our speakers. They were David Sixt, Elizabeth Homan and Ross Benton. Everyone was given 30 minutes at each table. After the 30 minutes, everyone was able to move to another speaker's table. David Sixt talked about weddings. He had beautiful albums to share. David talked about what equipment he brings, posing and his work flow at the weddings. Elizabeth Homan talked about families and children. She also shared albums, sample newsletter and sample cards. Elizabeth told a little about her special sessions, like Santa.

Ross Benton had a great setup. He answered everyone's questions about Photoshop and had a projector set up for his demonstration. He also showed and explained his workflow, from Bridge to Photoshop.

Our November print and album competition winners were: Dane Miller and Sam Roberts tied for first place in the Print category while Angela Gonzalez placed second, and Michael Plumeyer took first place in the Album category. Thank You to our judges, Ross Benton, David Sixt and Elizabeth Homan.

For December we had our Christmas and awards party. Trey Homan made arrangements for it to be held at the zoo. We had a fantastic time. Our annual winners are: Angela Gonzalez, Best Portrait of a Child Print; Richard Clark, Best Commercial Portrait, Aspiring category; Sam Roberts, Best Commercial Portrait Print; Noel Bracy, Best Illustrative Portrait Print, Aspiring category; Angela Gonzalez, Best Illustrative Portrait Print; Noel Bracy, Best Portrait of an Individual, Aspiring category; Michael Plumeyer, Best Portrait of an Individual Print; Michael Plumeyer, Best Portrait 2011 Runner up; Noel Bracy, Members Choice Award Best Print and Best Portrait 2011; Elizabeth Homan, Best Album runner up 2011 and Members Choice Award Best Album; Michael Plumeyer, Best Album 2011; and Angela Gonzalez, 2011 Photographer of the Year. This is her third year in a row.

Our 2012 PPSA Board is: President, Jeanne Luna; VP Director of Programs, Angela Gonzalez; Director of Finance, Fonzie Munoz; Director of Record, Dane Miller; Chairman of the Board, Trey Homan; Executive Director, Michael Chandler; Director of Exhibits, Janne Aubrey; Director of Membership, Melissa Chandler; and Director of Communication, John Vega.



Winning images from November competition for San Antonio Guild.



Trey Homan presents Angela Gonzalez with award for Photographer of the Year.

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