

# Jeff Locklear Studio

## Extraordinary!

BY CHARMAINE BELEELE

Jeff Locklear of Lenexa, Kansas does not apologize for the array of photographic equipment that he takes on location to weddings. In a recent workshop, this Master Photographer with a dapper grin simply explained, "All of this equipment makes it easier for me to do my job, not harder. I am very comfortable with every piece of equipment I use." Six Fuji Masterpiece Awards and a matching number of Kodak Gallery Awards attest that he is more than comfortable with his equipment, he is its master. It helps him to "feel for the light."

Jeff Locklear entered the photographic world as a plant manager for a Kansas City-area commercial color lab. He opened his studio, a sleekly remodeled movie theater from the 1930s, in 1984. For 10 years running he has been in the Kansas Top Ten Photographers, claiming Kansas Photographer of the Year honors three times, while raising a family in the process. He said,

"Working for myself is good and bad. It's not all that hard for me to balance my work and home schedule. You have to take time for your family. Careful planning is the key, and I don't feel like my family has missed out because of my business. My wife works with me. She keeps the books, and I am so glad that she likes working on the computer." However, she does not go with him to assist at weddings. Jeff said, "I have a different person assisting me so that I never risk barking an order at my wife."

Locklear is also aware of the importance of communication in business. "I would advise wedding photographers just starting out to work on their people skills first. That is the primary key to successful wedding photography." In addition to people skills, this photographer sees two special keys to fine wedding portraiture: He believes it is lighting technique and location that make the dramatic difference between average wedding photographs and superb photographs. In regard to location, Jeff is a rebel. "By using alternative locations your wedding photography will take on a new, more contemporary look. Your clients will enjoy the relaxed style of photography," he said.

In a recent workshop "Alternative Locations For Wedding Photography," Jeff listed other locations for wedding portraits: reception sites, hotels, outdoors. And

he exhorts photographers to depart from the rigid tradition of altar shots and utilize all of the church, like the side aisles and the pews. He added, "Some of these photographs can be done a few days before the wedding or after the bride and groom return from their honeymoon."

To perceive Jeff's relaxed and contemporary photographic style, one only needs to glance at magazines like

*Elegant Bride*, *Bride's Guide* and *Martha Stuart*. Jeff commented, "Just look at today's dresses. The wedding gown is becoming more about stylish design and elegant simplicity than ruffles and bows." Just as gowns and even wedding flowers have showcased simple elegance, Jeff believes that the modern bride does not want to be tussled and over-directed into exaggerated poses. "We want to reflect the same simple elegance in our photographic style as the designer



put into the dress."

Some of this philosophy has just recently had its effect on Jeff. "It is this slant that has made me become a better photographer just this year." With his relaxed approach he is doing less of the traditional staged shots. "I wish photographers did not have to be wedding directors." He likes to let the event happen like a documentary and hopes that one day he can reduce his two hours of pre-ceremony work to only 30 minutes of formalized shots, with all the rest of the time used photojournalistically. He said, "The photojournalistic style can be so easily misunderstood. We still need to be able to work well with people and to pose them." He explained, "We're a big city and a little city, here in the Midwest, so sometimes the new techniques come to us slowly. For some reason, Kansas photographers have been slow to break away from medium format. We have embraced this photojournalistic style more slowly than other regions."

However, his studio has not been slow to develop digital solutions to today's wedding photography. His ingenious proofing system involves scanning his negatives and printing them, using "Thumbnails Plus" software, at 3x3-inch size with six prints on each page. Each

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# Talking Competition

## Malcolm Mathiesen

BY RICHARD PAHL

### Guess Who's Online?

Send your online address to WPPI, Editor, "Guess Who's Online?" P.O. Box 2003, Santa Monica, CA 90406; or send it via the web.

- **WPPI:** www.wppinow.com
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- **Vanessa Conner Brunson:** e-mail: connerphoto@earthlink.net
- **Kristin Brynsteson, JH Studio Creations:** e-mail: kbrynsteson@yahoo.com
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- **Donna Bulick, DB Photography:** e-mail: dbphotopet@peoplepc.com
- **Rhonda Bunch-Newlin, Avalon Photography:** e-mail: avalon@chico.com
- **Cynthia Burden:** e-mail: burden417@email.msn.com; web: www.photosbyburden.com
- **Russ Burdick:** e-mail: russ@russburdickphoto.com; web: www.RussBurdickPhoto.com
- **Becky Burgin:** e-mail: rnbburgin@aol.com

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Malcolm Mathiesen is a photographic icon. He is from Australia, but is well known throughout the world. He is an award winning photographer—27 international awards and counting. Malcolm has lectured and taught workshops in Australia, New Zealand, Britain, Ireland, and Italy.

According to CharMaine BeLeele, who interviewed Mathiesen for Rangefinder magazine, "To Americans, he represents the new Australian-friendly invasion of radical thinkers who have breathed fresh air into our industry in recent years." He has been president, vice president and chairman of the board of the Australian Institute of Professional Photography. He is a board member of the World Council of Professional Photography and has been a qualified judge since 1994.

His mission, if you will, is to elevate the value and status of photographers world-wide. Currently Chair of Jurors for the Australian Professional Photography Awards, Malcolm is quite accustomed to consulting with aspiring competitors.

**WPPI:** What is the most important aspect in capturing a competition print?

**MM:** Originality...and impact. When you first see the image it must be arresting, it should make you take notice and grab your attention. Photography is visual communication, the image must communicate to me as a person. It must tell me something—make me feel something. The ability of an image to make you feel emotion is a great sign that you have a photograph in front of you that will score very very well. The emotion does not matter, you may dislike an image, it may make you uncomfortable or challenge your views but if it does, it is working and the author deserves reward. The more you look and the more you see original concepts coupled with creative photographic treatments and see the image's ability to communicate its message, the higher the score.

**WPPI:** How much does post-capture play a part in your creations?

**MM:** In my case not much at all. Other than basic darkroom work I submit my works as captured. I feel that as photographers we risk leaving for future generations very little in that way of "truth." For many years when I read a newspaper I thought "that may be right" but when I looked at a

picture I believed it to be "true" without any question. Now I do not. For example, this year we judged in Australia landscape images. They were striking and deserved the scores they got but they were of places that do not exist in reality. For me as a photographer I prefer to enter images that have not been altered—it is a personal choice. As a judge I score without any regard to my personal views. Provided an image complies with the rules, I will score what it is worth and if my fellow judges disagree I will argue passionately for the image regardless of post-capture work.

**WPPI:** How much time do you spend on competition, including just thinking about it?

**MM:** I work all the time to capture images that are the best I can make. As a photographer who photographs people and in particular, weddings, I am photographing for my clients as well as for me. In Australia competition prints must be taken at a "real wedding" so you must get your entries on the job. Competition is a chance to see if my peers agree with my selection and works. Being involved in competitions means your everyday work improves because not only are you trying to do the best work you can for your client, you are also constantly trying to go that extra bit to get truly stunning images; images that will make the judges go "Wow!"

**WPPI:** Do you have any special tips you'd like to share with our readers?

**MM:** Yes, learn the rules of photography and then break them. Great images do not come from formula but original thoughts and creative work. They are made in the mind and heart of photographers who are prepared to go beyond the normal and push outside the known boundaries of present styles and trends. These creators will make images that arrest the viewer and judge. Look for creative inspiration in the works of great painters, visit galleries and mix with artists of all sorts. Force yourself to do and see things in a different way by trying new things, be it food, music or wine. Travel and open your mind to the world it is a wonderful place. With greater vision of life you will have a greater vision as a photographer.

Malcolm will be a featured speaker at the WPPI Convention this month.

# CRUISING TO BETTER CUSTOMER SERVICE

BY MARK TILL

"It was the best of times, it was the worst of times..." On our recent vacation, I was reminded of this famous line from Dickens' *A Tale of Two Cities* when we experienced two completely different approaches to customer service. The first instance involved a cruise line and the second, an airline.

Cruise lines are known for their customer service and our experience was no exception. From wait staff to cabin stewards, their attention to detail and their willingness to go out of their way to make our stay a pleasant one was first rate. (It didn't hurt that they were motivated, in part, by the tips they received at the end of the cruise.) They remembered our meal preferences, cleaned the room almost the moment after we left—the list goes on and on.

On our return flight, the gate number was changed three times and the flight delayed over four hours. What was most upsetting was the airline's lack of responsiveness to customer needs and concerns. We had to wait at the terminal for over six hours, not knowing when (or if) our flight would leave and the only information we were told was not to leave the gate area in case we were cleared to board. The airline's response was to give us an extra bag of pretzels and a free movie.

How different would my experience would have been if the airline had provided us with a box lunch and soft drinks while we waited? The cost of keeping 150 paid clients fed and happy is a lot less than trying to acquire new ones. Airlines know these problems regularly occur but have chosen not to act. Airlines can get away with it because their competition operates the same way and because there is not always a viable alternative. As a photographer, you don't have this luxury. Do what is needed to make your customers want to sing your praises to as many people as possible.

## HANDLING PREDICTABLE PROBLEMS

Customer goodwill is the one aspect of your business that can't be copied, discounted, or taken away by your competitors. The amount of goodwill your business accumulates or loses is entirely based upon your own actions. I thought it would be appropriate to review just a few basic strategies.

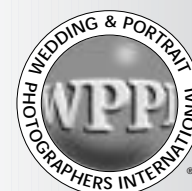
Studies have shown that for every dollar you spend in responding effectively to customer dissatisfaction, the pay-off becomes a \$2 benefit to you. It's easy to understand why when you consider that a happy customer will, on average, relate his experience to three others, while a dissatisfied customer will tell nine others. (My airline story is a good example.) It is easy to provide quality customer service when things go well. But the reality is that no business can be perfect 100% of the time. How you handle customer problems can be more important than the problem itself—no matter who is at fault.

## MAKE PEOPLE FEEL SPECIAL

The number one reason why people switch service providers is because they feel under-appreciated, yet only 13% of photographers contact their customers to say thank-you after every sale (57% do no follow-up whatsoever). Photographers are not unique in this respect. How often are you contacted after you make a purchase? When you are contacted, how do you feel? While customer follow-up is rare, it is even rarer for the owner to make the call. Photographer Ed Pedi, in North Andover Massachusetts takes the time to call each customer personally. Ed doesn't just call to say thanks, he talks to them like a friend, asking how their holiday was, or how their kids are doing—in general, making a personal connection. Does his approach work? Recently he spent a few hours contacting 25 customers. As a result of the follow-up calls, he booked three new portrait sessions and a handful of reorders resulting in over \$2000 in new business. That is over \$700 in new revenue per hour or \$80 per phone call. How many people could you hire for \$12 per hour to answer the phone, mask negatives, or assemble albums and frames if you made more calls like Ed?

*Mark Till, Cr. Photog., is one of the country's leading authorities on helping photographers operate a lucrative business. He is the author of The Lucrative Photographer: How to Become Indispensable To Your Clients, Maximize Your Profitability, and Regain Your Personal Life, and The Lucrative Photographer's Report Card diagnostic tool. You may reach him at (508) 655-9595 or via e-mail at mark@marktill.com.*

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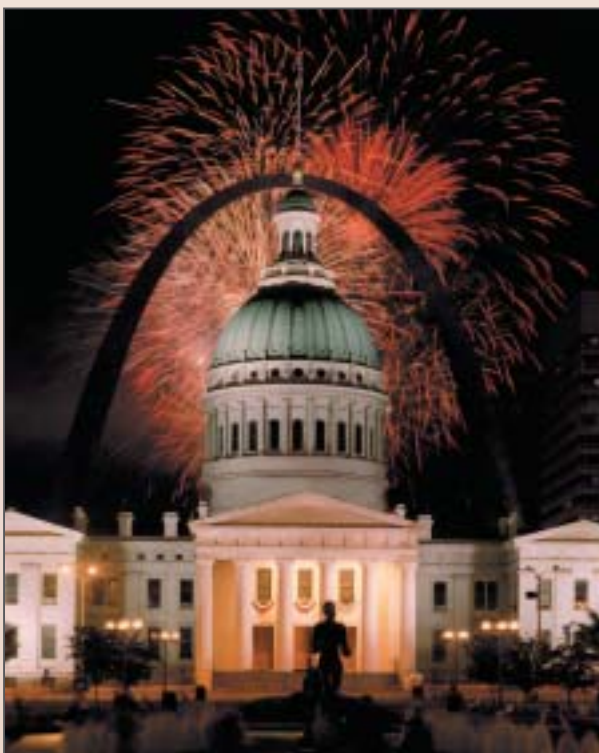
BY LINDA L. MAY

“I tell my brides, ‘Whatever you want is OK with me.’ It’s the bride’s wedding, not mine. She should have what she wants.”

David and Susan Bentley operate two successful Bentley Studio Ltd. locations in the St. Louis, Missouri area. David manages the mall location in an upscale shopping area in Frontenac, while Susan operates the home studio in Florissant. Both towns are suburbs of St. Louis, so their market is huge, but competition is also plentiful. David joined WPPI the first year it started, back when it was still WPI, and remains an active member to this day.

**Background/History:** Growing up, neither David nor Susan had any interest in photography; however, they both loved scuba diving. After David earned a Bachelor’s Degree in Mechanical Engineering from the Illinois Institute of Technology, he worked at McDonnell Aircraft as an engineer. By then, he could afford to scuba dive in such exotic destinations as the Caribbean. Photography entered his life because he wanted to capture the beauty he saw underwater for family and friends. He studied photography with an optics engineer who also worked at the aircraft company, and learned the technical aspects of camera operations. David met Susan while she was managing the local dive shop, where he purchased diving equipment. They both studied photography, earning their PPA Master and Craftsman degrees in a joint ceremony at the New Orleans 1989 convention.

Over time, David became proficient at underwater



shooting. A neighbor saw his work, and wanted David to photograph his son. “If you can take pictures of sharks, you can surely photograph my son,” David recalls his neighbor saying. That job led to more requests, so David began working as a portrait photographer. In 1985, after 20 years at McDonnell Aircraft, David changed careers and opened their first full-time studio in their home. By this time, the Bentley team had built up a successful part-time photography business, so they didn’t fear going out on their own. As it turned out, it was the right decision, because now they own two thriving studios, with five employees.

David jokingly says they will photograph “anything with a pulse,” but they generally shoot weddings, parties, corporate events, family groups, executive portraits, children and pets. Actually, Susan specializes in dogs and these days that’s about all she prefers to photograph.

**Studios:** Their home studio, which is operated by Susan, sits on three picturesque acres of land. Meadows, flowers, bridges, trees and bushes make their property perfect for outdoor sessions. The 70-year-old house is brimming with character, so every room can be used as a set; however, a 30x30-foot camera room is also in the house, for formal studio sittings. The mall studio, which David manages, is right across the street from Saks Fifth Avenue and Nieman Marcus department stores; its upscale location attracts clients from a great area.

**WPPI Membership:** David says he’s one of the WPPI “old-timers” because he’s been there since the beginning, alongside Rocky Gunn, Monte Zucker, and Bill Stockwell. David has attended every WPPI convention since the very first one, when the organization was still WPI. He has never entered prints in the competitions, because every year, he’s been one of the judges (this is a WPPI rule that has recently changed). Last year, Susan was also a judge, and plans to judge again, along with David, at the 2002 Las Vegas WPPI Convention.

“WPPI has more of a family-feel than





other photographic organizations," David says. "Steve Sheanin, WPPI President, keeps on top of the organization, and that's good. WPPI constantly re-invents itself as the industry grows and changes. Being a member of WPPI has been a wonderful learning experience for me on every level. We get to interact with the best and brightest photographers from all over the world. Often, I learn from the speakers; but many times, it's also the person sitting next to me at the seminar from whom I acquire invaluable information."

At the 2002, WPPI Vegas Convention, David will be presenting a program titled, "Easy Does It," which David says is pretty much how he runs his business.

**Wedding Philosophy:** David photographs about 30 weddings a year. Susan no longer shoots weddings ....unless there's a dog wedding, then she's available. David's "easy does it" approach to business can really be seen in his handling of weddings. He says he has no typical wedding coverage because each event is unique. Sometimes, he starts with the bride at her home. Other times, he meets the couple at the church. It all depends on the desires of the clients. "I tell my brides, 'Whatever you want is OK with me.' It's the bride's wedding, not mine. She should have what she wants," David explains.

David will not schedule more than one wedding per day because he frequently spends eight to 10 hours at the event. Couples'



albums usually contain engagement pictures, formal bridal sessions, and the images captured during the actual wedding day activities. David believes the more images that depict a couple's lifestyle, the more precious the book will become with time. Recently, David photographed an engagement portrait in Busch Stadium because the groom worked for the St. Louis Cardinals PR

Department. "That panorama shot of the couple standing in the middle of the baseball field will always hold special memories of this time in their lives," David says.

**Marketing & Promotion:** Most of Bentley Studio clients come through word-of-mouth and referrals. In addition, existing satisfied clients are targeted via direct-mail campaigns.

Occasionally, newspaper and radio commercials are used just to keep the name before the public. "Once we photograph a wedding, we also

hope to photograph the children and the special occasions throughout their lives," David says.

**Digital Imaging:** At the end of 2000, the Bentleys purchased two Macintosh G-4 computers with scanners and printers. Now, Susan performs all the difficult retouching and print manipulations in-studio. So far, they are still shooting traditional film; however, David says they will soon be adding digital capture to their product mix.

**Future Plans:** As for the future, David and Susan plan to constantly grow and improve their craft and their business. Adding digital capture and creating a studio website are definitely goals for this next year. They are also avid collectors of cars, and plan to provide a home for more old automobiles in the future. In fact, currently, they are looking for a Jaguar XKE convertible to add to their collection.

**Parting Shot:** "We're never the first to buy something new, like digital, for example. We wait until the bugs are worked out, and the prices come down before we invest. Let others make the mistakes. You won't discover new worlds that way, but you won't fall off the edge of the world either—or go broke," David concludes, smiling.

Readers may contact David and Susan at Bentley Studios via e-mail at: [bentleyusa@aol.com](mailto:bentleyusa@aol.com); or telephone them at: (314) 991-2502.

*Linda L. May is a writer living in the midwest.*



# Jeff Locklear Studio

*continued from page 1*

image on the page is marked with "proof" and his name. This unique system is his latest answer to proofing, and by next year, he will probably try to proof on-line also. When the couple makes their choices from his digital sheets, he does a layout in Montage. He



commented, "This is so the couple understands what to do with the shots. Then I design their Art Leather album from their selections." He also gifts clients with digitally hand-crafted thank you cards. "We like to create things from start to finish. Digital technology gives me total control of

the process. I even like to blend images together, and it allows us to have many new products. The downside is that digital work is labor-intensive."

Locklear talks often of his "very forgiving lighting system," dissolving the mystique of Jeff's initially formidable pile of equipment. Step by step he unlocks the mysteries of double lighting. First and foremost, he urges photographers to "feel the light." This is accomplished in part by walking around the church with a light meter. Jeff uses what he calls his church light, a Lumedyne standard head clad in a 12x12-inch Chimera Softbox. Then he hangs a 400 W/S power pack on the same light stand, explaining that at first, only half the power will be needed, but that 400W/S will be needed for large groups. Then he deftly slides out the main light and demonstrates how his assistant can hold this detachable

pole light to move among the pews and into tight spots at the height of approximately eight feet. Radio slaves make the whole system work together. "The on-camera flash is now the fill light, and for a 3:1 ratio, it should be set to f/5.6 on auto. In some instances, the fill light will be set



to f/4 to achieve a 3:1 ratio due to the tendency of the strobe on auto to overfill the subject. This is something you definitely have to test," he says. At the reception he exchanges the Lumedyne and its rig for a similar pole that supports Phil Brent's Dome Light. This is a less imposing and intrusive set-up for the more casual atmosphere of a party. His assistant holds this lighting rig at a 45-degree angle, 10

*continued on page 8*

## NATIONAL BUSINESS BRIEFS

JOHN ROGERS

### **IRS WILL COMPROMISE BUT SLOWLY**

What about those unable to pay all their taxes? IRS is authorized to compromise with such folk, but the process is slow. An agency spokeswoman says average backlog is 10 months

The number of applications is soaring with the backlog now about 94,000 compared to 62,551 just two years earlier.

### **CONSUMERS CONTINUE BORROWING LIKE THERE'S NO TOMORROW**

The rainy day that we should have been saving for is here. But despite the current recession, consumers continue borrowing like there's no tomorrow. Ten months into recession, consumer-credit defaults and payment delinquencies have set new records since the last recession, a decade ago. The estimated percent of disposable income saved fell from 8.3% in 1991 to just 0.3% ten years later. Lenders who were quick to slow the credit flow during the past recessions have left the tap wide open this time. Fortunately, most lenders are now far better capitalized than ever before.

### **WHAT WOMEN REALLY WANT; EQUAL PAY NO. 1**

When asked "What Do Women Want?" survey respondents did not say Mel Gibson who starred in the movie of that title. Instead of romance they opted for material matters such as: 33% equal pay, 20% more affordable health care, 15% more flexibility at work, 11% equal household chores between sexes, and 8% more affordable day care and a four-day work week.

### **HOW TO SPOT THE END OF RECESSION**

There are several economic events that would mark the end of the recession, which some say has already happened. The Wall Street Journal says look for: Surge in business investment especially in technology, Stronger sales of high-end homes, Stores and dealers complaining that inventories are too low, and Companies forecasting better profits. Among the positive signs are increases in productivity allowing employers to afford wage increases because they produce more with less. Then there's the rise in consumer confidence from 85 in November to 94 in December, according to the Conference Board.

A recent Journal survey of 54 economic forecasters found two-thirds expecting the economy to grow this quarter and almost all expect it will grow in the second quarter. Au contraire, some Federal Reserve Board members forecast the economy will probably contract another quarter or two.

### **ONLINE RETAILING: NO DOWNTURN HERE**

What recession, online retailers ask? In a holiday season that was almost bleak for many, online retail sales were the bright spot, rising 72% to \$11 billion in the fourth quarter from a year earlier at America Online. The growth reflects more than simply an increase in AOL members, whose number was up 17% last year.

However, there's a continuing worry for online retailing. Most U.S. consumers (81%) still fear their credit card number will be stolen online. And a third of Internet users say they have been the victim of a privacy or security breach.

### **ENTREPRENEURS LOOK INWARD FOR FINANCING**

As some banks tighten business lending, entrepreneurs increas-

# CALENDAR: Seminars, Workshops, Conventions & Trade Shows

Professional Photographers Association of New Jersey 2002 Annual Convention and Trade Show	Feb. 24-26	Taj Mahal in Atlantic City, NJ. Contact Charles Palmisano, AFP, 4 Columbia Road, Neptune, NJ 07753-2508; (732) 643-9570, fax (732) 643-9585.
The Julia Dean Photo Workshops Dragging the Shutter for Creative Effect with Bobbi Lane	Mar. 2-3	Venice, CA. Contact: Julia Dean & Associates, 3111 Ocean Front Walk, Suite 102, Marina del Rey, CA 90292; (310) 821-0909; www.juliadean.com, julia@juliadean.com.
How To Create and Run a Successful Portrait/Wedding Business with Monte Zucker	Mar. 3-7	Las Vegas, NV. Contact Monte Zucker at (941) 918-0904. Five day class is \$600; half-price for spouses. Completely hands-on, one-on-one in-depth portrait and wedding workshop.
Focus On Aids Art Photography, Exhibit and Auction	Mar. 9	Beverly Hills, CA. Contact Vincent Cummings at (310) 358-2423, www.focusonaids.com
<b>WPPI 2002 Convention and Trade Show</b>	<b>March 10-14</b>	<b>Tropicana Resort, Las Vegas, NV. Contact, WPPI, 1312 Lincoln Blvd. Santa Monica, CA 90401 (310) 451-0090 (ext. 313); fax (310) 395-9058 www.wppinow.com.</b>
Santa Fe Workshops with George Schaub Digital Photography	Mar. 10-16	Santa Fe, NM. Contact SF Workshops, P.O. Box 9916, Santa Fe, NM 87504; www.santafeworkshops.com or (505) 983-1400, fax (505) 989-8604
The Photographic Historical Society of Canada Annual Auction	Mar. 17	Toronto, Canada. Contact PHSC, Box 54620, RPO Ave., Fairlawn, Toronto, Ontario, Canada M5M 4N5, (416) 243-1439, http://web.onramp.ca/phsc.
Veronica Cass Academy of Photographic Retouching Arts Negative Retouching	March 18-22	Contact: Veronica Cass Academy, 7506 New Jersey Ave., Hudson, FL 34667; (727) 863-2738; www.veronicacass.com, veronicacassinc@worldnet.att.net.
The Julia Dean Photo Workshops The Art of Polaroid Transfer	Mar. 20	Venice, CA. Contact: Julia Dean & Associates, 3111 Ocean Front Walk, Suite 102, Marina del Rey, CA 90292; (310) 821-0909; www.juliadean.com, julia@juliadean.com.
SPE 2002 National Conference Fact or Fiction: Photography and Mediated Experience	Mar. 22-23	Las Vegas, NV. Contact Jennifer Pearson Yamashiro at (513) 529-8328; socphotoed@aol.com, www.spenational.com.
Veronica Cass Academy of Photographic Retouching Arts Black & White Restoration	April 1-5	Contact: Veronica Cass Academy, 7506 New Jersey Ave., Hudson, FL 34667; (727) 863-2738; www.veronicacass.com, veronicacassinc@worldnet.att.net.
Professional Photographers Association of Missouri: Combined Missouri and Kansas Convention	April 6-9	Topeka, KS. Contact: Mardi Weber, 3105 SW 29th, Topeka, KS 66614; (785) 271-5355, mardiw@wichers.com, www.KPPA.org or Jim Devine: jpdevine@att.net, www.moppa.com.
Veronica Cass Academy of Photographic Retouching Arts Photo Oil Painting	April 8-12	Contact: Veronica Cass Academy, 7506 New Jersey Ave., Hudson, FL 34667; (727) 863-2738; www.veronicacass.com, veronicacassinc@worldnet.att.net.
How To Create and Run a Successful Portrait/Wedding Business with Monte Zucker	April 15-19	Asheville, NC. Contact Monte Zucker at (941) 918-0904. Five day class is \$600; half-price for spouses. Completely hands-on, one-on-one in-depth portrait and wedding workshop.
Veronica Cass Academy of Photographic Retouching Arts Photo Airbrushing	April 15-19	Contact: Veronica Cass Academy, 7506 New Jersey Ave., Hudson, FL 34667; (727) 863-2738; www.veronicacass.com, veronicacassinc@worldnet.att.net.
The Julia Dean Photo Workshops Making Prints from Your Computer with Lee Varis	April 20-21	Venice, CA. Contact: Julia Dean & Associates, 3111 Ocean Front Walk, Suite 102, Marina del Rey, CA 90292; (310) 821-0909; www.juliadean.com, julia@juliadean.com.
Pisconeri Workshops Paris Views	April 21-27	Paris, France. Contact: Judith Pishnery at (404) 525-4829; pisconeriworkshops@earthlink.net; www.pisconeri.com.
How To Create and Run a Successful Portrait/Wedding Business with Monte Zucker	April 22-26	Riverside, CA. Contact Monte Zucker at (941) 918-0904. Five day class is \$600; half-price for spouses. Completely hands-on, one-on-one in-depth portrait and wedding workshop.
How To Create and Run a Successful Portrait/Wedding Business with Monte Zucker	April 29-May 3	Sarasota, FL. Contact Monte Zucker at (941) 918-0904. Five day class is \$600; half-price for spouses. Completely hands-on, one-on-one in-depth portrait and wedding workshop.

ingly are looking homeward to financing. First choice for business funding last year was money from savings, up 16% over 2000. Then came, in descending order, trade credit, company credit cards, personal bank loans, commercial bank loans, personal credit cards, loans from family or friends and, finally, loans against accounts receivable.

## FED FORECASTS NO CHANGE IN INTEREST RATES

The Federal Reserve was not expected to cut interest rates for the 11th time when it met Jan. 29-30. In testimony before the Senate Budget Committee, an upbeat chairman Alan Greenspan has acknowledged having misspoke when in mid-January he said: "We continue to face significant risks in the near term." So another rate cut is off the table. Rates should remain the same most of this year since only an out-of-control recovery would require a rate hike.

Now comes news that two of the most highly regarded economic predictors may be no better than flipping a coin to foretell the future for consumer spending. The two indexes are University of Michigan's Survey of Consumer Sentiment and the Conference Board's Survey of Consumer Confidence. A third measure, the Index of Investor Optimism now discounts the other two as only slightly more accurate than 50%. This latter index is based on surveys by the Gallup Organization and claims to be most accurate of the three.

## 10 BILLION E-MAILS DAILY AND HOW TO IMPROVE THEM

We now send a total of 10 billion electronic messages each day

and that number is expected to top 35 billion in just three years. Here are some tips for improving what you send: Keep them brief and make good use of the subject line which is where many people decide whether to read it all. When replying to a message, quote enough so your response is read in context. Use only sparingly such common acronyms as IMHO (in my humble opinion). And don't send e-mails with long lists of recipients at the top, instead use the blind carbon copy function.

## DISASTER AID FOR SMALL BUSINESS REACHES ACROSS COUNTRY

Want a 30-year business loan at just 4% interest? Just prove that your business is suffering from terrorist attacks. President Bush declared the whole U.S. a "disaster zone" in light of the attacks which indirectly curtailed tourist travel in Florida who currently leads in such aid receipts—\$23 million as compared to No. 2 California's \$7 million. Besides doling out \$200 million in loans to businesses around World Trade Center, the Small Business Association has distributed \$95 million elsewhere, and the SBA has extended the application deadline from Jan. 21 to Apr. 22.

*John Rogers is an editor and regular writer for more than a score of business magazines and is author of two frequently reprinted books: Store Planning and Store Operations. His monthly column "Business Scope" appears in 16 publications and is reproduced here as "National Business Briefs."*

## Member News

### Member Update

We told you last month about **Alisha Todd**, who was injured while photographing a family wedding with husband **Brook**. She is recuperating nicely at her mom's house, but can be reached by e-mail: [photography@fineartweddings.com](mailto:photography@fineartweddings.com).

We also told you about long time WPPI member **Bill Duncan's** recent stroke. Bill is recuperating at his home in Utah. Drop him a line; he'd love to hear from you. His e-mail is: [wld4168@aol.com](mailto:wld4168@aol.com).

### Joseph Jaminet

Joseph Brian Jaminet, age 34, of Barre, Vermont, passed away Thursday, January 17, 2002 in Morehead, Kentucky. He was the son of Dr. Robert A. and Cecelia Clarkiewicz Jaminet of Morehead, Kentucky. Besides his parents, he is survived by his wife, Heather Philbrook Jaminet, one son, Zachary Daniel Jaminet, and one daughter, Julia Charlotte Cecilia Jaminet. Joseph was a member of the Vermont Professional Photographers and New England Professional Photographers. Our condolences go out to his family.

### MasterClass Nearly Sold Out

At this writing, there are a limited number of spaces left in Patrick and Barbara Rice's workshop, as well as Michele Gauger's. Call (310) 451-0090 (ext. 310) for more information.

### More Whitewater

Michele Gauger's Whitewater Experience will again be offered May 20-23 in Whitewater, WI. Contact Michele at (262) 728-9707. The four-day class is \$500; half price for spouses. The class is completely hands-on and covers bridal, family and the total working studio experience. One full day is dedicated to business, marketing and motivational research.

### Print Comp Grows!

This year's print competition is approaching 1000 prints. Be sure to attend the judging sessions on March 9 in the Hawaiian Rooms. The judging will start at 8:30 a.m. and conclude at 6:00 p.m.

## Locklear Studio

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feet to either side of the subject. Sometimes he even uses it to provide backlighting.

Jeff Locklear's classic but contemporary style requires more than being adept with photographic equipment. He combines his expertise with 10 artistic axioms. He believes that photographers must remember that an image, "must be concerned with telling a story," whether it is posed or candid. Second, he reminds us to "look for the framing devices before you take the shot." Third, a different perspective on a scene can be achieved by "using a long focal-length lens." Fourth, we should keep in mind that we can "drag the shutter, even with 35 mm, if using a tripod." Fifth, when we feel we need variety, we can utilize a "vertical panorama." The sixth artistic axiom is "study the ambient light." Obviously, Jeff feels that sometimes photographers try to fix too much. It seems logical to investigate what nature has given us before we grab for that fill flash. He suggests, in the seventh artistic axiom, that while studying the light, "we should also be aware of the foreground, middle ground, and background." Closely related is the axiom that says to look for "lines that draw



the eye into the photograph," (number eight). Nine—"always beware of chandeliers that grow out of people's heads!" Number 10, and perhaps the most critical of his concepts of the contemporary wedding, remember simplicity. Take the time to "capture the bridal couple just being themselves. Or, find a plain wall, place the bride in front of it and just let her gently hold her dress and veil."

Now, most photographers have been exposed at one time or another, to most of these 10 concepts, but it is their condensation into a concise



package of digestible knowledge that distinguishes Locklear's teaching talent as well as his photographic artistry. When a wedding photographer can focus all 10 of these precepts into one tiny moment just before releasing the shutter, then behold, the art! No place is this more obvious than in the casual elegance and relaxed romance



of Locklear's photographic style. Behold the power of light, location and love!

Jeff Locklear can be reached at (913) 888-9217 or by e-mail at [jllock@swbell.com](mailto:jllock@swbell.com).

*CharMaine Beleele, with an MA in Communication, owns a small studio, Angel Kissed Studio, and teaches communication at Westark College. She also writes part-time for a small newspaper in Fort Smith, Arkansas. She can be reached via e-mail at: [LBeleele@aol.com](mailto:LBeleele@aol.com).*