

More Chicken Soup For the Photographers' Soul

BY CHARMAINE BELEELE

Perhaps they didn't know it, but nearly 4000 photographers converged on Las Vegas for soulful chicken soup. Like readers of the famous "Chicken Soup" books, they were hungry for information that "opens hearts and rekindles spirits." This year's recipe was one part photojournalism, one part classical portraiture, stirred into inspiration, spiced with a pinch of personality and simmered on a digital "stove."

Many of these photographers came from traditional portraitist style backgrounds and many came from the new cutting edge philosophies of wedding photojournalism and beyond. And to the traditionalists, the PJ guys said, "Bring It On!" And the traditionalists took note of the storytelling style and said also, "Bring it on!" This resulted in a renaissance of ideas and a blending of techniques that escalated good-naturedly into life changing experiences for many of those in attendance. Responsible in a large part to setting this tone of tolerance and sharing was Clay Blackmore's panel of "Left Coast" PJ digital speakers, who kicked off the six-day event.

Joe Photo, Mike Colon, Jon Barber and the inimitable Becker worked magic on the crowd as they explained how they formed a community of photographers, a referral network, dedicated to digital PJ wedding coverage in the Orange County area of California. Joe began his digital style by incorporating digital work as an "extra." Then, in January, when he created his first fully digital wedding, it was Becker, his own competitor, who assisted him. Then Mike Colon's emotional images of hands and moist eyes taught us the new look of photojournalism. He explained that in the beginning, his worst fear was for the quality of the final product, and he enticed us by humorously telling us there was "No more film licking" in his future. His favorite feature? The instant feedback on the screen in the back of his digital camera. His comrade, Jon Barber boiled it all down to the bottom line, showing how he downsized his staff by half and doubled his money, just by going digital. A little older than his cohorts, he stated, "You don't have to be young to make this change. I had to break away from

medium format to 35mm, before I went digital. And it seemed unfair to me at first that a kid with a camera and a flashy web site could take business away from a 20 year-old established photography studio." His favorite advantage? He can shoot more, just as many shots as he wants!

Then Becker (no first name, please) brought us all awareness of the Promethean power of the Internet, and some good advice about web sites. He told us, "Build a simple website, one that will load fast, and use it as a prequalifier."

The next morning brought more digital fun as Monte Zucker demonstrated the wonders of his brand new Canon EOS D60, and we learned that the old rules of full-face, 2/3rds view and profile still stand tall amidst digital or film shooting.

Young at heart, Monte brought us all to our feet with energizing exercises. Zuck-erobics! He blended photojournalism with tradition because, as he stated, "I stand for

you to be the best you can be." This artist with his 55 yr. career behind him said, "The difference between a rut and a grave is only the dimensions." So, Monte has gone digital, just like so many of the young photographers. Right on the cutting edge, he advised us, "Take everything sharp, then you can soften, diffuse and vignette it in Photoshop." He caused quite a few eyes to tear up as he played the music "I Did It My Way," to a standing ovation.

Hansen Fong's seminar was a show biz event, complete with fog, lightning, and the semi-dance of beautiful flow posing. Magic. Deeper than his showmanship was his deceptively simple lesson: "In wedding photography, keep the man strong and the woman elegant and you have done your job." He hit home with some of us with his basic business comments, such as "invest in new work," and "use your client's name over and over." Some eager students lay on the floor at his feet, some crowded the hallway, eight-deep. Unlike most conventions that get smaller every day, this one grew, with more and more photographers arriving every day. Even 40 minutes early did not guarantee me a chair, or



This image was created in Rick Ferro's MasterClass workshop at the Tropicana Resort and Casino.

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Accolades 2002

Accolade of Photographic

Mastery (APM)

- Melinda Baigent
- Gale Blumenthal
- Shelley Brodka
- Larry Capdeville
- Jerry D
- Lukas Damian
- Rick Ferro
- Susan Koerner
- Anne Ledbetter
- Stephen Pugh
- Dennis Orchard
- David Roberts
- Brian Shindle

Accolade of Outstanding

Photographic Achievement (AOPA)

- Melinda Baigent
- Gale Blumenthal
- Jerry D
- Lukas Damian
- Rick Ferro
- Travis Hill
- Iskandar Leonardi
- Tammy Loya
- Dennis Orchard
- David Roberts

Accolade of Exceptional

Photographic Achievement (AEPA)

- Tammy Loya
- David Williams

Accolade of Highest

Photographic Achievement (AHPA)

- Anthony Cava
- Michele Gauger
- Richard Pahl
- David Williams

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More Chicken Soup...

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even a piece of the floor. Hanson's philosophy encapsulated all the styles and he enumerated them for his class of hundreds: "Look for storytelling, simplicity, details, design elements and strong graphics." And he infused his lessons with wonderful humor, challenging us to "pull from their hearts and money comes out!" And this savvy businessman reminded us, "You're just a bill after the wedding!"

There was time in between classes, to visit the vast trade show. Hundreds of booths provided real eye-candy for every photographer. Here, expert salespersons seemed unaware that they too were educators as they explained the intricacies of everything from digital cameras to timeless children's clothes. On the floor, photographers, both new and experienced engaged in conversation and advised each other about merchandise. You never knew who you might meet. I found Michael Ayers flopped on the floor of the Larson booth, just visiting and sharing his latest fold-out, flip-up, knock-out, eye-popper album. I had only seen these in photographs, and I found them amazing, enchanting in their three dimensional style, as I opened and unfolded the pages.

With a background in neuropsychology, Joe Bussink taught us to "get out of our comfort zone." This photographer shoots so fast and so "from the hip," that Nikon threatened to get him holsters for his cameras. He gave us three keys to the psyche of the wedding photographer: First he stated, "Don't assume to be the best, best is in the eye of the beholder."

Secondly, he added, "Strive to be the best." And last but not least, "Begin by just seeing your

self as different, not better or best." He instructed us to prepare by clearing our minds and leaving personal baggage at home when we go to the wedding. He taught us to anticipate moments and to practice. He said, "My camera is an extension of my arm, my heart and my eye." Unlike some pure photojournalists, he gave us permission "to develop a rapport with your clients so that you can participate in or if



The Accolade Society's Photographer of the Year Monte Zucker with WPPI's Lifetime Achievement Award recipient, Bambi Cantrell.

PHOTOGRAPH BY CHARMINE BELELE

necessary, prompt those special moments."

He gave us his Beverly Hills secret: Like a talented actor, the talented photographer knows about reactions. He said, "Don't think, just anticipate and react. If you hesitate, it'll be too late, because those tiny moments crystallize and then they are gone." It was from Joe that I learned the formula for shooting 3200 film, that great storyteller's medium. He stated, "Shoot 3200, rated at 1600, and process it at 3200 plus a crucial 30 seconds extra." Much to our excitement, my young associate and I tried this at our wedding the following Saturday, and it is astonishingly beautiful with a soft artistic grain.

Joe counseled us to make beautiful prints of our work, hand-worked prints like Robert Cavalli creates. Sometimes I am so obsessed with getting Mrs. Smith her 8x10, that I forget to look twice, invest, and put something perfect on my own studio wall. His chicken soup came in two flavors. For the traditionalists, he served it with the pepper of "See outside the box. Try to break a rule. Learn how to play again." And for the photojournalists, he salted his recipe with the flavor of "Don't be afraid to 'make' a photograph! Not all weddings offer natural photo ops." Mixed together, these two recipes came with a warning label: "Remember that weddings are still about tradition!" Indeed, this Beverly Hills photographer brought us a holistic



Digital/Special Effects Grand Award Winner Heidi Mauracher with FujiFilm's Philip Able and WPPI president, Steve Shearin...and Heidi's new S1.

PHOTOGRAPH BY CHARMINE BELELE



"Left Coast" crew from left to right: Becker, Mike Colon, MC Clay Blackmore, Joe Photo and Jon Barber.

point of view with his chicken soup, and for dessert, he reminded us all, "Success comes before work *only* in Webster's Dictionary."

For all of us with a continental taste, Steve Tarling brought his secret recipe from the UK. In his country the detail photography, the scene-setters, are hugely in demand, as is the casual portrayal of smiling guests in "Hello Magazine" style, evocative of American celebrity magazines. Denis Orchard, from Windsor, England was actually afraid of people until 6 years ago, when he photographed his first wedding. Fortified by the warm nurturing of the Craftsmen of the Guild of Photographers of the United Kingdom, he became addicted to weddings, exhibitions, and his own digital recipe. He stated, "Digital has the promise of unlimited shots. You can see what you're taking. It is easy to present and to store. It is cost effective and, of course, it is my favorite new toy. For maximum convenience, I burn my images to a CD and the lab does the rest!"

Heidi Mauracher included an inspiring DaVinci quote in her recipe, "The painter must paint two things above all others: the person



Country-Western night with Jerry and Diane Goldstein.

and the intent of their soul." She taught us to analyze our clients carefully, and choose styles

like seasonings only after getting to know the clients' tastes.

We all got alphabets in Malcolm Mathieson's soup. U S P stands for Unique Selling Product and we better have one because our competition will. He challenged us to find 10 reasons for our clients to choose us. This brash Australian in his wild Hawaiian shirt gave us our ABC's. A is for the artist in us, B is for "B different" and C is for, "Don't C

yourself as normal!" He also reminded us of the power we hold in our own cameras, the global language of photography, and how our pictures can change the way people think." And he broke our hearts with his photographic essay about the orphans of Selenovka.

Peter Ellis brought Welsh humor to his story of becoming a wedding photographer by accident and quoted David Putnam's words, "You can't depend on your eyes if your imagination is out of focus."

As American as apple pie, Bambi Cantrell infused us with her fabulous love for people in her photojournalistic style. She taught us to make "Your images scream on your behalf. In your own sheer excitement, see where the magic is, and choose expression over perfection." In her words we should, "embrace the chaos as we anticipate the next moment."

Her words gave me the nerve to photograph more moments by available light rather than staying in my old dependable fill-flash "box."

And the Marings, Charles and Jennifer, confided their secret behind being "Inspired By Design." Charles said, "We study a lot of Eastern philosophy and we try to live in the moment. Don't worry about the past or the future." Jennifer added, "It's just amazing what can happen when you are just being yourself." Their custom designed albums take on lives of their own, including documentary, prompted and traditional works, but it is the style of the couple and the graphic art behind the event that guides the designer's hand.

Equally optimistic was Ken Sklute, who stressed capturing emotion. He told us "Everything you want to photograph is in front of you...and sometimes it's behind you."

With this in mind, he taught us to mix traditional portraits with photojournalistic ones, to think in sequences, to think, see, and move quickly, and to always tell a story." I took this to heart recently and chose the right moment to photograph the parents of the bride, watching the wedding, to get reactions, instead of only actions. It works.

For me, personally, the week culminated in real wedding Saturday. All my mentors were

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Accolade of Lifetime Photographic Excellence (ALPE)

Peter Ellis

Frank Frost

ALBUM AWARDS, 2002

Judges' Awards for Extraordinary Merit (Wedding category)

Curt Littlecott, Windermere, FL

Charles Maring, Wallingford, CT

First Place, Informal Album:

Norman Phillips, Highland Park, IL

First Place, Event Album,

Curtis Dahl, Tarzana, CA

First Place, Wedding Album

Heidi Mauracher, Santa Barbara, CA

Grand Award Winner

Heidi Mauracher, Santa Barbara, CA

CA with a perfect score of 100.

Grand Prize

Epson Stylus Photo 1280 Printer and Epson Perfection 2450 Photo scanner.

AWARDS OF EXCELLENCE PRINT COMPETITION: WEDDING CATEGORY

Bride And Groom Together

Third Place: Jerry D from Upland, CA for "Passion"

Second Place: Filip Paulus from Indonesia for "I am Slaved for You"

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Associate Editor

“...Skilled photographers can do poorly because they may not know how to deal with people. We handle our clients with kid gloves.”

“Totally outrageous customer service” is the motto of Reflections Fine Art Photography studio, located in White Oak, Pennsylvania, near Pittsburgh. Owners Jerry and Bonnie Costanzo believe in treating customers the way they’d like to be treated, and are willing to go that extra step to make clients feel important. This outrageous customer service approach must be working because these two opened their first studio in 1967 and are still going strong today. In fact, many of those early clients are bringing, not only their children, but grandchildren, back to the studio for Jerry and Bonnie to photograph. Many of those relationships formed early in their photographic careers have paid off many times over. They joined WPPI way back when it was still WPI, and have remained active throughout the decades.

Studio: When new clients enter this 3000-square-foot studio, often they think they have accidentally trespassed into someone’s comfortable home. Reflections Fine Art Photography is housed in a Spanish-style home, with a red-tile roof, located in a former residential area, that was rezoned for commercial use. Most of the businesses on Lincoln Way are operated from big, old con-



verted houses, so it’s a unique street, brimming with character and perfect for a studio. The walls are covered with samples of their work. The hallway exhibits their award-winning prints, including those received from WPPI, complete with ribbons. These award-winning prints show clients the creativity involved in capturing extraordinary portraits. The studio is divided into different areas, including separate rooms for initial consultations and slide show presentations for weddings and seniors, a projection and viewing room for portraits, two camera rooms and several production areas, including separate spaces

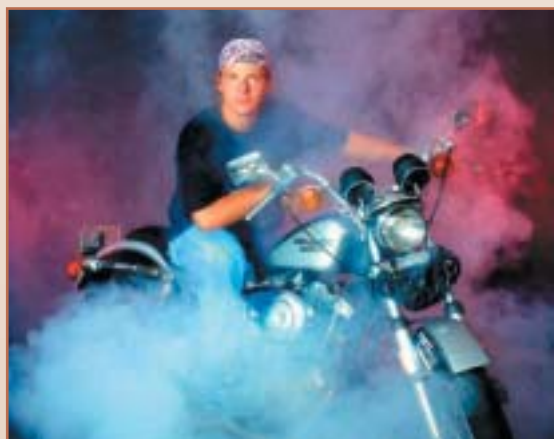
for digital imaging and art work. A stone courtyard, complete with many different sets is only steps from the back door. A large garden with a pond, waterfall, bridges, and various sets make outdoor photography easy and convenient. Two part-time workers and 10-year veteran employee, Nicole Galloway, who also photographs portraits and seniors, help Jerry and Bonnie keep this business running smoothly. Their daughter, Tracy, who is a marketing supervisor for a national corporation, also helps her parents at the studio.

History/Background: Jerry Costanzo graduated from Penn State University as a civil engineer; however, in his freshman year, he discovered photography and was hooked. While still in college, he borrowed cameras from friends and began photographing everything imaginable. After graduation, he spent his first pay check buying a used 35mm camera. After that, Jerry set aside a percentage of every check he received to buy new photographic equipment. About six months later, Bonnie informed him that a friend had requested that Jerry shoot her wedding because her photographer cancelled. Figuring he needed a larger format for such a project, Jerry bought a medium-format camera. To learn the procedure, he attended several weddings, both as a guest and an assistant. He and Bonnie shot that first wedding in 1967, and ended up photographing 15 more that same year. At the time, Jerry had a full time job as a civil engineer and Bonnie was a registered nurse. The photography was done on evenings and weekends. Bonnie began shooting on her own because she accidentally doubled-booked a wedding. Rather than cancel the job, and lose a client, she photographed it alone.



From there, they began shooting separately. One year, Bonnie recalled, between the two of them, they photographed 185 weddings.

"Looking back, it's hard to comprehend how we had the energy to accomplish such a task while both of us were holding down full-time



jobs and raising a family," Bonnie says.

In 1986, Jerry decided to leave engineering and pursue photography full time. They moved the studio from their home to a rented storefront location. Two years later, Bonnie gave up her nursing job, and they purchased their present Lincoln Way location. These days, Jerry and Bonnie are back to working together. However, they limit their weddings to 25 a year, concentrating on a higher-end clientele. Portraiture at Reflections Fine Art Photography has expanded to include around 300 high school seniors, as well as numerous babies, children, families and pets.

B&W Photography: Black-and-white images with selective hand-coloring are quite popular at this studio. In fact, it has become a trademark for their work, according to Bonnie. To create a "want" for their clients, many of the wall displays are black and white, and hand-colored, says Bonnie.

Pet Photography: They started photographing pets almost by accident, or at the very least, reluctantly, according to Jerry. "A local pet feed store was promoting its products for Christmas one year, and asked us to do the photography. That first year, we politely declined. The next year, they asked us again. Finally, we gave in as a favor to the owner, but we really didn't expect to make much from the venture. Surprisingly, it turned out to be a fantastic moneymaking promotion. Now we do it every year for that pet store and others," Jerry explains.

Today, they photograph pets both on location and at the studio. Their large landscaped, backyard garden is an ideal location for animals. Through the years, Jerry has photographed a wide variety of animals, including dogs, cats, horses, camels, llamas, chickens, goldfish, and guinea pigs. Pet photography is now one of this studio's trademarks—and best of all, it is very profitable.

Special-Needs Portraiture: Another market niche which happened quite unexpectedly is special-needs children's portraiture. "We never realized we had a reputation for photographing special needs children until several clients



told us they had heard we were great with them," Bonnie says. "The rewards for this kind of work far outweigh the challenges involved. Parents bring-in children from 50 miles away and further for our photogra-

phy, which is quite a compliment. Now, we are promoting this market niche because we feel there is definitely a need in our society."

Copy & Restoration: Copy and restoration services have become such a large part of their business that a portion of the consultation area has been devoted to exhibiting these images. They display old snapshots and tattered studio portraits before and after restoration. This specialty has also become a profitable niche. "However, we believe in giving back to the community, so when grief-stricken clients come in clutching old, faded photographs of loved ones who just passed away, we will copy and restore those pictures for next to nothing. We respect the emotions of our clients. We're not just interested in their money. Small, unexpected acts of kindness actually increases our business because it promotes positive word-of-mouth advertising," Bonnie explains.

Outrageous Customer Service: This imagemaking team firmly believes that success in this profession depends as much on the level of personal service given to customers, as the technical/photography skills.

"Average photographers can succeed in this business if they treat clients well. Whereas, excellent, highly skilled photographers can do poorly because they may not know how to deal with people. We handle our clients with kid gloves. When people come to our studio, for any reason, we offer them drinks and seat them on comfortable couches, so they feel welcome," Jerry says.

"Business is never the first item of discussion. We try to talk about them and their lives and encourage them to contribute to the conversation. This 'ice-breaker' lets them know we are people first before business is transacted. If clients feel comfortable with us, they will provide the information necessary for us to create the images they are looking to purchase."

WPPI Membership: Both Jerry and Bonnie have been members of WPPI since it began as WPI, and they love it! "WPPI did more for wedding photography than any other



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More Chicken Soup...

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PHOTOGRAPH BY DEBORAH BARTEL



Awards night with (top row, l-r): Jon Barber, Gigi Clark and Deborah Ferro and (bottom row) Rick Ferro, Charmaine BeLeele and Clay Blackmore.

with me. Monte was along for the bride's solo portrait as was my softbox. Rick Ferro and Malcolm Matthieson helped pose my groups quickly and cleanly. Bambi went with me to the girl's dressing room. Surely it was the Marings who helped me see the graphic art in the church's ceiling and Buissink helped capture story-telling images. Hanson Fong was there during flow posing after the cere-

mony. Clay reminded me to find and make some excitement at the reception. Soon, it will be Hiedi Mauracher as well as the Marings who help me bind the artful story into a beautiful album. And I know I have reaped benefits from many others at the conference, colleagues as well as teachers, too numerous to mention here.

As a user of the archaic paper proofs, I am behind many digitalized photographers. But, at least, I have made a beginning, as a result of photographing the conference. I shot 20 rolls of 35mm



Michele Gauger's well behaved MasterClass models.

PHOTOGRAPH BY CHARMINE BELEELE

fun film, and my new friends at Pictage are graciously posting many of my WPPI shots on a site just for us at www.pictage.com. Just type in the search box "CharMaine's WPPI Shots." I suggest you visit the site to see your mentors, your friends or even yourself enjoying the demonstrations, socializing, at the tradeshow, and even at the awards of WPPI—chicken soup for the photographer's soul.

CharMaine BeLeele, with an MA in Communication, owns 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.

PHOTOGRAPH BY CHARMINE BELEELE



Rick Pahl holding his International Digital and Portrait prints of the Year.

Costanzo Studio

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industry organization, in my opinion," Jerry explains. "Back when WPPI first started, wedding photography didn't carry as much prestige as portraiture. WPPI promoted professionalism in wedding photography and made the industry realize it was worthy of their attention, plus a big moneymaker. One of the most treasured photographs displayed in my office was taken at a WPI convention many years ago of my mentors at the time—Rocky Gunn, Bill Stockwell and Monte Zucker."

In 2001, both Jerry and Bonnie were judges for the WPPI print competition. This coming year, Jerry will again serve as a judge for this competition. These Pennsylvania imagemakers have traveled extensively throughout the United States and Canada presenting programs and workshops on many different topics. They have also been featured speakers at WPPI conventions. One of their most rewarding workshops, titled "Mind To Merit," teaches students how to present award-winning prints for competition. Both Jerry and Bonnie agree that creating merit prints for yourself can only enhance the work you provide your clients.

"We feel that competition is done for yourself...to make you a better photographer. You shouldn't feel you're competing with others, but instead, learning all the elements that create award-winning images," Bonnie says.

Digital Imaging: Jerry and Bonnie were not eager to enter the digital world; however, they soon discovered they had to embrace this new technology, or be left alongside the electronic super-highway. Currently, they use Nikon and Olympus digital cameras, but will soon be upgrading. They manipulate images with Photoshop through PCs and output to an Epson 7500 inkjet roll printer, and a Fuji Pictography. So far, they are still shooting mostly traditional film; however, they have captured the photojournalistic portion of weddings digitally. Jerry says, "Digital is the only way to go in wedding photography. It's put the excitement back into photography because of the endless possibilities."

Future Plans: Before the end of 2002, Jerry hopes to be shooting strictly digital weddings, and showing clients digital images via a data projector on a six-foot screen, complete with background music. Clients will order from this video presentation. After viewing in the studio, couples will give the tape to take home to show others who might want to order. This same method will also be employed for portrait sales.

Within the next five years, Jerry and Bonnie plan to move to the Outer Banks of North Carolina, where they currently own a house on the beach, and open another home-based studio. They plan to keep the Pennsylvania studio open, and hire a reliable manager to operate it. They have already done portraits and weddings in North Carolina, as well as held environmental photography workshops on the beach, so they feel making the transition will be easy. This imagemaking team also hopes to slow down some in the future.

Readers may contact Jerry and Bonnie Costanzo at at: (412) 678-7223; photobyrefl@aol.com; or at: www.reflections-studio.com.

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



CALENDAR: Seminars, Workshops, Conventions & Trade Shows

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.
Indiana Historical Society Annual Photography Contest	Deadline May 3	Contact: Aimee Klein at (317) 233-0833; aklein@indianahistory.org.
The Photographic Historical Society of Canada Annual Spring Photographica Fair	May 5	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	May 6-10	Contact: Veronica Cass Academy, 7506 New Jersey Ave., Hudson, FL 34667; (727) 863-2738; www.veronicacass.com, veronicacassinc@worldnet.att.net.
Veronica Cass Academy of Photographic Retouching Arts Photo Oil Painting	May 20-24	Contact: Veronica Cass Academy, 7506 New Jersey Ave., Hudson, FL 34667; (727) 863-2738; www.veronicacass.com, veronicacassinc@worldnet.att.net.
Pisconeri Workshops Paris Nights	June 9-15	Paris, France. Contact: Judith Pishnery at (404) 525-4829; pisconeriworkshops@earthlink.net; www.pisconeri.com.
The Julia Dean Photo Workshops The Art of Polaroid Transfer	June 25	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.
Santa Fe Workshops Basic Lighting Techniques with Tony Corbell	June 30-July 6	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.
Santa Fe Workshops Contemporary Wedding Photography with Bambi Cantrell	July 7-13	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 Julia Dean Photo Workshops Advanced Studio Lighting Techniques with Bobbi Lane	May 5, 6	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.

Awards News

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First Place: Kenneth Sklute from Tempe, AZ for "Circle of Joy"

BRIDE OR GROOM ALONE

Third Place: Nizam Mohamed from Baltimore, Maryland for "Princess Charlotte"

Second Place: Alisha Todd from Aptos, CA for "Sophisticated"

First Place: Joe Buissink from Beverly Hills, CA for "At First Sight"

BRIDAL PARTY

Third Place: Anthony Cava from Ontario, Canada for "P.T. Cruzin"

Second Place: Paul Wolverton from Bakersfield, CA for "Child"

First Place: Frank Cava from Ontario, Canada for "What's Up"

ENGAGEMENT

Third Place: Julie Robichaud from Ontario, Canada for "The Sky is the Limit"

Second Place: Guy Martin from Ontario, Canada, for "Romeo & Juliet"

First Place: Joe Photo from San Juan Capistrano, CA for "Fountain of Youth"

GRAND AWARD: in the Wedding Category goes to Joe Buissink from Beverly Hills, CA for "At First Sight."

Grand Prize: the winner of the Wedding category received a Hasselblad 501CM Kit, including a 501CM body, 80mm CFE lens and an A12 rollfilm magazine.

PORTRAIT CATEGORY

CHILD

Third Place: Steve Mackley from Logan, UT for "If Raindrops Were Gumdrops"

Second Place: Louise Botticelli from E. Setauket, NY for "Once Upon a Time"

First Place: Louise Botticelli from Setauket NY for "Waiting Santa"

HIGH SCHOOL SENIOR

Third Place: Norman Phillips from Highland Park, IL for "That Sultry Look"

Second Place: Julie Robichaud from Ontario, Canada for "Last Run of the Day"

First Place: Chris Nelson from Fall Creek, WI for "Dreamer"

INDIVIDUAL

Third Place: Jerry D from Upland, CA for "Somewhere in Time"

Second Place: Guy Martin from Ontario, Canada for "All Shapes and Forms"

First Place: David Anthony Williams from Victoria, Australia for "Guarding the Wells at Beersheba, 1917"

GROUP

Third Place: Steve Mackley from Logan, UT for "Quality Time"

Second Place: Robert Kunesh from Willoughby, OH for "Definitely a Kodak Moment"

First Place: David Anthony Williams from Victoria, Australia for "Autumn—After Sir Joshua Reynolds"

ANIMALS/PETS

Third Place: Gary Fagan from Dubuque, IA for "Family Pet"

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Awards News

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Second Place: Judy Reinen from Auckland, New Zealand for "Cat Nap"
First Place: Paul Tsang from San Carlos, CA for "Check"

GRAND AWARD: David Anthony Williams from Victoria, Australia for "Autumn-After Sir Joshua Reynolds."

Grand Prize: The Grand Award winner will receive a Mamiya SVX-2 Kit, which includes a Mamiya M645 Body, 80mm lens and 120 film back.

DIGITAL/SPECIAL EFFECTS CATEGORY

DIGITAL/SPECIAL EFFECTS, WEDDING

Third Place: Filip Paulus from Indonesia for "Sensuality"

Second Place: Robert Hughes from Columbus, OH for "A Fantastic Beginning"

First Place: Heidi Mauracher from Santa Barbara, CA for "Kicking Back While I Wait"

DIGITAL/SPECIAL EFFECTS, NON-WEDDING

Third Place: Gigi Clark from Oceanside, CA for "The Art of Creation"

Second Place: James Schmelzer from Clinton, MI for "Digital Future"

First Place: Robert Kunesh from Willoughby, OH for "Beetlemania"

GRAND AWARD: Heidi Mauracher from Santa Barbara, CA for "Kicking Back While I Wait"

Grand Prize: The winner of the Digital/Special Effects category received a Fujifilm FinePix S1 Pro and Tamron SP AF 28-105mm f/2.8 lens.

PHOTOJOURNALISM CATEGORY

Non-Wedding Photojournalism

Third Place: Mike Bordo from Oakdale, PA for "Held Hostage"

Second Place: Richard Pahl from Okeechobee, FL for "Seven & a Half Seconds"

First Place: Carrillo from Upland, CA for "The Great Divide"

Wedding Photojournalism

Third Place: Mercury Megaloudis from Victoria, Australia for "Oldies"

Second Place: Mercury Megaloudis from Victoria, Australia for "Rain Dance"

First Place: Brook Todd from Aptos, CA for "Illumination"

GRAND AWARD: Brook Todd from Aptos, CA for "Illumination"

Grand Prize: Canon Powershot G2 with



Steve Sheanin arrives at Country Western night aboard his trusty paint with cell phone side arm.



The International Reception drew a large crowd this year.

PHOTOGRAPHS BY ART FRANCIS



The trade show produced record crowds and record excitement.



Accolade award winners following the Awards presentation on Wednesday night.

Speedlite 220 EX flash.

PREMIER CATEGORY

Third Place: Stuart Bebb from Oxfordshire, England for "Stately Panorama"

Second Place: Scott Eklund from Tacoma, WA for "Side Line Shenanigans"

First Place: Gina Motisi from Storybook, NY for "Chores"

GRAND AWARD: Gina Motisi from Storybook, NY for "Chores"

Grand Prize: 3.1 MP digital camera, the Kodak EasyShare DX3900 Digital Camera.

8X10 AWARDS

The International Wedding Print of the Year: David Anthony Williams from Victoria, Australia for "At the End of the Day"

The International Portrait of the Year: Richard Pahl from Okeechobee, FL for "Portrait of an Old Friend"

The International Digital Print of the Year: Richard Pahl from Okeechobee, FL for "Door to My Future"

FUJIFILM NEW APPROACH AWARD

The Fujifilm New Approach Award for

Wedding Photography: Joe Buissink of Beverly Hills, CA

The FujiFilm New Approach Award for Portrait Photography: Richard Pahl of Okeechobee, FL

KODAK AWARDS OF DISTINCTION

The second place winner: Mercury Megaloudis from Victoria, Australia, whose prints scored averaged a cumulative score of 90.

The first place winner: Gigi Clark from Oceanside, CA whose prints averaged a cumulative score of 91.

SPECIAL AWARDS

The Accolade Society occasionally honors an outstanding Society member who has not only achieved the highest Accolade level, but has contributed outstanding leadership to the organization and its members: This year, the Board gave its highest honor, the Society's Photographer of the Year Award, to Monte Zucker.

This year WPPI also honored an individual unparalleled as an educator, author, and spokesperson for the professional photographer. The WPPI Lifetime Achievement Award went to Bambi Cantrell.