

Elizabeth Homan

Combining Dance with Elegant Portraiture

BY LINDA L. MAY

Elizabeth Homan, owner of Artistic Images Studio in San Antonio, Texas, photographs weddings and all types of portraiture, from high school seniors and family groups, to babies and bridals. Elizabeth says that portrait sessions comprise about 80 percent of her revenues, although she photographs about 20 high-end weddings annually. Her studio slogan, which is printed on all promotional materials and advertising brochures, reads: "Where Lifestyles Become Works of Art." Elizabeth takes an artistic approach to her work, striving to capture not just the likeness of her subjects, but their personalities and emotions as well. Elizabeth joined WPPI in 1995.

History/Background: An unexpected injury in ballet class at the Texas Christian University in Fort Worth, caused Elizabeth to take photography seriously. Although she received her first 35mm camera in high school and practiced photographing her sister, Elizabeth did not seriously consider imagemaking as anything but a fun hobby at that time. Because she could not participate while recovering from the dance injury, Elizabeth photographed ballet classes instead, and loved combining the two. From her ballet background, posing comes naturally for Elizabeth. "I observe the lines of the body and use my dance experience to get just the right angle, or pose," Elizabeth says.

For two years after college graduation, Elizabeth choreographed and photographed a dance company in Austin, Texas. In 1992, Elizabeth opened Artistic Images Studio, in San Antonio, in partnership with her parents, Penny and Sterling Cruger. For a few years, until the studio was well established, Elizabeth commuted back and forth to Austin, and continued photographing the dance company part time. Four years ago, Elizabeth married Trey Homan, who is now the general manager and technical guru for the studio. Trey does retouch-

ing and simple manipulations on the computer, which cuts the cost of sending those services out to Miller's Professional Imaging. Penny and Sterling are now semi-retired, so they only work at the studio part time.

Studio: Four years after opening Artistic Images, Elizabeth built her dream studio on two and a half acres of land in North San Antonio. The structure looks like a comfortable home, surrounded by trees and plants, not a 3500-square-foot photography studio.

"We intentionally designed the studio to look like a house, for a couple of reasons," Elizabeth says. "First, we photograph a lot of children, and we wanted them to feel comfortable here. I believed children would rather come to a place that looked like a home, rather than a sterile doctor's office. Secondly, if we ever want to sell this property, we have the option of selling it as a home or business."

The two and a half acres are landscaped with several different scenes, including a pond with live fish, an old barn, an antique buckboard wagon, a white picket fence, with an arbor and

gate, a wildflower hillside, and a wooden swing...just to name a few. The property is woodsy and depicts Texas, according to Elizabeth. Mostly, she photographs children and high school seniors on the studio grounds. Much of her work is done on location, although she has a fully-equipped camera room.

Clients first walk into a parlor furnished in Victorian fashion, with cherrywood furniture and 40-inch, framed display images on the walls. Huge watercolor and canvas prints are also exhibited, showing the unique products available here. Off to the right is the reception room, the main hub of the operation. Projection and dressing rooms are nearby. A large camera room is on two levels, with backgrounds and lights at one end and large bay windows facing North on the other. More offices and production areas are on the

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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.

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The Legal Advisor: COPING WITH THE HASSLES OF TRAVEL

BY FRED S. STEINGOLD

While you're on a business trip, the airline bumps you from your flight—and then loses your luggage. The car rental rep persuades you to buy expensive insurance that you don't need. And the hotel is over-booked, so your reserved room isn't available. Yes, business travel can be a pain. There's no telling what to expect. But one thing is certain: If you travel enough, sooner or later you'll face annoying and costly problems. Fortunately, the law—as well as some industry practices—can provide a measure of protection. The following info may come in handy.

Airlines. Your airplane ticket is a type of contract—technically, a "contract of carriage." You may need to do a bit of digging to learn the contract terms. Most airlines don't give you all the terms on or with the ticket. You can, however, get them at the airport or the airline's ticket offices. Even better, check the airline's Internet site. Your ticket may have restrictions: A nontransferable ticket can only be used by you. The ticket may be refundable, however. If so, you can cash it in and buy a new ticket with someone else's name on it. A nonrefundable ticket can't be cashed in. But the airline may have exceptions. For example, you may be able to apply the ticket toward a different flight, though you'll probably have to pay a change fee. Also, the airline may give you a refund if you cancel your flight because of a relative's death or illness. What if your flight is over-booked? The airline will first ask passengers to volunteer for a later flight. The airline may offer an incentive such as a free round-trip ticket. If not enough people volunteer, the airline will start bumping passengers involuntarily. If you're bumped, you're generally entitled to compensation if you have a confirmed reservation. Delayed flights are another travel glitch. The law doesn't require the airline to compensate you if your flight is delayed, but most airlines do so if the arrival time is delayed significantly. Policies vary. Depending on the airline and the circumstances, you may wind up with meals, a hotel room and even emergency toiletries. Lost or delayed baggage is a major problem. On flights within the U.S., most airlines limit the amount they must pay to \$2500 per passenger. You can, however, declare a higher value at check-in. You'll pay a fee for additional coverage, but you'll know that you'll be compensated up to the amount

you declared—unless the airline can prove that your stuff was really worth less.

Rental Cars. Suppose you've guaranteed payment for a rental car. What if the rental agency doesn't have the car you reserved? The rental folks must do all they can to find you another car. If they have no suitable alternate car, it's reasonable to ask them to find one at another car rental agency. Often, the rental agency will upgrade you to a better car at no extra charge. Watch out for extra fees. It's legal to charge them as long as you're told beforehand. The extras may include: mileage charges, fees for renting at an airport fees for additional drivers, drop-off fees (when you return the car to a different location), and refueling charges. Finally, make sure you really need the rental car insurance offered by the rental agency. Chances are you don't. Your existing car insurance is usually perfectly adequate.

Hotels. It gives you great peace of mind to know that you'll have a good place to sleep, even if you arrive at 1:00 a.m. You can achieve this by making a prepaid or guaranteed reservation. You give the hotel your credit card number, and the hotel holds a room for you. If there's a slip-up and there's no room for you when you arrive, the hotel has breached its contract. Ouch! The hotel may have to find you a room somewhere else at no extra cost to you. Some credit card companies guarantee that the hotel will go even further for you—such as providing transportation to the other hotel and paying for your first night's stay. If you haven't guaranteed your room with a credit card, you may have gotten a confirmed reservation. The hotel may say, for example, that it will hold the room until 6:00 p.m. If you arrive by that time and the hotel has no room available, the hotel must try to find a similar room for you. Be aware that a hotel's liability is limited if your belongings are lost or stolen while you're a guest there. So be sure you have sufficient insurance on your valuables. And use the hotel's safe for cash, jewelry and other expensive items.

Resolving Disputes. It's best to resolve travel disputes as soon as possible rather than when you get home. And you're more likely to succeed if you keep your anger under control. Focus on solutions rather than venting your frustration. Don't try to fix blame. Look for a practical solution. If the room you thought was reserved isn't avail-

able, you might suggest that the hotel and you share the additional cost of a premium room—or that they give you a free dinner. If you're polite and cooperative, you'll have an easier time working things out. Try to talk to the highest level staff member available—such as the hotel manager, or the person in charge of the car rental agency. Underlings may not have the authority to work out a settlement. If you're a regular customer, mention that fact. Businesses like to keep regular customers happy. For many

more suggestions, read *Trouble-Free Travel* by Stephen Cowell and Ann Shulman (Nolo). This survival guide will help smooth out the rough spots when you travel.

Fred S. Steingold practices law in Ann Arbor, Michigan. He is the author of The Legal Guide for Starting and Running a Small Business and The Employer's Legal Handbook published by Nolo. Legal strategies may vary depending on the state in which you live and the specifics of your situation. See your lawyer for legal advice.

Talking Competition with Michele Gauger

BY RICHARD PAHL

Michele Gauger is one of the original members of WPPI. She has attended every convention since the first one, and has entered many WPPI print competitions and has been a judge for many more. Her opinions reflect a long career in professional photography.

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

I believe that the key element in judging prints is impact. After all, one never gets a second chance at a first impression. A first impression is what happens when that print is first turned for viewing, or first sighted. If the print carries the impact to catch the judges' interest, whether it is with joy, laughter, sadness, curiosity, tenderness, caring, compassion, beauty, horror, pride or any of the other elements that stir the emotions; it is this impact that will catch and hold the attention for further study. Then if all other components of the print are "in place" a high score could be awarded.

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

It really depends on the print. One of my earliest instructors taught me to create and complete *before* you take the picture. Granted, it doesn't always happen. One has to learn the rules, adapt them to one's own style and create with these ideas always present in the background but not hindering the innovation process. However, if you strive and try to teach yourself this concept from early on, then post-capture work becomes a matter of touch-up rather than make-over. A pure raw print is possible! It takes thought and concentration but most of all, it takes practice and patience. I have found out over the years that if there is a lot of post-capture work, the print will score lower.

How much total time do you spend on competition, including just thinking about it?

This is my favorite question. Way back in my early training (going on 29 years now), I remember Monte teaching me that when you push the shutter and feel so good about a picture, it is at that point, during that split second, when it "comes together," and you even have a title for it, the print will be a winner. That idea has never let me down! Every single time that this has happened, I have won either a merit, accolade or even a first place in any competition I have entered with that print. I have never photographed just for competition. All entries are work for my customers. Why wouldn't they deserve my best all of the time? Winning competitions should be a learning experience for the photographer—a time of personal and professional betterment. Photography for me is a passion and when I can share that passion and return it in some form to please people (customers included) around me, I am the happiest. That is what I believe I'm here for at this time.

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

The world, our world, has changed. We can never go back. But with this new door opening, I believe that we have an insight, a prospective that we never had before. I believe we can share with the world our sensitivity, caring and love of beauty from every beholder's eye. We have the capability of capturing precious moments in anyone's life and giving that treasure back to them, especially for times when the passing of time wanes the memory. This is one of God's most precious gifts. If we use it wisely, it's joy will return a hundred fold.

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Studio of the Month: LAWRENCE CAPDEVILLE

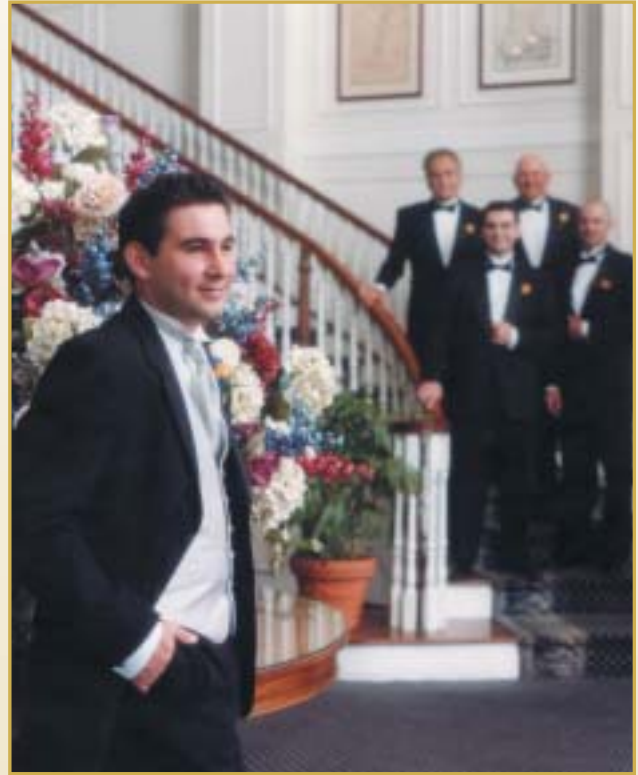
BY LINDA L. MAY

“When clients walk in, they know they’re going to spend some money because of the upscale surroundings.”

Lawrence (better known in the industry as Larry) Capdeville, co-owns Photography By Imaginations Studio, located in Davie, Florida, along with his wife, Susan. She manages the business end of things and Larry shoots the images. Weddings and environmental portraits are his specialties; however, he also shoots corporate events, parties and bar mitzvahs. Larry joined WPPI in 2001, and earned his Accolade of Photography Mastery Award that same year.

Background/History: Growing up, Larry Capdeville planned to be a commercial artist. In 1973, when he was 18, he even won a scholarship to attend Pratt Institute in New York City, but decided to join the United States Marines, instead. He chose photographer because it was the closest choice the Marine Corps offered to an artist. For six years, Larry served as an active-duty Marine Corps combat photographer, shooting a variety of assignments, including portraits, visiting dignitaries, promotions, special ceremonies and criminal investigation work. Many of his criminal investigation pictures won awards from the FBI and U.S. Marshals.

After the Marine Corps, Larry Capdeville traveled around the nation for awhile, and finally settled in Fort Lauderdale, Florida, where he managed a photo lab chain and then a large studio operation, before opening his own storefront business in 1991. A few years later, he and wife his Susan moved the studio into their lovely townhome in Davie, which



“When clients walk in, they know they’re going to spend some money because of the upscale surroundings,” Larry says.

Besides Susan and Larry, three full-time employees keep this operation running smoothly, and also help shoot weddings: Dolorianne Morris, Sam James, and their son, Dameion Capdeville. Dolorianne is the Photoshop guru, who does all the computer manipulations and print enhancements for the studio on a custom-designed Dell system. Susan designs all the studio’s wedding albums from scratch. When couples come in to order, Susan spends 3–4 hours custom-designing every page of the Leather/Library bound album, so they know what it will be like before they get the final product.

Photography Philosophy & Approach: “More Than Just A Picture, A Work Of Art,” is the studio slogan, which Larry lives by. His art background shows in his unique photography. His wedding coverage includes a mix of traditional, contemporary and photojournalistic images, in black and white, sepia and color.

Usually, 350–500 exposures are shot at each event. A pre-bridal location session and a 16x20 hand-oiled portrait, to be displayed at the reception, are included in each package, which starts at \$2000. Additional services offered, include: professional video coverage, event website, custom framing, plus watercolor, canvas, hand-col-



has proved to be a wise business decision.

Studio: Clients enter a formal, upscale 10x20-foot livingroom-type setting, with plush furniture. Larry and Susan hired an interior designer to create the perfect consultation/reception room atmosphere. Silk wallpaper adorn the walls where large, framed portraits hang.

oring and hand-oiled images.

Even the studio name is unique. "We named the studio Photography By Imaginations because our whole philosophy is to use our imaginations," Larry explains. "And, we do. Typically, at weddings, we'll go outside and shoot through windows, from upstairs, and try all kinds of different angles. We approach photography as art."

Marketing & Promotions: Larry takes a unique approach to marketing his business as well. Joining the National Association of Catering Executives three years ago increased referrals and the bottom line. The studio also runs display ads in two local bridal magazines: *Wedding Bells* and the Florida Edition of *Modern Bride*. Many out-of-state weddings are booked from the user-friendly, studio website, which showcases his work, explains his philosophy and describes services and products offered. Bridal Shows are another successful way Larry Capdeville gets out the word about his business. He photographs between 75 and 100 weddings each year, so his advertising approach is effective.

"At most bridal shows, photographers stand behind long tables, and brides go from booth to booth viewing the pictures from a dis-



tance. Instead of setting up eight-foot tables, we use three round, cocktail-type tables, so brides can come into our booth and walk around and see the work close-up. I also wear off-the-wall clothing, like long duster coats and white suits, because I want to stand out from the crowd so the people will remember me. Bridal shows are very profitable for us because our approach is so different—more relaxing and friendlier," Larry says.

WPPI Membership:

Print competition is one of Larry's favorite parts of belonging to WPPI. In 2001, the first year he entered prints into WPPI competition, seven out of the 10 images he entered received an honorable mention. In the August 2001 8x10 WPPI competition, he also won a first and second place award for his images. Larry also reads the monthly WPPI Newsletters and enjoys learning from others in the industry. He would like to present his popular lecture titled, "How to Succeed with a Home-Based Business," at a future WPPI Convention.

"I like to compete," Larry Capdeville says, "But I don't compete for anyone besides myself. Competition is not about the honors and awards, it keeps me sharp and makes me a better photographer. Every time I go out to shoot a job, I'm looking for that next competition print. It's about learning to shoot your best in all types of different situations. Competition makes me pay more attention to every aspect of the shoot, from lighting and posing, to composition and exposure."

Through the years, Larry has received numerous awards for his outstanding images, including: the Fuji Masterpiece Award, the Robert W. Becker Photographer of the Year Award in 2000 and 2001, as well as PPA and SEPPA. Two of his photographs are in the PPA Traveling Loan Collection. Larry lectures on the PPA circuit and also judges for state-wide competitions. In August 2001, Larry earned both the "Accolade of Photographic Mastery" degree from WPPI, as well as the "Master of Photography" degree from the PPA.

Future Plans: Larry recently purchased the Olympus E-20 camera and plans to incorporate digital capture into the mix; however, presently, he has no plans to stop shooting traditional film. The digital camera will be used for the photojournalistic shots.

"In my programs, I tell students to 'keep learning.' The best way to learn is from those people who are already doing it successfully. That's why belonging to WPPI and other organizations is so important to our education. We can all learn from each other, because we never know it all," Larry Capdeville concludes.

Readers may contact Larry Capdeville at Photography By Imaginations via e-mail at: larryc1@gate.net; and view the website at: www.photographybyimagination.com.

Linda May is a writer living and working in the Midwest.



Elizabeth Homan: Combining Dance with Elegant Portraiture

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second floor. Four full time employees help Elizabeth, Trey, Penny and Sterling keep the business running smoothly. Jennette Crandall works with Miller's Lab, sending out and receiving orders. Sandy Compton does all the selling of the portraits and has her own office, complete with digital projector and a big screen for sales presentations. Brandyce Loper is the wedding coordinator, and handles all the sales and presentations for the weddings. Mary Pesqueria watches the couple's toddler, Jacob, so he can be at the studio with them during working hours. When he's napping, she pitches in wherever she's needed in the studio. Anna Korn assists at weddings and portrait sessions. However, Elizabeth does all the photography.

Equipment: Both traditional and digital cameras are used by Elizabeth—the Mamiya RZ 67, Mamiya 645 AFD and for digital, the Canon D-60. For film, she uses Fujicolor in 160, 400 and 800 speeds, and Kodak Portra CN, the black and white film that is processed in C-41 color chemistry. Elizabeth prefers available light whenever possible, but when extra light is needed on location, she uses the Quantum Q flash units. For studio portraits, she uses Photogenic lights.

Weddings: Elizabeth begins the wedding coverage two to three hours before the ceremony, and stays through the entire reception, capturing 500–700 images of the festivities. Couples contract for Collections, instead of packages, which is based on a time scale. She offers five-, seven-, nine- and 11-hour coverages, plus an unlimited collection. Extra time is billed at \$260 per hour. Images are purchased separately, and placed in Leather Craftsman albums.

Couples come into the studio and view the images on the big screen in Brandyce Loper's office, before taking home a CD to use in placing their order. The wedding images fade in and out, while soft music plays in the background. The entire presentation takes about an hour. Along with the CD, couples receive a sample album layout

which gives them an idea of how to design their album.

"We design the sample albums in ProShots and print them out on paper. The sample album always contains more images and pages than normally ordered, so they can change it if they want to. Couples who buy our design, receive a discount. Many couples do buy our design; although some clients want to control that process, and do it their way, which is OK. We are flexible, and handle it any way they want." Elizabeth explains.



Marketing & Promotion: Word of mouth advertising and referrals bring-in the most clients. She runs display ads in two local bridal magazines: *Wedding Guide* and *Wedding Pages*. Periodically, a newsletter is mailed out to existing clients, and new prospects, explaining what's happening at the studio, and previewing upcoming specials and promotions. About six times a year, Elizabeth holds the special Collector's Series promotions, where she books several portrait sessions back-to-back for a two-to-five day period. Special sets are built for the different seasons. Many clients return year after year

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Member News

Early WPPI Supporter, Ted Smerchansky, Dies

Ted Smerchansky SPA, Cr.Photog., ASP, APH, died recently at his residence. Ted is one of the early supporters of WPPI and along with long-time friend Monte Zucker, helped to create an air of excitement and professionalism around WPPI and the WPPI convention.

Ted's career as a professional photographer was sparked by an early interest in photography and continued as his life's passion. Over the 35 years he worked for Winnipeg Photo Ltd. (LifeTouch), he received various distinguished accreditations and awards for photographic and artistic excellence.

Ted was one of the founding members of the Manitoba chapter for the PPOC (Professional Photographers of Canada) and received his Honorary PPOC Life Membership upon his retirement in 2002.

Ted enjoyed teaching wedding photography across North America and was very active as a wedding photographer over the years, where his special talents shined.

He continued to work hard for over 50 years in loving support of his wife and four children.

Ted is survived by his beloved wife and best friend of over 43 years, Ruth; his four children, Jill, Darlene, Derrick, and Gayle. Ted was predeceased by his parents, Adam and Marie.

Newsletter Correction:

From: David A. Williams in Australia

"Thanks for all your kind words and references to us Aussies in the [March] newsletter—much appreciated and nice to know the intended sentiment got through!

"I really appreciated Charmaine's reference to Peter Gabriel's 'In Your Eyes.' It is a magnificent and appropriate piece of music. But, and it is a small but very important 'but,' the images were award winners from the New Zealand National Print Awards during that part of the presentation. It's part of my policy to show the work of others as well as myself. I wanted to introduce you to New Zealand.

"Trouble is, it looks like they don't even rate a mention, in fact, it [the article] reads like it was our work (David & Martin's).

"Do you think somehow you could mention the fact and clarify it fully? Otherwise, the New Zealanders will toast me with cigarette lighters while I'm over there in April! Thanks."—DAW

Our apologies for initially getting it wrong in the story and we're equally sorry for not getting the correction into last month's newsletter, which would have preceded your trip. We trust you will return home after the burns heal—Ed.

CALENDAR: Seminars, Workshops, Conventions & Trade Shows

Charles "Teenie" Harris's "Spirit of Community"	April 10-June 13	Griffin Museum of Photography, Pittsburgh, MA Contact Information: www.griffinmuseum.org or call (781)729-1158
Yosemite in the Spring Photography by Don	May 3-5	Contact: Don, 3208 Santa Clarita Ave., El Monte, CA 91733; call for info: (626)444-8008, For more Information: www.photographybydon.com , email: photobydon@earthlink.com .
Photography in Holland for the Tulips with Karen Sachar	May 4-13	Contact Art in Provence, (802) 457-5169; e-mail: info@artinprovence.com ; web: www.artinprovence.com .
The Julia Dean Photo Workshops: Portrait Lighting with Bobbi Lane	May 5-9	Contact: Julia Dean & Associates, 3111 Ocean Front Walk, Suite 102, Marina del Rey, CA 90292; (310) 821-0909; www.juliadean.com , julia@juliadean.com .
Digital Photography Bootcamp w/ Kevin Kubota	May 11-15	Honolulu, Hawaii. Get the full scoop and register at: www.kubotaworkshops.com
Deborah & Rick Ferro and Mitch Graf's POWER Photography Seminar	May 13	Columbus, Ohio at the Holiday Inn City Center from 9:00 a.m.- 5:30 p.m. For more information: www.collages.net/powerday.asp or call (877) NET-PHOTO to register. Limited Seating.
Agitate: Negotiating the Photographic Process Curated by Dore Brown & Chuck Mobley	May 13-June 14	Contact: 1246 Folsom St., San Francisco, CA 94103, call: (415)863-1001 fax: (415)863-1015; email: sfcamera@sfcamera.org , For more Information: www.sfcamera.org .
Bambi Cantrell's "The Wedding Ritual: "Creating a Photographic Essay"	May 19-22	Columbus, Georgia at The Pound House Bed & Breakfast Inn. Contact: Cutting Edge Workshops: www.cantrellportrait.com or call (925) 934-1994 for complete information.
Photography in Provence with Joe Farace & Stephen Johnson	May 26-June 1	Contact Art in Provence, (802) 457-5169; e-mail: info@artinprovence.com ; web: www.artinprovence.com .
Experiential Workshop	May 27,28,29	El Capitan Canyon Ranch, Santa Barbara. Limited to 20 participants. Contact Joe Buissink at (310)360-0198
West Coast School of Photography: Full Week Sessions Ken Sklute, Tim Meyer, Betty and Ed Booth and many more	June 1-6	Contact: WCS Office (800) 439-5839 Fax: (626) 915-3243, 138 W. Badillo Street, Covina, CA 91723. For more information visit: www.ppconline.com .
Illinois Workshops in Grafton: Tim Kelly, Dwight Okumoto, Jim Frieze and BC Baggett	June 8-12	Contact Bret Wade, P.O. Box 318, Jacksonville, IL 62651-0318; (217) 245-5418; e-mail: info@ilworkshops.com , web site: www.ilworkshops.com
Dennis Craft and David DeLonge's "Studio Mastery"	June 9,10,11	For more information and reservation visit www.green-arrow.org or call (866)427-7691
Mustangs in the Wild with Ira Gostin and Louie Basso	June 11-15	Bishop, CA. Contact Ira Gostin, 316 California Ave. Ste 96, Reno, NV 89509, call: (775)333-9173. For further information visit: www.gostinworkshops.com .
Rick & Deborah Lynn Ferro Present: Using Today's Tools For Tomorrow's Success	June 22-24	Jacksonville, FL. Contact Rick Ferro at (904) 288-6464 or e-mail the Ferros at rick@rickferro.com . Seminar includes models, workbook and three meals.
The Ultimate Learning Experience, How to Create and Run a Successful Portrait/Wedding Business	July 7-11	Asheville, NC. Classes are limited in size...and selling out in advance, (941) 918-0904 email: mzphotog@aol.com
Mahalo Photography Tours and Seminars	Aug. 18-21	Oahu, Hawaii. Contact: Stephen Dantzig ;phone #:(808)282-2732, email: mahaloinfo@dantzigphotography.com or visit the website www.dantzigphotography.com

Mathieson Puts Down Phone, Picks up Camera... Full Time

Malcolm Mathieson, Queensberry's international consultant, recently decided to end his consultancy agreement with the company.

Ian Baugh, Queensberry's Managing Director, said the decision had been discussed privately for some time and for many reasons, but in essence the objectives of the contract, the introduction of Queensberry's product to the international market, had been accomplished in little more than two and half years, rather than the four originally anticipated.

"We always recognized that Malcolm was and always would be a photographer at heart—one of the reasons we choose him in the first place. It was increasingly obvious to both of us that the job we asked him to do was in the main, done. Queensberry is now a major force in the album business worldwide and Malcolm has played a key part in that through his efforts speaking and presenting his photography and our presentation products in seminars and workshops all over the world.

"With Queensberry's support, Malcolm will continue to present at events in Italy, Austria, Canada and the USA over the next few months, but his role in client contact and liaison is now over," according to Baugh.

Todd Anderson Loses Battle with Cancer

Todd Anderson, a California photographer, WPPI member and industry innovator, was diagnosed with cancer in the Fall of 2002. In addition to being an outstanding photographer, Todd was also a co-founder of the online ordering system, Eventpix.com. Todd died April 3 and leaves behind his wife Shayna and a little girl, Emma. Services were held April 7.

After graduating from the Colorado Institute of Art in 1989 Todd photographed everything from models to cans of soup. His expertise in lighting and a natural ability to work with people led him into wedding photography and portraiture.

Todd travelled all over the U.S. giving educational and motivational seminars to other photographers. He held the titles of Certified Professional Photographer and Craftsman of Photography by the PPA and was an involved member of WPPI.

Todd was an avid golfer, skier and water skier, as well as a fly-fisherman and a devoted Denver Bronco fan. He was also blessed with a rapid-fire sense of humor and a strong desire to impart all he'd learned as a professional photographer and businessman.

Recently, two benefits were held in Todd's honor.

The Todd Anderson Family Benefit Seminar was held at the General Products factory in Chicago, Illinois. The programs, put together by Michael Ayers and Patrick and Barbara Rice and also including Marion and Michael Linett, drew 20 attendees. All expenses were pre-paid by the speakers and the hosts, so 100 percent of the proceeds could go to the Anderson family fund. Along with the General Products staff, everyone had a day of learning, fun, food, and even an auction! Funds raised were in excess of \$2500, which will go directly to the Anderson family in California. H&H Color Lab, General Products, Fujifilm, Rice Studio Supply, Buckeye Color Lab and Tamron all donated to the seminar auction.

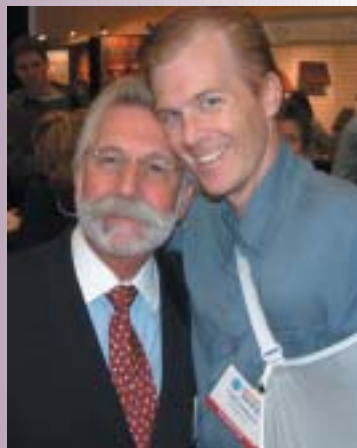
In California, Jeff and Kathleen Hawkins organized an all day learning event, which was sponsored by WPPI, Art Leather/GNP, Marathon Press and Fujifilm. Speakers Included Jeff & Kathleen Hawkins, Mark

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Member News

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Brandes, Chuck Maring and Joe Buissink. According to Kathleen, it was quite an emotional day and they had about 100 attendees and raised over \$12,000 for Todd's family.



Todd visiting with WPPI CEO, Steve Sheanin at this year's WPPI.

New Deadlines for 8x10 Contest

Although the first half deadline for the spring 8x10 photo contest, open to members only, remains the same, June 1, 2003, the second half deadline has been extended to September 22, 2003. Contest entry coupons are enclosed in this newsletter. This extension means that it is now easier to enter both halves of the contest. This year could be your year, so get your prints ready, fill out the entry forms and enter now!

Mitche Graf Heading to the Altar

Mitche Graf has announced that he and Tami Cochran will be married in Coeur d'Alene, Idaho on September 20, 2003. Congratulations, Mitche and Tami from your extended family at WPPI!

Wedding Yellow Pages.Net

There is a new Internet free directory of businesses that provides wedding-related services in the U.S., with almost 300,000 names. The site has thousands of wedding services listed—from photographers and videographers to DJs, musicians and limos. There is no cost or any obligation! Listing is free of charge. Visit <http://www.weddingyellowpages.net/add.cfm/> for more information and to be included in this nationwide listing.

Elizabeth Homan

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to add to their collection. Christmas is the most popular, taking five days to complete the sessions. She also offers Easter, Tea Party and Angels events, just to name a few. Several local businesses, including doctors and dentists and children's clothing stores, display her striking images.

Suggestive selling is another effective tool for increasing portrait orders at Artistic Images. Elizabeth borrowed this idea from a seminar given by Tim and Beverly Walden and she says it really works! "Tim and Beverly make suggestions to clients as to what they should buy. Ever since we heard them speak, we make a booklet for each portrait session, where I include my ideas on the various poses. For example, one image might say, 'Elizabeth thinks this pose would make a beautiful 40-inch canvas print.' Portrait orders have increased between \$500 and \$1000 per session since I incorporated this approach," Elizabeth says.

WPPI Membership: After three years in business, in 1995, Elizabeth joined WPPI, and greatly appreciates belonging. She enjoys the great line-up of convention speakers and viewing the latest equipment at the trade show. Elizabeth has completed the WPPI Accolade of Photographic Mastery level, and plans to continue with this program in the future. This is the first year since she

Photographic Craftsman in the state of Texas. Her images were chosen six times to tour with the PPA National Portrait Loan Collection, and 20 times in the General Collection. Elizabeth has



won the Fuji Masterpiece Award nine times and has won three Kodak Gallery Awards. She has also won Texas Best of Show three times. Her creative albums won Top Wedding Album in Texas and the Southwest five times, and she has also been chosen San Antonio Photographer of the Year three times.

Future Plans: In the near future, Elizabeth is making the transition from photographing weddings with film to digital capture. That's why she was anxious to attend WPPI in February, to see the latest digital technology at the trade show.

"Our goal for this year is to keep the costs down and the profits high. Doing the digital retouching in-house has already cut operating expenses. We honestly don't want to be any busier than we are right now. Because I'm the only photographer, and we don't plan to change that, we're a bit lower volume, higher-end studio, which suits me fine.

For the first eight years, this was a high-volume studio. Now, I get to enjoy my family more," Elizabeth concludes.



joined WPPI that she did not enter the print competition, but she was just too busy with studio commitments.

Honors & Awards: Although Elizabeth is not much older than the brides she photographs, she is recognized as one of the leading photogra-

Readers may contact Elizabeth Homan at Artistic Images Studio via e-mail at: artistic_images@msn.com; by phone at: (210) 497-3809; or view her website at: www.portraitsbyelizabeth.com.