

STUDIO OF THE MONTH: SHANNON BUFFREY

BY LINDA L. MAY

In 2002, Shannon Buffrey of New South Wales, Australia, answered a classified ad in the local newspaper and started her photography career, right out of college. After shooting only one wedding with veteran photographer John Heweston, owner of Pictureman, she was hired as the studio manager. Shannon photographs weddings, portraits, pregnancy portraits, and fashion and commercial subjects for the studio.

Background/History: Shannon cannot remember exactly when she became interested in photography. However, she recalls receiving her first 35mm Nikon FG20 camera at age 13 and bugging friends and family to pose for her. At age 16, she was given a black-and-white darkroom kit and began developing and printing her own pictures. That's when her passion for photography blossomed. She did not, however, turn her hobby into a vocation until three years ago.

"I left high school after year 10 and briefly attended Sydney TAFE College. However, I soon realized that at age 16, I wasn't quite ready for full-time college classes and work. So, I quit college and returned to high school and completed my HSC (Higher School Certificate), majoring in photography. Later, I went back to Sydney TAFE College part time, earning my Certificate III of Photography in 2002. My portfolio received the highest mark in my class, confirming in my mind that I had creative ability in photography and it was time to turn my hobby into a career. In 2002, the opportunity came when I saw the 'Photographer's Assistant' job advertised at Pictureman studio. I jumped right on it and showed John my work. We did a trial run on a wedding, and he hired me to manager the studio," Shannon says, smiling.

Studio: Pictureman is located in an older style building on a busy street corner, with large display windows on both sides. The ambience is set as soon as clients enter the studio. It has a warm, homey feel about it, according to Shannon. The floors are timber board. The walls are painted soft yellow and adorned with framed samples of their finest work. A large collection of antique cameras is also displayed in the reception area.

"Our studio is well known around here for our quirky window displays, such as 'Shoot the Kids! Hang the Family! Frame the Wife!' Many clients tell us they can't wait to see what we'll come up with next. We are lucky enough to have a set of traffic lights out front, and I often see people sitting in

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GUESS WHO'S ONLINE

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WHEN CUSTOMERS PAY BY CHECK

BY FRED S. STEINGOLD

Many customers want to use checks to pay you for goods and services. Obviously, your risk of loss is greater than if you insist on cash, or payment by credit or debit card. But you can reduce the risk if you follow some simple guidelines.

Understanding the Types of Bad Checks

Here some reasons why a check may be bad:

- There are insufficient funds in the account to cover the purchase. Unless the check writer has overdraft protection, the check will be returned to you unpaid.
- The account has been closed—or perhaps it's a fictitious account that never existed.
- The signature is a forgery.
- In the case of a third-party check (such as a paycheck), names or dollar amounts have been altered. Or the endorsement is a forgery.
- A person signing a business check lacks authority to sign for the business.

Your business could decide not to accept checks—only cash or credit cards. But you might lose honest, solvent customers who like the convenience of using checks. So, in general, your best course of action is to accept checks, but take precautions.

An Ounce of Prevention

Here are some policies that can help you avoid bad-check losses. While they apply especially to retail businesses, many can be adapted to service businesses as well.

- Require that checks be signed in your presence.
- Accept checks drawn on local banks only.
- See that checks have the customer's name, local address and phone number pre-printed on them.
- Don't accept checks written for more than the amount of the purchase. In other words, don't give change for a check.
- Wait until the check has cleared before giving a cash refund for returned goods.
- Don't accept third-party checks, including paychecks, Social Security checks and checks that someone else has made out to the customer.
- Don't accept post-dated checks.
- Set a limit on the check amount you'll accept, or call the bank to verify that larger checks are good.
- If it's not there already, write the customer's phone number on the check (if state law allows it).
- Ask to see photo ID—such as a driver's license. Write the license number on the check. Be cautious about the type of ID you request. In some states, for example, you can't ask to see a credit card as ID. In other states you can look at a credit card the customer voluntarily shows you, but you can't record the credit card number.

• If someone tries to pay with a business check, be sure he or she has authority to sign. If someone other than an owner or company officer signs, check with the bank. The bank will know who's empowered to sign.

• Once you accept a check, stamp it with an endorsement stamp. Deposit it the same day. Delay increases the chance that the customer will empty or close the account.

Following Up on Bad Checks

Even if you take reasonable precautions, bad checks will occasionally slip through. When you take a bad check from an individual, here's what you can do:

First, call and ask the customer to make the check good or pay in cash. Be careful not to harass or threaten the customer—practices prohibited by law in many states.

If that doesn't work, send a certified letter—return receipt requested. This can set the stage for a criminal prosecution or for the collection of extra damages. Some states have a special form of Bad Check Notice that you should use.

If the customer's bank account is still active, wait a few days and then call the bank. Maybe there's enough money in the account to cover the check. In that case, you can re-deposit it.

When someone has intentionally written a bad check, the police or prosecutor's office may be able to help. Beyond that, if the check is big enough to justify greater effort, you can go to small claims court or turn it over to a collection agency.

Watch Out for the Words "Payment in Full"

Be careful about accepting and depositing checks that say "Payment in Full" or something similar. If the check writer owes more than what's on the check, you may be barred from collecting the additional amount.

Where there's a good-faith dispute about how much the customer owes you, depositing a full-payment check usually means that you accept the check in full satisfaction with the debt. This is so even if you cross out the words "Payment in Full."

In several states, however, the rule is different. In those states, if you clearly reserve your right to receive the additional amount owed, you can safely deposit the check. You'd make your position clear by writing "Under Protest" or "Without Prejudice" with your endorsement. Check with a lawyer for details.

Fred S. Steingold practices law in Ann Arbor, Michigan. He is the author of 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.

THE CURRENT STATE OF THE IRS

BY TOM BUCK, CPA

As you may recall, Congress took the IRS out behind the woodshed back in 1998 over IRS abuses against taxpayers. The result was that the organization pulled in its horns to such an extent that the rate of audits plummeted to near one-half of one percent of all returns filed. At the same time, collection activities also decreased dramatically. It didn't take too long before Congress awoke to these unexpected consequences. Since that awakening there has been steadily increasing concern in Washington that the IRS needs to ratchet up its enforcement activities across the board. The IRS has received large budget increases in the past few years. The IRS Oversight Board recommended an \$11.6 billion budget for the 2006 fiscal year.

The IRS' plan was/is to increase, dramati-

"I expect we will see an increasing number of these audits over the next several years."

cally, the number of auditors and collection personnel. One of the things that happened during the period immediately following Congress' 1998 action is that thousands of the most experienced IRS workers quit their jobs. So the IRS is struggling to replace experienced people with newbies who need much training, while at the same time it tries to increase the total number of staff. Depending on what sources you read you hear anything from "The IRS is awakening and will have increased numbers and much sharper teeth," to "All of the budget increases are getting eaten up by raises and updating of systems, etc., but not dramatically increased staffing."

Here is a quote from The Kiplinger Tax Letter of April 8, 2004: "Tax cheating is on the rise, despite IRS' efforts to curb it. For 2001, the IRS projects it lost out on about \$280 billion in revenue, a threefold increase from 1992... Individuals who hid income accounted for the biggest chunk... \$148 billion, of which \$51 billion resulted from non-compliance by self-employed." Is it any wonder that we "self-employed" need to make sure we are well prepared for the battle that must be waged by the IRS in this arena?

One thing becoming clearer each day is this: So-called abusive tax shelters and abusive tax schemes, are being targeted by IRS Commissioner Mark Everson. What is of

particular interest to all of us is that the IRS has determined that small, and especially home-based businesses are generally looked at as having great potential for abuse. There can be no doubt that this potential does exist. However, in most cases the IRS won't be able to tell if your particular home-based or small business is abiding by the law or not, until you are audited. I expect we will see an increasing number of these audits over the next several years. The new IRS strategy has already caused some of the bad actors out there some considerable distress. If you are unfortunate enough to have had your tax returns connected in any way with these people, there is a very high likelihood of you hearing from the IRS.

What do you do to defend yourself in this

climate? You operate in a businesslike manner. You intend to make a profit and can prove this profit motive via your excellent records. You apply the tax law aggressively (otherwise your tax bill is much higher than it legally needs to be), but you know where the line is and are careful not to step over it. Helping our clients maximize their tax benefits has been one of our stocks in trade for many years. Our other area of specialty is as an advocate for people who have gotten in trouble with the IRS. The way it looks to me, as long as we have an income tax and an IRS, I will always have plenty of work to do.

By the way, since he got his position as commissioner in 2003, Everson has made it apparent that enforcement will be the new watchword in the hall of the IRS. I believe he is tired of all the media attention suggesting that increasingly more of our fellow citizens think cheating on income taxes is perfectly OK. He will, doubtless, make examples out of some people who didn't pay attention to what you have just read. Please take this to heart. IRS would like nothing better than to make an example of any of us who operate small and home-based businesses. Our only defense is business records that, if necessary, will stand up in court.

Tom Buck is a CPA who deals with a variety of IRS-related issues and is one of the best at what he does. Tom is a sought-after speaker and teacher on the subject of home-based business tax advantages and their application.

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"Reflections by Patricia exists to serve discriminating clients in the greater Inland Empire (east of Los Angeles) who desire both a high level of personal customer attention and quality images that transform unforgettable moments of time into timeless pieces of artwork. We refuse to sell you anything that we would not be proud to display in our own homes. We consider it a great privilege and responsibility to be invited into your life to create images." California imagemaker Patricia Mathis thusly describes her studio and philosophy on her web site, and she means every word of it!

In 2000, Patricia took the entrepreneurial plunge and opened her studio, Reflections by Patricia, in Menifee, California, (between Los Angeles and



"I market to where I want to be in the future, not where I am now."

San Diego counties.) She started out photographing only weddings and expanded the offerings through the years. Now, she shoots about everything, she says, but weddings and children are her favorite subjects. Since opening her in-home studio four years ago, clients and

revenues have increased six times, and are still climbing. In February 2005, Patricia moved to a larger studio space, with a camera room. WPPi deserves a great deal of credit for this growth and expansion, according to Patricia.

Background/History: Patricia has loved photography ever since grade school, when she received a point-and-shoot camera from her father. Growing up, she never seriously pursued photography as anything but a fun hobby. Instead, she studied drawing, painting and took other art-related classes. While attending Hardin-Simmons University in Texas, her majors were art, music and math. Eight years ago, Patricia got married, quit college right before her final year, and moved to Belgium for her husband Stephen's job. During her time overseas, Patricia captured the landscapes and scenes of the area with her Canon Rebel camera.

Shortly after moving back to the States in 1997, Patricia's sister got married, and Patricia photographed the wedding as a gift. "That was the first wedding I ever shot. I gave them an album full of images, which they really liked. Then, a few friends asked me to photograph their weddings, and it just snowballed from there. Later, a friend suggested I open a studio. It took me two years to make up my mind and get my business license. After I got that license, I had to take photography seriously and earn money to operate the business," Patricia says.

Studio: In February 2005 Reflections by Patricia got a new home across town, with



a loft for shooting and showing presentations, which was not possible in the former location. Before, she photographed everything on location. Now, she can bring the clients to her studio if they so desire. However, with the beautiful weather and scenic sites in California, Patricia will still shoot much of her work on location.

Patricia started out running the whole operation alone, with the part-time assistance of her husband, Stephen. However, as the business has grown, their working relationship is becoming a partnership. Because he is a technical expert, Stephen comes to her rescue whenever she needs help with computers or new equipment. He also assists Patricia at weddings, acting as a second shooter.

"Stephen and I work well together and balance each other out with our strengths and weaknesses. He's becoming a valuable asset to the operation!" Patricia says, smiling.

In 2003, Patricia bought her first Canon 10D camera and her studio became fully digital. Recently, she upgraded to the Canon 20D. Prior to going digital, she had been doing Photoshop retouching and print enhancements.

For lighting, she uses Canon 550 flash units. "My basic rule for lighting is: If I can get by without additional lights, I do. I love the beautiful look of natural light. I can get so many different effects with it, from dramatic to soft. I do use reflectors a lot though. I can get the perfect catchlight in the eyes by putting a reflector right underneath the subject's face," Patricia says.

Marketing & Promoting: "I market to where I want to be in the future, not where I am now. I don't want to be in the wedding market where brides can barely afford \$1500 for pictures. My prices begin at \$3500, so I have to keep increasing the market level to reach the clients who can afford my prices," Patricia says.

To date, most new clients are reached through the web site and

personal referrals. Additionally, bridal fairs have been quite successful for Patricia this past year because she has an outstanding booth that attracts people.

"Awhile back, my husband was involved with a tech company who had a wonderful fiber-optic tradeshow booth, which we purchased quite reasonably," Patricia explains. "It's a great 10x10-foot booth that really stands out from the rest of the photographers at bridal shows. We customized it with signage and photographs, and the results have been better than we ever expected. I also have at least two former brides in my booth to give personal testimonies and show off their finished albums. This way, we're not telling them how good we are, former clients are doing it for us, and it's much more effective."

Recently, promotional DVDs have been incorporated into the Bridal Fairs. DVDs are handed out for brides to take home, which show sample photographs from engagement sessions, weddings and even finished album pages. ProShow Gold software is used to create these slide shows, which are set to romantic music. So far, it has proven to be a great sales tool, according to Patricia.

Wedding Tip: Whenever Patricia first books a bride, she tells her to begin looking through bridal magazines and finding

pictures she likes of the bride alone, the couple or any aspect of the day that grabs her attention. Patricia then asks the bride to clip the images, place them into a folder, and a few weeks before the wedding day, and give these pictures to Patricia to review.

"Usually, the images they collect tend to be in a certain style or look, so that gives me a good feel for the kind of work they want. I try to incorporate that look into the photography. I'm flexible and go with the flow of the couple. If they are fun, party people, then the photos follow that theme. Whatever the couple wants, I do it!"

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STUDIO OF THE MONTH:

their cars reading our signs and having a laugh while they wait to cross the intersection. Pictureman has been in this location for 15 years and is one of the best known studios in Sydney's eastern suburbs," Shannon says.

Shannon and John run the whole operation and do the photography; however, when needed, the studio will hire freelancers to shoot on a per-job basis. Shannon shoots most of her work with a Canon 10D camera and her favorite 28–135mm Canon image stabilizer lens. In addition, she also shoots with 80–200mm and 75–300mm Canon zoom lenses occasionally. She uses Metz 45CL flash units and Elinchrom studio lights with softboxes for illumination.

"When digital first came about, I didn't think it would live up to film," Shannon explains. "I loved the magic of developing a roll of film and watching the prints appear. However, I also feel that photographers need to keep up with the times, so I tried digital capture. The transition from film to digital was quite a learning curve, especially in the areas of exposure and flash usage.

"Essentially, I prefer images not to be too digitally manipulated, unless that is the original look you were after. I don't mind minor adjustments, but I don't like to change the entire essence of an image in the 'digital darkroom.' I think you still need to visualize the shots and work on getting them into the camera—regardless of whether you can fix them in the digital darkroom later. I feel there will always be a place for both film and digital in the industry."

Marketing & Promoting: Competition in Sydney is stiff, according to Shannon. But this studio holds its own in the market because it's been established for 15 years and has a great reputation and the perfect location. The street frontage and consistent flow of traffic past their attention-getting display windows, generates most of the studio business, along with word of mouth and referrals. Pictureman also does some advertising in wedding

magazines and has an impressive web site, which helps bring in new prospects. A regular promotion is also done with a local baby store, which provides a constant flow of new clients.

This past year, Shannon started shooting pregnancy portraits, and those have become quite popular and a new source of revenue for Pictureman. Recently, a new section was added to the web site promoting these special portraits, and the response has been outstanding to date, according to Shannon. Because Pictureman caters to the different stages of clients' lives, the pregnancy photographs are another means of increasing repeat business.

"From my perception, when comparing the U.S. market to the Australian market, U.S. photographers tend to be more traditional in their work, whereas, in Australia, the candid, casual photojournalistic approach has been in favor for a number of years," Shannon says.

WPPI Membership: Shannon joined WPPI in 2004 and entered the two 8x10 competitions that same year. She was awarded second place in the Individual category for her image titled "Yvonne," and third place in the same category for her image called "Eye Catching." She also received five honorable mentions. This year, she tackled the 16x20 WPPI Awards of Excellence Print Competition. She received one first place in the Commercial (Editorial/Fashion) category and three honorable mentions (Accolades of Excellence).

If at all possible, Shannon plans to attend the 2006 WPPI Convention and Trade Show in Las Vegas.

"Everyone I have dealt with at WPPI has been very helpful and supportive. I look forward to reading the newsletters monthly," Shannon says.

Wedding Approach: "I like to shoot weddings in a relaxed, casual manner. I believe the photographs should be a reflection of the happy day and should not govern the way the day is conducted. My colleague, Linda Warlond, frequently shoots with me and she and I work well together. We work in sync and bounce

Shannon Buffrey
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www.wppinow.com

CALENDAR: Seminars, Workshops, Conventions & Tradeshows

| | | |
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| ShootSmarter University: Digital Wedding Essentials | July 11–14 | Chicago, IL. For more info: www.shootsmarteruniversity.com |
| A TAMRON Workshop w/ Don Gale | July 15–17 | The Wilds. For more info: www.cordcamera.com |
| Image Explorations 2005 | July 17–21 | Shawnigan Lake, British Columbia. For more info: www.imageexplorations.ca |
| Fashion Portraits with Matthew Jordan Smith | July 17–23 | Santa Fe, NM. Tuition: \$950. For more info., visit www.santefeworkshops.com |
| The Artistry Core Painter Beginners' Retreat | July 20 & 21 | Tarzana, CA. with Karen Sperling. www.artistrymag.com |
| A TAMRON Workshop w/ Don Gale. Urban Landscapes | July 29–30 | NYC, NY. For more info: www.alkit.com |
| Contemporary B&W Portraits with Paul Elledge & Leasha Overturf | July 31–Aug. 6 | Santa Fe, NM. Tuition: \$995. Learn dynamic portraiture; overcome the limited nature of traditional portraiture. For more info: www.santefeworkshops.com |
| Almost Alone with David A. Williams | Aug. 1–3 | Colorado Springs, CO. Practical professional photographic education. www.davidwilliams-heartworks.com |
| Photographic Arts Workshops: Master Printing Class | Aug. 1–5 | Bruce Barnbaum. Pre-Req.: Complete Photographic Process workshop. For more info: www.barnbaum.com |
| Don Gale Workshop | Aug. 2–5 | Eastern Sierra/Rock Creek Area/Mammoth Lakes/Mono Lake, CA. www.photographybydon.com |
| Bambi Cantrell & Yervant Zanazanian | Aug. 8–12 | Rothchild Pound House, Columbus, Georgia. For more information, toobambi@aol.com , or (925) 934-1994. |
| A TAMRON Workshop w/ Don Gale | Aug. 12–14 | Cuyahoga Valley, Boston, MA. For more info: www.doddcamera.com |
| The Special Project | Aug. 15–19 | Marina del Rey, CA. Work on a personal photo project. Fee \$400. Learn more: www.juliadean.com |
| The Artistry Core Painter Beginners' Retreat | Aug. 17 & 18 | Tarzana, CA. With Karen Sperling. www.artistrymag.com |
| Steven Begleiter, The Personal Portrait | Aug. 21–27 | Rocky Mountain School of Photography, Missoula, Montana. For more info: www.rmsp.com |
| The Environmental Portrait | Aug. 22–26 | Marina del Rey, CA. Insightful portraits on location and in the studio. www.juliadean.com |
| Photographic Arts Workshops: Inversnaid on Loch Lomond | Sept. 4–9 | Bruce Barnbaum. For more info: www.barnbaum.com |
| Nomadic Lenses Workshop with Monte Zucker | Sept. 4–9 | Cozumel. Learn to run a successful, profitable studio. Enjoy the Caribbean. www.nomadiclenses.com |
| Don Gale Workshop | Sept. 10–15 | Yellowstone & the Grand Tetons, WY. For more info, dates & locations: www.photographybydon.com |
| Creative Color with Jo Whaley | Sept. 11–17 | Santa Fe, NM. Tuition: \$825. For more info: www.santefeworkshops.com |
| Photographic Arts Workshops: Cape Brenton & Nova Scotia | Sept. 18–24 | Tillman Crane & Don Kirby & Bruce Barnbaum. For more info: www.barnbaum.com |
| A TAMRON Workshop w/ Don Gale | Sept. 23–24 | Minnesota Arboretum. For more info: www.natcam.com |
| A TAMRON Workshop w/ Don Gale. (Photo Workshop Cruise) | Oct. 1–8 | Boston to Montreal. For more info: www.tamron.com/lenses/Alaska_cruise.asp |
| Photographic Arts Workshops: Escalante Canyons | Oct. 2–8 | Don Rommes & Bruce Barnbaum. For more info: www.barnbaum.com |

MEMBER OF THE MONTH:

Patricia says.

WPPI: Patricia joined WPPI in 2001 and attended her first Las Vegas WPPI Convention in 2004. She says the organization has been invaluable to her career.

"I shot a wedding in 2004 a month before I attended the WPPI convention and shot another wedding soon after I returned. The difference between the two was amazing because my images improved so much. That shows how much I learned at WPPI in just one convention," Patricia says.

In 2004, Patricia entered six images in the WPPI Second Half 8x10 print competition and won both first and second place in the Children's category. Her print titled "Innocence" won first place. The second place winner was titled "The Beauty of Music," which was a picture of her daughter. In 2005, Patricia entered four images in the 16x20 print competition, and is pleased with the results. "The Look of Love" and "The Eyes of a Child" both received honorable mentions (Accolades of Excellence) and were hung in the WPPI print exhibition.

Other Organizations: In addition to WPPI, Patricia is a member

www.wppinow.com

Patricia Mathis
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of the Professional Photographers of San Diego County, PPA and PPC.

Future Plans: Completing the new home studio is a current project keeping her busy. She is also researching new studio lighting equipment, which she plans to purchase now that she has an in-studio camera room.

Aside from these goals, Patricia plans to continue building and improving her business, and adding new clients. However, keeping her former clients coming back for additional services is

of utmost importance as well.

The possibility exists that her husband may have to move overseas again with his job, so that could influence her future business plans in the United States. Even if she relocates to a foreign nation, Patricia plans to stay in photography and hopefully open a studio wherever she moves.

Readers may contact Patricia Mathis via email at: patricia@reflectionsbypatricia.com; or view her web site at www.reflectionsbypatricia.com.

Linda L. May is a freelance photographer/writer based in the Midwest.

MEMBER NEWS

New Members

If you're new to WPPI, or new to professional photography, either an assistant or a recent photo school graduate, you should start thinking about applying for the Hy Sheanin Scholarship, which has a deadline of November 1, 2005. To apply, send us a portfolio with ten 8x8 or 8x10 images, a cover letter with 50-100 words on why you think you are deserving of the scholarship, and a brief resume, no more than two pages. The scholarship recipient will receive roundtrip airfare (within the U.S.) to Las Vegas for WPPI 2006, free registration for the WPPI Plus and to the WPPI convention, eight nights lodging at the WPPI hosting hotel and one year free membership in WPPI. Send your application to WPPI, 1312 Lincoln Blvd. Santa Monica, CA 90401, ATTN: Hy Sheanin Scholarship.

Rangefinder Binders

Rangefinder magazine's 12-issue binders are now available online. Made specially for *Rangefinder* by General Products, each binder holds 12 issues and slides right onto your bookshelf. You'll never again have to ask, "Hey, who took my *Rangefinder*?" Priced at \$16 per binder, you can order the *Rangefinder* Binder four-pack for \$49.50. Visit www.wppinow.com/marketplace for ordering information.

Album 2005

Pre-order your copy of *Album 2005*, the latest WPPI annual from the Awards of Excellence 16x20 Print Competition. *Album 2005*, which is in production at this writing, will be our biggest single year album ever, with over 1100 images. Add *Album 2005* to your shopping cart when you visit www.wppinow.com/marketplace. Pre-publication price is only for only \$59.95, plus s&h.

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Shannon Buffrey

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ideas off each other. This helps keep the momentum of the shoot flowing so the bridal party and guests remain relaxed and happy. We like to interact with everyone and have as much fun as possible. After all, if everyone is having fun, the shots are fantastic!" Shannon explains.

Future Plans: The future for this Aussie imagemaker looks bright and optimistic. She has an exhibition on her agenda for the near future, and plans on doing more fashion work. Long term, Shannon hopes to start her own studio business some day. "I will keep striving

for ongoing success," Shannon says, smiling.

Words of Wisdom: "Immerse yourself in the industry. Be a sponge and soak up every bit of information you can find. Learn from others in the industry, and get involved whenever and wherever you can. Don't be afraid to show your work and enter competitions. Hearing constructive criticism is one of the best ways to improve your work," Shannon concludes.

Readers may contact Shannon Buffrey at Pictureman via email at: shannonbuffrey@ihug.com.au; or view the web site at: www.pictureman.com.au/.

Linda L. May is a freelance writer/photographer based in the Midwest.