

AMERICAN
SOCIETY
ASP
OF
PHOTOGRAPHERS
magazine

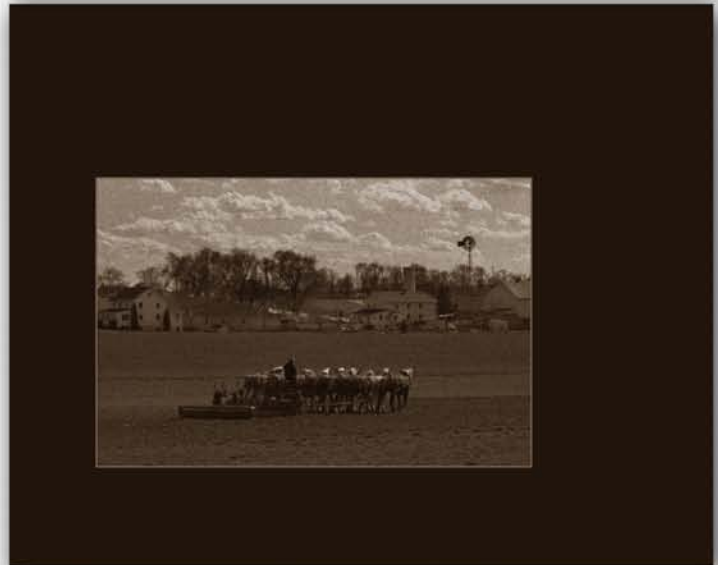
Fall, Vol. 3, 2009



THE TOTAL IMAGE

2009 ASP
Educational Associate
Thesis

Robert A. Howard



ALSO

Proposed By-Law Changes
The ASP Project Deadline Extended
Get Ready for Imaging 2010

Images by Robert A. Howard

why aci

Because your business is our business



Wall Portraits - Framed and ready to deliver. Framed prints come completely assembled and include dust paper, museum wire and wall guards.

These are a few of the many products ACI has to offer to help you increase your Holiday sales. For more products and ideas on how to use them visit us at:

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George is waiting.

My kids pride themselves in being "travel agents" of a particular nature. Yes, sir, when it comes to being able to send their mom on a guilt trip, they are the best in the business at arranging that.

In taking a cue from them, I'm about to put you on a little guilt trip.

So why haven't you participated in this year's ASP project yet? Hmmm?? Uninspired? Too busy? Don't have a dollar? Just waiting for the last minute?

Oh, come on. Let's get with it people.

These "special projects" are developed each year for many reasons, but mostly to stretch your creativity and show the rest of the profession why we are the Best of the Best. How we can take one, single, common element and create something very cool. And - it is just fun. So quit waiting until the last minute and git 'er done - by George!

Kalen



American Society of Photographers

FALL 2009

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EDITOR

Kalen Henderson

CONTRIBUTING EDITORS

Bob Coates

The *ASP Magazine* is the official publication of the American Society of Photographers, Inc., published three times a year for members and others for information of industry matters, personal achievements and news of this and other associations. Acceptance of advertising, or publishing of press releases does not imply endorsement of any product or service by this association, publisher or editor. Permission is granted to similar publications of the photographic industry to reprint contents of this publication, provided that the author and the *ASP Magazine* are credited as the source.

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Editor
ASP Magazine
224 West Corry Court
Mt. Pleasant, IA 52641
(319) 671-1771 or email: kdanice@mac.com

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(615)790-2680 PHOTO4U2B@AOL.COM

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(219)962-1987 MASTERPHOTOG@HOTMAIL.COM

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M.PHOTOG., CR., CPP
1324 SW 89TH STREET, OKLAHOMA CITY, OK 73159
(405)735-3881 EMMERICHN@AOL.COM

GOVERNOR - SAM GARDNER

M.PHOTOG., CR., CPP, FPP-W
P.O. Box 5772
Bellingham WA 98227
360-961-2887
SAM@SAMGARDNERPHOTOGRAPHY.COM

GOVERNOR - KALEN HENDERSON

M.PHOTOG., MEI, CR., CEI., CPP, API, EA-ASP
224 WEST CORRY COURT, MT. PLEASANT, IA 52641
(319)986-5324 KDANICE@MAC.COM

GOVERNOR - RANDY MCNEILLY

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(704)482-0011
RANDY@MCNEILLYPHOTOGRAPHY.COM

GOVERNOR - MICHAEL R. SCALF, SR.

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P.O. Box 5772, Bellingham WA 98227
360-961-2887
SAM@SAMGARDNERPHOTOGRAPHY.COM

GOVERNOR - DORAN WILSON

M.PHOTOG., MEI, CR., CPP
11214 PINE BANK CT., FT. WAYNE, IN 46845
(260)489-3100 X228
DORANPHOTO@COMCAST.NET

EXECUTIVE DIRECTOR - JON ALLYN

3120 N. ARGONNE DRIVE, MILWAUKEE, WI 53222
(800)638-9609 JONALLYN@AOL.COM

We're just a little bit country.

So come to Nashville and get energized for the new year by spending time with old friends and making some new ones at Imaging USA this coming January.

We have a great banquet planned and three new Fellows to honor along with our Regional Medallion, State Elite winners and the Best of the Best.

How could you help but go home Inspired?

Whenever we go home from an event we realize how blessed we are to be a part of such a wonderful profession where everyone is so willing to share. And I don't mean just share technical and professional information but share personal ups and downs that might encourage others to continue on.

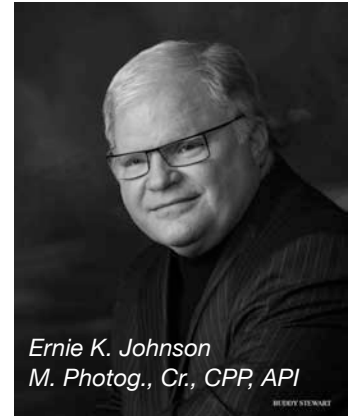
We rejoice with the winners and cry with the ones that were ever so close. We work to help those who strive for the next level.

The Board of ASP and I can't wait to see you all at the banquet and the reception afterwards to help our new Fellows celebrate and reconnect with past ASP Fellows.

So bring your boots & lets get down in Music City.

Keep in focus.

Ernie K.



*Ernie K. Johnson
M. Photog., Cr., CPP, API*

President's Message

Ernie K. Johnson
M. Photog., Cr., CPP, API

Constitutional Changes

Proposed changes to ASP Constitution To be voted on January, 2010

**Proposed deletions are in strike through.
Proposed additions are in bold.**

ARTICLE III. **MEMBERSHIP**

Section II

~~c.) After written invitation by the ASP, Inc., a holder of any degree conferred by the PPA, Inc. may, by personal application, be eligible for active membership in the ASP, Inc. The Board of Governors will review all the applications prior to approval~~

c.) A person holding any degree conferred by the PPA, Inc. may, by personal application, be eligible for active membership in the ASP, Inc.

ARTICLE IV. **BOARD OF GOVERNORS**

Section II

~~c.) The officers and members of the Board of Governors will be elected by mail-in ballot prior to the annual meeting.~~

c.) In the event of a contested election, the Officers and Governors will be elected by mail-in ballot prior to the annual meeting. If the election is non-contested, the slate submitted by the nominating committee shall be approved by acclamation.

ARTICLE V. **DUTIES AND POWERS**

Section II.

a.) **The President** shall be the executive head of the organization. He/she shall have all the legal powers and duties of, and act as President of the organization and of the Board of Governors. The President shall be elected by the members, ~~using a mail ballot occurring one year prior to the scheduled commencement of the President's term of office. From the start of the fiscal year of this individual's election until the following annual meeting,~~ **until such time as he/she takes office as President**, this individual shall be referred to as the "President Elect." ~~The President Elect shall take office as President at the annual~~

~~meeting following the meeting at which the individual was elected.~~ The President being the principal executive officer of the organization shall, in general, supervise and control all the business affairs of the organization. The President shall perform such duties as may be prescribed by the Bylaws, or as shall from time to time, be imposed by the Board of Governors.

e.) The Secretary-Treasurer.....

The members shall elect the Secretary-Treasurer ~~by mail ballot prior to the annual meeting~~ and the term of office shall correspond to the Society's fiscal year (March 1 – Feb. 28/29).

#2 Proposed changes to Article V

ARTICLE V DUTIES AND POWERS

Section II.

a.) The President shall be the executive head of the organization. He/she shall have all the legal powers and duties of and act as President of the organization and of the Board of Governors. The President shall be elected by the members, ~~using a mail ballot occurring one year prior to the scheduled commencement of the President's term of office. From the start of the fiscal year of this individual's election until the following annual meeting~~ until such time as he/she takes office as President, this individual shall be referred to as the "President Elect." ~~The President Elect shall take office as President at the annual meeting following the meeting at which the individual was elected.~~ The President being the principal executive officer of the organization shall, in general, supervise and control all the business affairs of the organization. The President shall preside at all meetings of the Executive Committee and Board of Governors. The President shall schedule and secure locations for all meetings of the Executive Committee and Board of Governors. He/She shall notify and confirm attendance of all board members and be responsible for the preparation and distribution of the meeting agenda. The President shall perform such duties as may be prescribed by the Bylaws, or as shall from time to time, be imposed by the Board of Governors.

b). **The Chairman of the Board**, also known as the immediate Past-President shall ~~preside at all meetings of the Executive Committee and Board of Governors. In the event he/she is unable to serve, the President shall preside. The Chairman of the Board shall schedule and secure locations for all meetings of the Executive Committee and Board of Governors. He shall notify and confirm attendance of all board members and be responsible for the preparation and distribution of the meeting agenda.~~ **and shall preside over meetings of the Executive Committee and Board of Governors in the event the President is unable to serve** The Chairman of the Board shall serve as Nominating Chair. He/she and his/her committee shall seek out and recommend for election, qualified individuals to assume the roles of each position of the Board of Governors, save the President and Chairman of the Board. He/she shall be accessible and serve in an advisory capacity to the Executive Offices and Governors.



THE TOTAL IMAGE

Experience the Difference.

For more than two decades, we have marketed our studio using this slogan. Initially, I intended this slogan to be an indication of the quality of our work as compared to the work of our competition. However, throughout the past twenty years, I have come to realize that we are not just marketing superior photography; we are marketing the superiority, or difference, in the "total experience." The business of photography involves more than just selling an outstanding photograph to someone; it involves selling the photographer himself firsthand. To truly be successful in today's complex field which encompasses the imaging arts, a photographer or image maker, as we are now called, must not only market and advertise his printed image, he must simultaneously promote and market his personal or business image throughout his community as well: the "total experience".

The Total Image - Continued On Page 8.

Beginning a career in the imaging arts is no longer just about taking a picture and then selling it. I began honing my photographic skills while still in high school, but it wasn't until my college years that I truly understood the importance of making the sale. I used my photographic skills to help pay for most of my college tuition by first freelancing for my college newspaper and then by forming a small LLC to market my photographs to various local newspapers in the surrounding communities. While majoring in engineering, I realized I had a calling in photography. After two very frustrating years of study, I ultimately changed my enrollment to the New York Institute of Photography. The months that followed allowed me to learn and grow, constantly reaching to expand the limits of my new found creative outlet. However, during my work as an apprentice, I realized the importance of marketing the image of the photographer, and not just his work. After reading Donald Trump's *The Art of the Deal*, I was convinced that marketing my name to the public was just as important as getting my work shown to the public. I began conceptualizing the "total experience."

Many strategic businessmen believe that customers are the most important goal for a business.¹ But the question arises as to how to attract customers in the first place. With a small, privately-owned business, there are probably no connections and

the only people who initially know about the photographer's work are family and close friends. To acquire clients, advertising should not only be about the product, but also provide an incentive to go to that specific photographer: something that says more than this man takes good photos. This is where the

importance of marketing the image of the photographer becomes a vital key.

Marketing and advertising, while working together, are two completely different components. Marketing is a process,

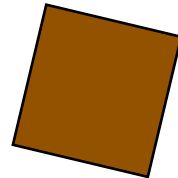
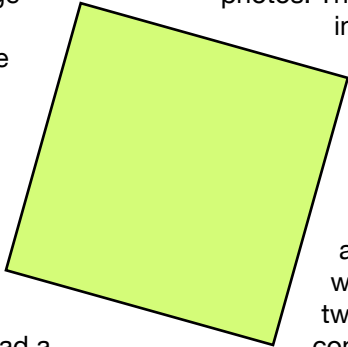
encompassing many different tactics to create, distribute, and promote services and ideas to essentially push a product. Advertising simply involves buying space in a newspaper, magazine, on the radio, etc., to promote a business.² Both are necessary in selling yourself.

One major strategy for marketing the image of a photographer is to participate or engage in activities that ultimately generate publicity within the community. This can be accomplished with minimum effort. A popular option has been to establish relationships with the local public school system. While many public schools may be contracted, most states have laws requiring a bidding process or other method by which a photographer may get a proverbial

foot in the door. Establishing a relationship with public school administrators can ultimately lead to an opportunity to provide images to the school's publications such as the yearbook, which could then encourage that school to hire the photographer to photograph other school events. The efforts put forth by the photographer to please the school may lead the board of school directors to endorse the photographer among the students and their parents. A well motivated photographer has endless opportunities to promote his image in the educational system of his community.³

A photographer could donate time and/or products to a local organization, such as a volunteer fire company, service club, or business networking group. Community service can also be a key factor in acquiring publicity. Anywhere a photographer can provide for a sponsorship or contribute a monetary or product donation will enhance his name, as well as the name of his business, and both will become associated with a positive image. The more often he can get his name mentioned, the more likely a potential customer is to remember it.⁴ Working within a community also provides an opportunity to meet potential future clients and increase the chance that word will spread about the photographer's business.

In creating an image, a businessman should know how important it is to place the company name on everything. "Use your product as its own billboard," is a tactic Jane



¹ Peters and Austin 39

² Amoyt *Your Definition of Marketing: Applegate* 164

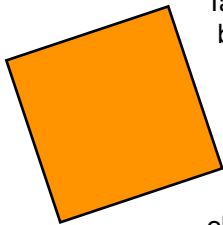
³ Applegate 161-163

⁴ Applegate 162, 153

Applegate suggests in her book, *Great Ideas for Your Small Business*.⁵ Any advertisement featuring the business should proudly display the business' name uniquely in the foreground of the ad. The name of the company should be seen from the street, and it is helpful to provide an eye-catching sample of the products the photographer is capable of producing.

Acquiring customers may seem to be a job within itself, but the ultimate success of any business directly correlates to the success of its marketing endeavors. After all, we must acknowledge that interested clients are probably savvy and have shopped comparatively. They are usually looking for the best deal they can find. It is essential to realize that a customer does not come to the photographer just to buy pictures; he buys the "total experience." Most potential clients are not just looking for a low price. Many want not only quantity, but quality, and a comfortable buying experience.

Quantity is available at Wal-Mart, Target, etc., but the comfortable buying experience is only provided by the photographer and his customer service staff.



From the moment a potential client approaches the photographer about a possible session, the photographer must be ready to "sell" himself as well as his products. During this early stage in the relationship, the photographer will not be able to impress the client with an "experience." Instead he must rely on his own enthusiasm and energy, allowing the potential client to share in the heightened level of enthusiasm. The photographer should be personal, approachable, and show interest in the client. Andre Amoyt claims, "you can have the best portfolio, the nicest looking gallery, but if your people skills are lacking, you are fighting an uphill battle."⁶

To fully understand a client's position, a photographer should try to look at himself from the customer's point of view. Unless the photographer has the lowest prices in town, he will need to show the customer that he does offer the best deal for his money.⁷ Hopefully at this point, the potential client is no longer looking at the price; instead, he is now envisioning the difference this particular photographer can offer. Persuading the

⁵ Applegate 153

⁶ Amoyt *Market Yourself*; Peters and Austin 39, 68-70; Trump 71

⁷ Amoyt *Market Yourself*, Trump 71

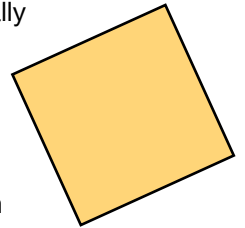
⁸ Peters and Austin 51-52

⁹ Cliver *Managing the Client*

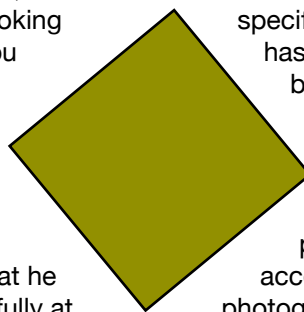
¹⁰ 70

client to see the actual quality of the photographer's work can be extremely difficult, but once the client realizes he is getting a superior piece of work, the price no longer becomes a problem.⁸

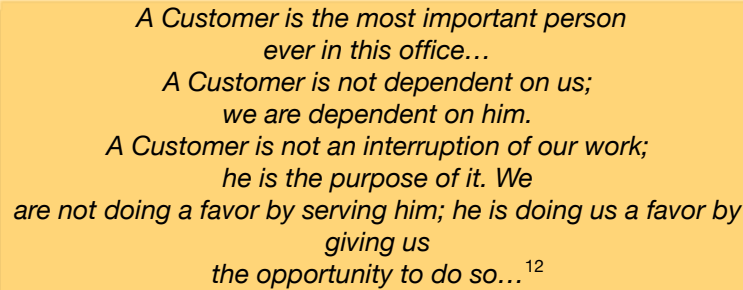
Sara Cliver suggests going even further to impress the client. Asking questions about the client's goals, industry, or business could bring unexpected approval and pleasing thoughts to the client. Cliver stresses showing interest in the client's life, as well as the project, might ensure the bond between the client and photographer. She also initially suggests verbally walking the client through the entire procedure of the project, as to minimize any unwelcome surprises during the procedure. Again, the photographer should continue to show enthusiasm in what he wants to do for the client; obviously, if the photographer sounds bored with a project, the customer will probably not be interested in working with him either. With a positive outlook on the forthcoming experience, the client will probably decide to work with the photographer.⁹ "Expectations are what people buy, not things," says Ted Levitt in Peters' and Austin's *A Passion for Excellence*.¹⁰



Some photographers may disagree with these marketing strategies, convinced that gaining publicity merely requires commercial advertising. These photographers do not realize how much the business arena has changed. It has become increasingly difficult for a photographer to make an impact in the industry. As technology continues to advance and production costs drop, the electronics industry has flooded the consumer market with professional quality cameras specifically designed for the novice. This technology has allowed for the much easier mastering of the basic skills of a photographer. Acquiring these basic skills, especially through the use of home computers and digital editing software, has allowed consumers, as well as potential clients, to become more proficient at creating their own images. The access the public has to photography only increases the importance of offering and advertising a "total experience" superior to what the public is trying to accomplish themselves.



One of the biggest mistakes a photographer makes when a client turns down his product is blaming it on the client's perception. The problem is that there essentially is no reality, at least from the customer's point of view. There is only perceived reality, the way he chooses to see the value of a product or the quality of a service. A photographer may be considered a master at his craft by other photographers' standards, but if his business is selling his work, then awards and certificates and his known expertise mean nothing.¹¹ L. L. Bean, an outdoor apparel and retail company in Freeport, Maine, displays the following poster:



*A Customer is the most important person
ever in this office...
A Customer is not dependent on us;
we are dependent on him.
A Customer is not an interruption of our work;
he is the purpose of it. We
are not doing a favor by serving him; he is doing us a favor by
giving us
the opportunity to do so...¹²*

A business transaction is successful when the customer is the center and focus of the transaction. Utilizing and promoting this type of customer service is extremely effective in marketing a photographer's image. This prevailing customer service must include all staff members in addition to the photographer.

A business may have the most intelligent people working the job, but if it does not have a positive image projected throughout the community, it will go nowhere. Business starters are so concerned with building strong internal forces that they do not focus on the marketing obstacles, and their businesses collapse. The interaction between photographer and customer is the most important communication within the establishment, and the introduction to that interaction lies within marketing.¹³

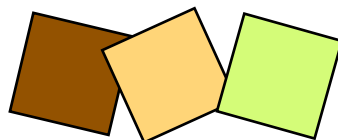
Putting too much focus on innovation is another mistake entrepreneurs make when trying to make an impact in the industry. Photographers pursue creating new techniques in lighting and implementing different styles, but photography is no longer the experimental science it was in bygone days. The business of photography, while concerned with innovative strategies, can not forget the ultimate goal – a constant flow of money thus ensuring the success of the business for the following months. Simply said – profit. Thus affording to do what a photographer loves, which is best described simply as taking pictures, requires utilizing marketing strategies which project and advertise the exceptional image of the photographer.¹⁴

A successful career in photography ultimately takes a great deal of patience and fortitude. A photographer has taken the first steps to his success once he establishes his image within his community. Public marketing strategies such as those aforementioned ultimately lead to interactions with prospective clients, which then require personal marketing strategies, or the ability to sell the photographer's image along with a product to the clients. What makes a photographer's business superior to others is the "total experience," not the awards circling his office. It can be summed up by saying SELL YOURSELF OR SELL THE BUSINESS.

¹¹ Peters and Austin 70-73, 87

¹² Peters and Austin 95

¹³ Deschin 119-144



About the Author - See page 11.

The Author - 2009 ASP Educational Associate Recipient

Robert A. Howard, M. Photog., Cr., CPP, EA-ASP

Robert's photographic style is a unique blend of the traditional and the unusual. Schooled in the old master's style of portrait photography, Robert has combined this training with a background in journalism and a desire to learn and develop new and experimental techniques for tomorrow's clients. Robert started his photographic education in High School and while studying Aeronautical Engineering in College, enrolled with The New York Institute of Photography.

Robert has earned the degrees of Master of Photography, Photographic Craftsman and Certified Professional Photographer. He was also recipient of the 2009 ASP Elite Award.

Robert operates a full time portrait studio in Lebanon, Pennsylvania. The studio celebrated it's 25th Anniversary in 2007 and provides portrait, wedding and commercial photography in Central Pennsylvania, New York, Maryland, and New Jersey. Commercial clients have included I.B.M., Ralston Purina, General Electric, AT & T, The College Board as well as many others. During a brief journalism career he photographed several of the early launches of the Space Shuttle, the grand opening of EPCOT and was assigned to the Daytona Speedway for more than a year. In 1992, Robert was selected to provide the photography for Charlton Heston during his return to the Gretna Theatre in Pennsylvania.



Schedule of Events

***Imaging USA
Nashville, TN
January 2010***

ASP General Membership Meeting
Sunday, January 10 – 8 a.m. - 9 a.m.
Lincoln C & D, Level M

ASP Board of Governors Meeting
Sunday, January 10 – 9a.m. - 5 p.m.
Lincoln C & D, Level M

ASP Fellowship Luncheon (*ASP Fellows ONLY*)
Sunday, January 10 – 12 p.m. - 2 p.m.
Jackson A, Level M

ASP Annual Awards Banquet Cocktail Hour
Monday, January 11 – 5:30 p.m. – 6:30 p.m.
Hermitage Foyer, Level M

ASP Annual Awards Banquet
Monday, January 11 – 6:30 p.m. - 9 p. m.
Hermitage C & D, Level M

ASP Fellow Reception
Monday, January 11 - immediately after Banquet
Adjacent to the Banquet Room

CALL FOR ENTRIES!

2009 ASP Project

Things are great, by George!

With everyone watching their dollars these days, ASP has decided to help you out.

Our next great ASP project is, "Things Are Great, by George!"

We've got some serious rules this year, so make sure you follow them to the letter.



1. Get a dollar. (Must be a \$1 bill bearing the likeness of President George Washington. No silver coins, gold coins or foreign money, please.)
2. Create a very cool image using that dollar either as the subject of the photo, a part of the photo, an element in the photo, etc.

However you do it, we

must be able to tell that there is a \$1 bill in the image. Decision of the judge will be final.

3. Email your entry as an 8x10 at 300 dpi to Kalen Henderson at: kdanice@mac.com.
4. Entry deadline is DECEMBER 15, 2009.
5. Be prepared to pay your \$1 entry fee - either by mailing it to Kalen Henderson, 224 West Corry Court, Mt. Pleasant, IA 52641 or giving it to Kalen at the IUSA Convention in Nashville prior to 12 p.m. on Monday, January 11th.
6. Winner will be determined by People's Choice vote at the ASP Booth during the convention. Winner will receive all kinds of glory and pats on the back AND the cash award of the entry fees received. So if you think you're going to win, convince your friends to enter to increase the pot.
7. **EXTREMELY IMPORTANT.** If you don't want to end up in prison, please pay attention to this part. The U.S. Treasury PROHIBITS (that means "forbids") the photographing and reproducing of U.S. Currency in its original shape and form. Your entry must not in any way be a direct reproduction of the U.S. one dollar bill in size, shape, color and paper type. For the complete government regulations, please contact Kalen Henderson at kdanice@mac.com.

In the meantime - **GET CREATIVE, BY GEORGE!!**

'Tis the season for

Holiday Slimline Cards



Get ready for the Holiday Season with Burrell Colour Imaging's Holiday Slimlines! Our designs are available in both 3 1/2x7 and 5x7 sizes, and in both horizontal or vertical formats. In addition, these Holiday Slimlines can be printed through our press services on any one of our card stock papers: Smooth Cover, Pearl, Watercolor or Linen for no extra charge (except for Smooth Cover with gloss) or on photographic paper.

You can also purchase our coordinating Sell Sheets, available exclusively through our press services. Designed as a sales tool, these Sell Sheets will help you to generate add-on sales from your portrait sessions.

BurrellColourImaging

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The Home of New Lower Prices and our EZ Order Entry

Taking Flight

By Bob Coates, M.Photog.,Cr., CPP

Inspiration comes to those who seek it and oftentimes does not let go until you have the opportunity to fulfill the vision.

I was inspired by a print created by Don Emmerich - a beautiful three-image sequence of a swan landing on the water. The first time I saw it I immediately thought of trying a similar technique of a pelican launching from the water as I had watched that scene many times when living in the Caribbean. More than once, I tried to bring my vision to life while home on visits, but the birds never seemed to cooperate or the camera capture rate and buffer were too slow or the skill set need to make the images just wasn't there yet.

Many years passed and on our annual visit to my in-laws I stalked the pelicans and began to understand their behavior. I still had the idea for the photo but no luck finding the pelicans in the perfect setting.

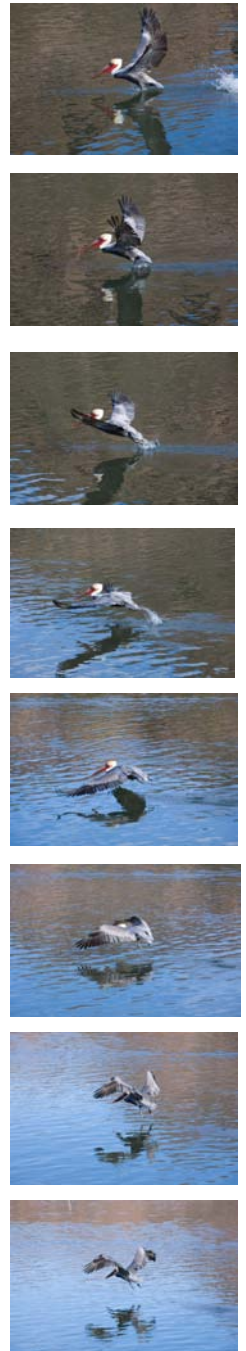
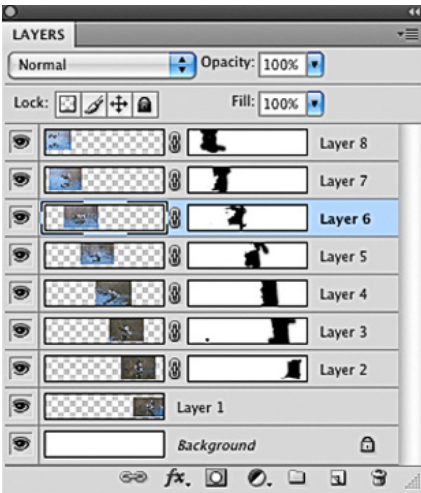
Last year, I was asked to go to San Carlos, Mexico, on assignment. As a bonus I found a happy hunting ground of fisherman who attracted my pelican prey by cleaning fish in a lagoon. I had learned enough about bird behavior that after two hours of studying these pelicans I was able to predict when a one was ready to take flight. I could never have made this image

without the capture rate, buffer and quality of today's cameras. Canon's 5D had all the features I was looking for and made it possible to use the 70-200 2.8 image stabilized lens to handhold while tracking the birds. Had I been tied down to a tripod for the capture I would probably still be sitting in San Carlos trying to get the original images. Because the pelicans didn't necessarily fly straight across my field of view, it took another hour or so of trying to catch the perfect take-off on the path that would allow me to create the image. I also found that it took more than just hitting the motor drive to get the correct moments. Like a sports shooter, anticipation of the exact moment and capturing each one with an individual press of the shutter was required.

It now came time for Photoshop to complete the story. After editing, there was only one sequence of a pelican taking off that traveled almost perfectly across the field of

As layered files in Photoshop.

view with all exposures spot-on and in focus. Each image was processed identically out of Adobe's Camera Raw. The first image was opened and the canvas was resized to the estimated final size to hold all eight images of the capture. Then each additional photo was dragged and dropped onto the canvas and properly positioned. A layer mask was added to every layer and very careful blending of each image into its neighbor was accomplished. To



Original Captures.

Files pieced together on canvas.



check the blending, a duplicate file was made, flattened and printed. Mistakes were found and corrected with a combination of the clone and patch tools.



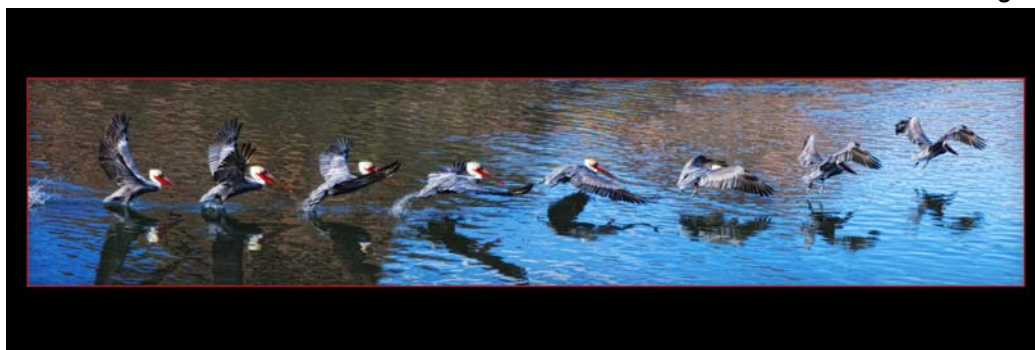
Toning and blur added.

Because Photoshop blending and masking can be difficult to see when just working with the file on screen, printing helps to reveal any flaws. Dodging and burning were added using a layer set to soft light mode and painting with black and white brush strokes.



Finished image.

Finishing touches were added using NIK Color Efex 3 Tonal Contrast filter to add a little bite followed by NIK's Glamour Glow to selectively soften and saturate areas of the print for an added artistic feel.



DEADLINES FOR 2010 ASP FELLOWSHIP JUDGING.

Deadline for Intent to Apply: June 1st

Application due: July 1st

Thesis Deadline: August 9th

Portfolio Deadline: Aug 17th

The Nominating Committee of the American Society of Photographers has placed the following slate for the 2010 ASP election.

Sam Gardner and Nancy Emmerich as incumbent Governors for re-election.

Cindy Romano as Governor.

Doran Wilson - Secretary/Treasurer

James Churchill - Vice President

Kathy Meek - President Elect

Richard Trummer - President

Ernie Johnson - Chairman of the Board

2010 ASP Election Slate

Anyone wishing to run for Governor from the floor must contact Jon Allyn at 888-638-9609 for the appropriate paperwork.

2010 ASP International Award Recipient

Marty Stuart - Country Music's Image Maker

Marty Stuart took his first photograph in July 1970, on a Kodak Instamatic that he borrowed from his mother, Hilda. His subject of interest was Grand Ole Opry star Connie Smith, who was performing a concert in Stuart's hometown of Philadelphia, Mississippi, at the annual Choctaw Indian Fair. That photograph was the first of literally thousands that Stuart has since taken of what has become as he terms, "his family of country music greats." A side note that goes along with Stuart's image of Miss Smith from that occasion...the twelve year old awestruck fan told his mother on the way home from the concert, "I'm going to marry Connie Smith some day." Twenty five years later, the two were married on the Pine Ridge Indian Reservation in South Dakota.

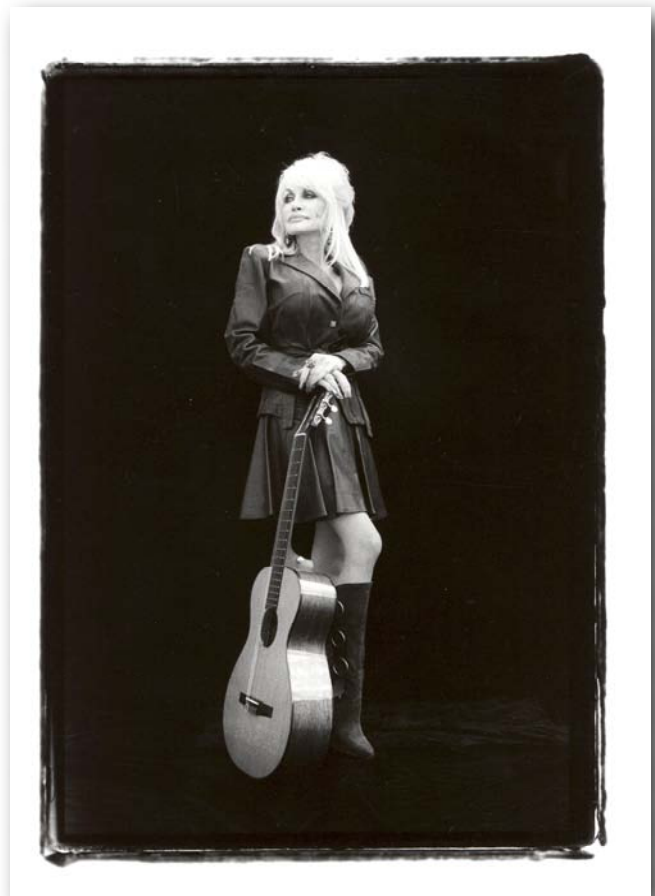
Stuart went to work at the age of thirteen with Lester Flatt and his group at the Grand Ole Opry. He joined the band in 1972 and worked alongside country music greats Roy Acuff, Bill Monroe, Grandpa Jones, Stringbean, Earl Scruggs, Minnie Pearl and Ernest Tubb. While viewing images of jazz musician Milt Hinton one day in New York City, it dawned on him that he had the same access to the world of country music that Hinton had to jazz society. He called his mother and asked her for a camera. She sent him an old Instamatic and he, "proceeded to terrorize everybody that had anything to do with country music, which I'm glad I did."

With carte blanche, unparalleled access as a member of country music's most royal inner circle, Stuart began his journey as a musician, songwriter, singer, performer and photographer who was keenly aware of the world around him. On Stuart's first trip to South Dakota to perform on the Pine Ridge Indian Reservation for the Lakota people he was introduced to the early 20th century works of renowned Native American photographer, Edward S. Curtis.

"As I looked at Geronimo's image it reminded me of the first picture I took of Johnny Cash," said Stuart. "He was my old chief. And then I began to think of how fast the old world of country music was fading away; the chiefs, the queens, their guitars, boots, rhinestoned suits and manuscripts were being sold, traded, thrown away, lost and disregarded by the world at large. I felt as though a piece of me was perishing with each loss. But in a bigger sense, it was my belief that an important part of America's heritage was slipping away. All of a sudden, my photographs relating to country music meant more to me than ever before. I too believed that I was a witness to another vanishing race."

Stuart has since amassed the largest known private collection of country music artifacts and treasures in existence. Over 20,000 items are inventoried in his now, internationally renowned Marty Stuart Collection. "Sparkle & Twang: Marty Stuart's American Odyssey is currently on tour in museums all across the nation.

Marty Stuart's photography has appeared in the Journal of Country Music, Rolling Stone, People, The Oxford American, the Wall Street Journal, Cowboys & Indians. His works have been displayed at The Country Music Hall of Fame, The Tennessee State Museum, A Gallery of Fine Photography in New Orleans, Ringling school of Art & Design, Cheekwood Botanical Gardens & Museum of Art, The Greater Nashville Airport, The Rock & Roll Hall of



Dolly Parton by Marty Stuart



Fame, The Autry National Center of the American West, The University of Mississippi, The Ryman Auditorium, The Ernest Tubb Record Shop, The Arkansas State Museum, The Grand Ole Opry, The Arts Company, The Martin Guitar Museum.

Mr. Stuart will be awarded the 2010 ASP International Award at the ASP Banquet on Monday, January 10th at the Imaging USA convention in Nashville.

*Johnny Cash by
Marty Stuart*

*Willie Nelson by
Marty Stuart*



THE 2010 ASP AWARDS BANQUET

Honoring

Gold • Silver • Bronze Medallion Award Winners
State Elite Award Winners
New Fellows
New Educational Associates
Honorary Educational Associate
Honorary Fellow
International Award

Monday, January 11, 2010, 6:30 p.m.

Nashville, Tennessee

Tickets are \$55 if postmarked before December 1st; \$65 after December 2nd; \$75 after January 2nd. Tickets may be purchased with dues renewal received in mail or by calling Jon Allyn at 800-638-9609. Get your tickets early - the last three banquets have sold out. Scalping of tickets absolutely prohibited.

VOLUNTEERS NEEDED. Looking for a way to make new friends? Have fun? Help others? Then we can use your help at the Imaging USA 2010 convention. Whether it is working in the booth, assisting in set up or tear down of the Fellow display or help with the banquet - we're looking for you to participate. If you would like to help in the booth, please email Dale and Janice Holladay at holladay@aznexus.net and let them know what day and whether you prefer morning or afternoon. To assist in other areas, please contact Jon Allyn at jonallyn@aol.com and let him know you're available and ready to help. See you in Nashville!

BOOK SALE. ASP member Mike Marvins has released a book, *Texas' Big Bend: A Photographic Adventure from the Pecos to the Rio Grande*, that is now available in bookstores and by special order at brightskypress.com. The book, released on October 31st, is a visual tour of the Big Bend National Park and has been called a "vibrant and fascinating compilation" by the Texas Book Festival Review. Proceeds from the sale of the book will benefit The Friends of Big Bend. For more information, contact Marvins at mhmarvins@yahoo.com



HAIL TO THE CHIEF.

Three former ASP Presidents get together this past summer at the Lake of the Ozarks.

From left, Jerry L. Cornelius, President 1986-87; Joe Van Dolah President 1981-82; and John Perryman President 1987-88.

REMINDER. Please check your auto-fill on your computer and make sure you have Jon Allyn as the Executive Director. We want your dues payments getting in the right place.

NEED AN AD? The ASP Magazine now has all ad sizes and prices for any budget. If you have a class, product or other advertisement you would like to run, please contact Kalen Henderson (kdanice@mac.com) or Jon Allyn (jonallyn@aol.com) for additional details.

GOT SOMETHING TO SAY? The ASP Magazine is one of the best places to get those articles published. We need your input and want to hear from you and see your work. For more information please contact Kalen Henderson (kdanice@mac.com).

GETTING THE SERVICE AWARD? If you think you might be close to your ASP Service Award, check your points by contacting Jon Allyn (jonallyn@aol.com) or Kathy Meek (meekphoto@sbcglobal.net). We want to make sure you are recognized for your hard work and dedication to ASP.

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