

“GOOD ENOUGH” PHOTOGRAPHY *IS NO LONGER GOOD ENOUGH!*

The truth is that average (or worse) photography will cost you money *even if it is free*. Golfers seeking new places to play cannot possibly check out in person all of the options open to them. More and more they are deciding where to play based primarily on the photographs they see while walking through a golf show or paging through a magazine or a stack of golf course brochures. **Letting hundreds of those players pass up your course in favor of courses with better-looking photographs costs you money - a lot of money.** That cost, while hidden, is nonetheless **very** real, and it **will** continue hurting your bottom line until you take steps to correct the problem. Great photography, on the other hand, almost always pays for itself within a year or two and then continues to produce increased revenue long after the initial investment has been recovered.

You've already spent millions to design, build, maintain, staff, and promote your course. Given that investment, given the increased competition for players today and given our guarantee of satisfaction (if you are not thrilled with the results, you don't pay), the important question today is:

CAN YOU AFFORD NOT TO HIRE A PROFESSIONAL WHEN YOUR COMPETITION ALREADY HAS?

WHY HIRE A PROFESSIONAL GOLF COURSE PHOTOGRAPHER?

INCREASED REVENUE. Without question, great golf course photography **sells** tee times, it **sells** outings, it **sells** memberships, and, of increasing importance in today's golf business, **it sells real estate**.

Poor or fair photography, even if it's free, costs you revenue in two ways. First, the expense of designing and printing a brochure is exactly the same whether it contains great photography or poor photography, and that entire investment is wasted if your brochure does not look better than your competitors'. Second, *your own brochure* can actually drive potential customers (and the revenue which goes with them) to courses with better-looking promotional materials. And while it is undeniably true that nearly anyone can use today's sophisticated cameras, the creation of great photographs *is* both an art and a science -- not simply one more item on your "to-do" list.

What separates the professional artist from even the advanced hobbyist? Primarily these four things:

- ♦ **Professional equipment** For the average job we will normally bring 5 different camera bodies which cost anywhere from \$1,500 to \$3,500 each. We will also bring 4 to 6 different lenses which cost between \$800 and \$6,000 each. No matter what anyone may want you to believe, the output quality and image variety from that equipment

simply cannot be approached by anything except an identical (or superior) system. It's just physically impossible.

- ♦ **A unique vision** Anyone can walk into an art supply store and buy canvas, oil paints, brushes, and an easel. But owning those tools does NOT guarantee that anyone can paint like van Gogh or Monet. Similarly, millions of people have carried cameras into Yosemite National Park and the rest of the American southwest, but no one else "saw" it -- and then showed that vision to the rest of us -- quite like Ansel Adams. Trained professional artists see the world in ways which others can't.
- ♦ **Technical skill and craftsmanship** Artistic vision alone, however, is insufficient if an artist lacks the ability to communicate that vision. The wonderful art of Michelangelo would only have existed as ideas and would have died with him if he had not been able to transfer his unique vision to paper and stone. Successful visual artists don't *just* see things differently; they also develop the ability to make their visions "real."
- ♦ **Artistic arrangement** But tools, vision and skill are *still* not enough. Even among artists who have the best tools, a unique vision and great craftsmanship there is still significant variation in the overall artistic merit of their art. That variation arises primarily out of differences in the patterns, rhythms, composition, textures, and balance, and in the precise spatial and temporal arrangement of elements included in -- *and excluded from* -- an individual work of art. We may not know, for example, precisely why Beethoven's Ninth Symphony is regarded as a beautiful piece of music, but most of us can still appreciate its beauty. Great photography is no different. Anyone can take a picture, but a great photograph is created only when a photographer starts with a unique vision, constructs an image of that vision through the expert use of patterns, texture, depth, balance, rhythm, composition, perspective, and framing, and then captures that image on film using the world's best equipment and years of personal experience.

To pay for anything less than professional results is an immediate waste of money, and the decision not to hire the best photographer available will, in the long run, cost you much more than it appears to save you today.

Between my proven track record of generating revenue for other clients and my written guarantee* that I'll do the same thing for you, there is no better choice than Paul Hundley Photo\Graphics.

GUARANTEED.

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* The guarantee is this simple: if I don't produce the most dramatic, the most beautiful and the most effective photography you have ever seen of your course, you don't pay a photography fee!

So, if you EVER AGAIN spend *anything* on photography and get back disappointing results, that waste of money could have been avoided -- and it's no one's fault but your own!