

Wisconsin The Photographer

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Featured Artist

DAN FRIEVALT



WPPA
ARTIST OF THE YEAR

*Promoting Excellence in the Business of Professional Photography
through Education, Inspiration, and Networking.*

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content

President's Message.....2

Featured Artist.....1/12-14

The Passing of Virgil Byng.....3-4, 30-32

Portfolio - Ginny Otto.....5-7

Meet some of our New Members..8-9, 11, 15-16, 18

EA Thesis Paper - Rick Trummer (Part Two).19-22

And the Winner is.....23-26, 28-29

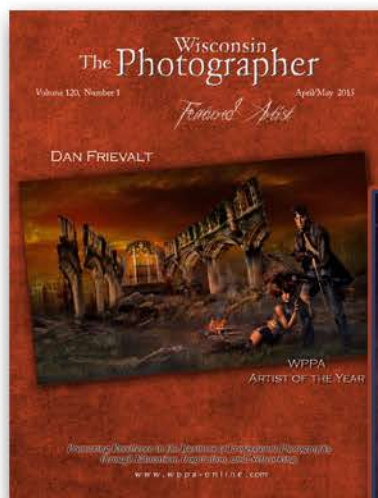
News from Your EC.....33

Calendar of Events.....34

on the cover...

dan frievalt

green bay, wi



Dan Frievalt is a photographer that enjoys blending creative light with graphic design to create artistic images that evoke drama and tell a story. Dan's formal education includes an Associate degree in Marketing Communications and has worked as a Graphic Artist for 12 years before changing his career path to photography in 2005. "I always enjoyed photography but ever since digital capture I have found a new voice in creating images

"Dan Frievalt" continued on page 12

from our president...

Hello everyone! It's my year to step in as President of WPPA with an amazing Executive Board at my side. I hope I do you proud.

I am so excited about this year for the WPPA. What an amazing beginning with our Mad City Photo Jam last month! I think it was fantastic, with so much education offered, and so many chances to be together and network and socialize. Special thanks to all the Speakers, the Vendors, the Sponsors and to you all for participating in all the ways you did. With hands-on, business, lighting, weddings, sales, social networking, video, print competition, underwater, out of water... and more - an amazing Photo Jam! We are already in the planning for the next one.

This year the theme is "Innovation". And with the changing world of photography, the business of it, the art of it - its an exciting time to challenge ourselves and break through to something new, maybe something creative, maybe something profitable? Maybe a new way to view ourselves and what we do? It's up to us to try something new. It's easy to procrastinate, play it safe, stay with the same old ways, but there is always more - there's always another way, another adventure.

My message is one of openness, to you the membership of this group. It's important to know that we want to work together, not just the board, we invite you to reach out and contact us with thoughts and ideas that that you believe would benefit the membership of WPPA and those looking to join.

Ways to participate are abundant, like our Long-range planning meeting is on April 15th, and the budget meeting on the 16th - please come with your thoughts for now, and for the future. So please come if you can to The Crowne Plaza in Madison at 1pm - mark your calendars please. If you would like to write an article for the newsletter, help out on the board, volunteer for print crew, please let us know.

Again, I am looking forward to the year ahead, our meetings and planning for the future of WPPA, we have fun things in store for you. ♦



*Jas McDaniel, CPP,F-SCPPA
WPPA President*

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In Memory of Virgil Byng

written by Virgil Byng and Rick Trummer



How do you describe a Wisconsin PPA photographic Legend? That has been my task since I heard the sad news that Virgil Byng had passed. When you stop seeing the aging group of our association no longer attending the conventions, one almost prays we will see them, again, soon. With Virgil, we hadn't seen him for a few years and time passed too quickly...

Outside of what I know, first hand, about Virgil, his gentleman manner, passion for the industry, undying dedication to the state associations and calm and caring personal tributes, I didn't have the time with him I would have liked. He was, born of another generation, and to that end almost a legend I thought was beyond my comprehension. If we could all lay claim to that at our ends...

Virgil was a gentle giant, not in the common comparisons, but in what he brought to the industry, his very soul was photography and his country. His military service was uncompromising as you can read from the following excerpts from his own words from the following article.

POST TRAUMATIC STRESS SYNDROME

My name is Virgil Walsh Byng, I was born 7/2/24 in Duluth, MN. I moved from Duluth to Couderay, WI in 1930. I moved from Couderay to Rice Lake, WI in 1932 where I completed my Elementary and High School education. I graduated from High School in 1942 & entered military service 4/5/43 assigned to the Army Air Force....had my basic training in Miami Beach, FL..... following that I went to Buckley Field Colorado for Armament training. After that I went to Tyndall Field Florida for Gunnery training. Upon completion of Gunnery Training was transferred to Lake Charles, Louisiana where I was assigned to a crew for training on the B-26 Marauder which was a twin engine medium bomber.

My crew consisted of our Pilot LeRoy Sullivan, Co-Pilot Jack Hobson, Bombardier Richard Ivory, Engineer Kenneth Peterson, Radio operator Joe Robarge. We trained together every day for our stay in Lake Charles. After that we went somewhere in Atlanta I believe where we were issued our own plane which we would have overseas. My Bombardier and I went overseas by ship, as we were excess baggage on the overseas flight of our new B-26. A B-17 Celestial Navigator was assigned to fly with our crew.

We departed from the United States on 3/3/44 and were assigned to our 391st Bomb Group, 575 Bomb Squadron on 3/19/44. We soon learned about flying missions. We were awakened usually about 2:30 A.M. for a morning mission....Dress....breakfast....briefing, and take-off usually about daylight. We flew most of our missions over France, because our range wasn't as great as the B-17's and B-24's. The length of our missions was about four hours, but we often flew two per day, and our tour of combat duty was 65 missions whereas the "Heavy Bombers" tour was 30.

"Virgil Byng" continued on next page

"Virgil Byng" continued from previous page

Our normal altitude on missions was between 12,000 and 13,000 ft. Our biggest threat to our survival was anti-aircraft fire from 88mm guns, also 150mm. By the time we began flying missions, most of the German Air Force was weakened to where we weren't usually bothered by them. Our escort usually consisted to P-51 Mustangs, P-47 Thunderbirds, or P-38's. Just one mission I had to fire at an Me109. Between my firing and our escort, they left us. The "flack" was terrible.....our ship was bounced around like a rubber ball on many missions. When we would return to our base in England, we would count the "flack" holes in our ship, before we went to interrogation.

The "nothing can happen to me" exuberance of youth soon changes when you finally realize the enemy is using live ammunition and you see friends being killed. I got to where I would pray and curse in the same breath when I was under heavy anti-aircraft attack.

Back in our metal barracks when we weren't flying, we would probably be engaged in a little "nickel-dime" poker. I had become very nervous and jumpy, and the fun loving friends would go outside during my involvement with a poker game and throw a handful of small stones against our metal hut. I'd let a yell out and jump out of my chair. Nice friends!!! I often had two cigarettes lit at the same time without realizing it until finally I discovered I had one in each hand.



On May 27, 1944 we were on a mission over France when we were severely damaged after we had

dropped our bombs on our target area. One engine was shot out and also the electrical system so it was impossible to "feather" the prop (turning the blades of the prop so the narrow edge faced forward, so the props would stand still instead of wind milling. This situation of wind milling props created a tremendous drag. Our plane went out of control for several thousand feet. When "Sully" our pilot was finally able to bring it under control, we were at about 6000 ft. elevation. Every time he would turn the ship to get back on course we would lose altitude. By the time we got to the English Channel we were at about 2000 ft. of elevation. We were being fired at with everything they had, including rifles. We had to lighten the ship as much as possible, so we strafed with our Caliber 50 machine guns to get rid of the ammunition.

I had always wanted to get into photography in the service, and this

day was the closest I got when I tore a bomb bay mounted aerial camera out and threw it overboard.

We were over the Channel when the red light fuel indicator lit up, telling us there were just a few minutes of fuel left. We were told to prepare to "bail out" which we were hesitant about, because the thought of floating around in the English Channel was not a pleasant thought. Sully spotted the English coast and thought we might be able to make it. We were close to the coast when the good engine quit. We assumed crash positions, sitting and facing the rear

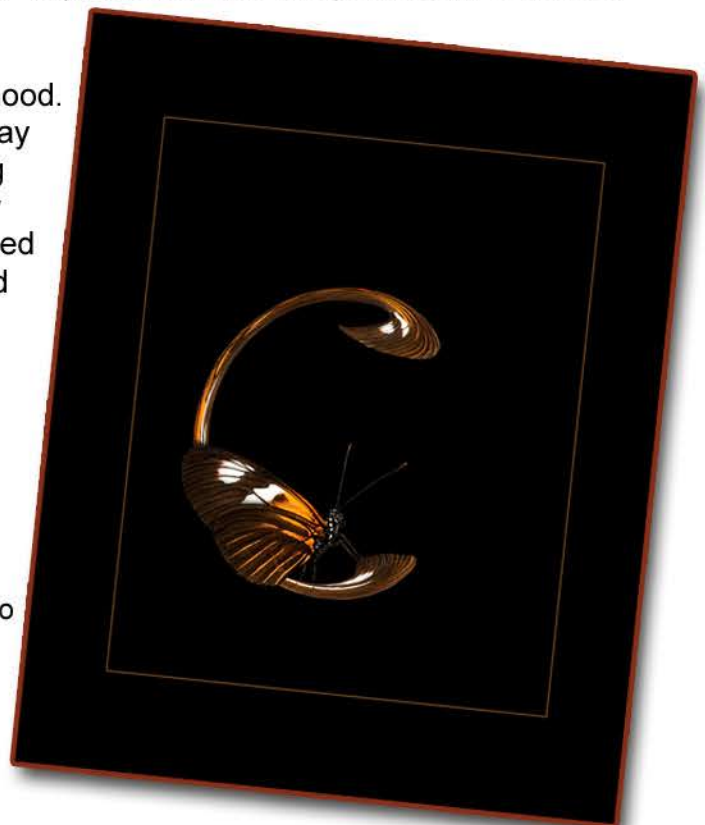


Having enjoyed art all her life, it is no wonder that Ginny Otto has received the awards she has for her photography skills. Starting out as a wildlife painter, her husband gifted her with a professional camera years ago so that she could photograph birds and animals to paint. That ended her painting and began a career as a wildlife photographer, eventually leading to opening her own portrait studio "Otto Photography", now referred to as "Photographic Artistry", which she has operated since 1993. Not only did she receive her PPA Master of Photography degree in 2014, but many other awards including most recently the 2014 IPPA Photographer of the Year, 2014 IPPA Photograph of the Year, 2014 WPPA Court of Honor, 2014 WPPA Best Artist Award, 2-2014 Judge's Awards, 2015 Artist of the Year (Runner Up), and received the 2015 WPPA Top Ten Photographer Award. She is currently working on her PPA

Craftsman and Master Artistry degrees. Ginny will be teaching a PPA Super One Day class on May 2nd on "Understanding & Preparing for Competition". Registration is now open on the PPA web site. Her goal is to encourage others to join in on the competition and take advantage of the great educational opportunity that it is.

When Ginny first considered entering the Artist competition to work towards her PPA Master Artist degree, she was warned by her friends and peers that she should re-consider, as it was very difficult to merit in this event. That was her ticket to entering, as she has always loved a good challenge. It meant she had something to work toward and a goal high enough to push her to new levels. Tell her she can't, and she will. You would think that, with all the challenges she has had in her life, it would not be the case. Instead, it brings out the best in Ginny, helping her to grow and learn along the way. "My mother once told me I was her "student", always learning and trying new things." My Artist entries this year seem to have a theme relating to my life and love of nature.

"Nature's Gift" (image to right) is a reflection of my childhood. Chasing butterflies, catching and mounting them, to display in my collection was a delightful hobby for me. Watching them fly gracefully amongst beautiful flowers, then finally light on a carefully selected spot for just a moment seemed magical to me. Therefore, I selected a specially designed place for this butterfly to rest.



"Nature's Gift" by Ginny Otto

My grandmother taught me to appreciate wild birds. I enjoy the John James Audubon Bird Book today that sat open on her desk for quick reference, as she observed new species outside her window. It prompted me to add the unusual background to this Rosette Spoon Bill in "Audubon Style" (lower right image). It's beautiful pink plumage was lost in the original image, and I spent much time painting in the details to recreate the natural beauty of this exotic bird.

"Audubon Style" by Ginny Otto



"Fantasy Friend" by Ginny Otto

When our children were young, we raised parakeets, sometimes having more than 100 in our flight cage. We marveled at how we could create colors of our own in matching the right birds. Today I photograph birds and have the ability to change their colors to anything I want, and in the case of "Fantasy Friend" (upper left), I chose to enter a black and white image. The added perch, flowers, and details in the feathers add to the mystical look of a common species.

"Tulip Creation" (see image on page 7) was a result of images taken while visiting our daughter in Seattle. She treated us with a trip to the tulip fields there. With so many images to choose from, I selected this pretty pink variety to work with.

I enjoy playing with the tools offered in PhotoShop and adding and manipulating the images, creating as I go. I have always loved the feeling of freedom to do what comes as I explore the possibilities. I know that most people have a plan in their mind before tackling a project, but for me it is pure freedom to just "go with the flow" and let the creative juices run. Perhaps it is the excitement of seeing the result as it appears before me. I have attempted to take simple subjects to create a piece of art by using the various tools we have available to us in PhotoShop. It is full circle and back to painting for me.

"Ginny Otto" continued on page 7

"Ginny Otto" continued from page 6

I have always marveled at the beauty we have around us and the gifts we have been given on this earth. So naturally it is a highlight for me in my work today. I think that everyone's work is a reflection of themselves, and I am no exception. ♦



"Tulip Creation" by Ginny Otto

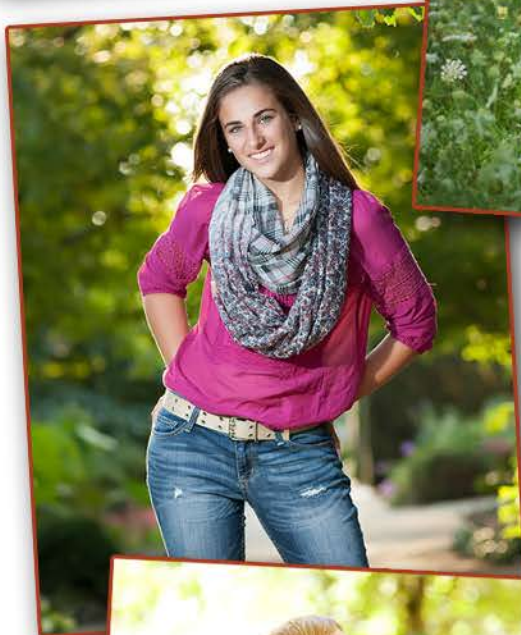
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Meet some of our New Members

Byron Graves



Bryon has been in photography for 13 years most of which has been full time. He started in Chicagoland with the Van Gogh Co. This was a job where he went to 7 to 10 homes daily and photographed children. His other two studio stops were in Highland Park, Illinois and Palatine, Illinois.

In 2010, Bryon opened his own studio in Racine WI where he focused mostly on High School Seniors. He was able to photograph 125 seniors in his very first year of business.

One year ago he relocated his studio to Wauwatosa, WI. Bryon does mostly portraits because he enjoys working with people. He is self taught and has learned from looking at other photographer's work as well as reading a lot of books. There has been lots of trial and error to get to where he is at now. He has found that photography is something you never stop learning. More of his work can be seen at...
www.byrongravesphotography.com

Welcome to WPPA Bryon! ♦

Meet some of our New Members



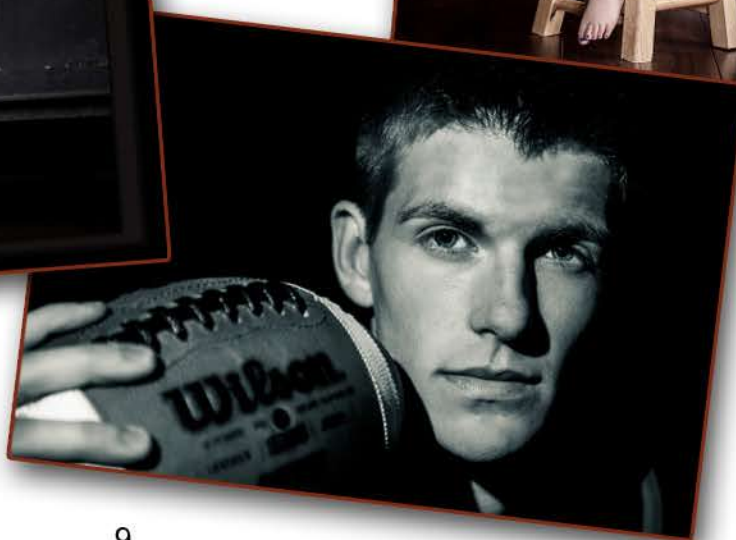
Shannon Fallon

Shannon is a very established wedding and portrait photographer in Manitowoc, WI. She has been a hobby photographer for many years and recently decided she wanted to make photography her career. Shannon earned my photography diploma from Northeast Wisconsin Technical College in 2014.

While in school, she did an internship with Shellie Kappelman. She now runs her own business, "Shannon Fallon Photography."



When she's not busy with photography, she enjoys spending time with her husband, Derrick, and their dog, Diggy.



Welcome to WPPA Shannon! ♦



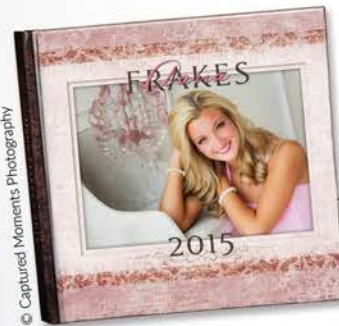
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Meet some of our New Members

Gloria Anderson

Gloria's love of photography began, SHE THINK's, when she was about 14 and got her first Kodak camera. The "bug" is still with her. Now she has a couple of digital cameras, a GoPro camera, and a whole collection of old cameras and gear.

In the '80s, Gloria was a student at UWGB and took a couple of photography classes, first working with slides and then developing her own film. She retired from a full time job a couple of years ago, bought a Nikon D90, and found she did not remember everything she learned back then and also needed to learn digital. She enrolled at NWTC with the intention of taking one class. One class led to another and she ended up taking every class NWTC had to offer in photography. Gloria got her photography certificate and here she is.

Gloria does portrait and landscape photography mainly, but has started to step out doing some business photography to promote a customer's business. Working with her clients and getting them to the point they are comfortable and enjoying themselves is a great bonus to her & her business.

Her love of photography goes well with her love of travel. She is always ready to book a trip so landscape photography plays a large part of her life. Alaska is on her agenda next, coming up this summer. It should be quite an adventure.

Gloria relates "Happiness" to having a camera in my hand.

Welcome to the WPPA Gloria! ♦



by combining my design background with my eye for photography." Dan has been named Wisconsin Professional Photographer of the Year four years in a row as well as earning the Canon Par Excellence Award, Fuji Masterpiece Award, two ASP State Elite awards, PPA Platinum, Gold and Silver awards and several Kodak Gallery Awards. Dan has also been honored to have his images published in several magazines including the cover of Professional Photographer in 2013.

This is only my second year entering the Artist category and I have to say I have a love/hate relationship with it. Entering both the Open and Artist categories means you have to enter more prints which is very time consuming. I almost didn't enter this year or last because of that stress. More importantly I almost didn't enter because I like my images to just be judged from what is in front of them. I enjoy adding symbolism and hidden underlaying meaning in my images. I feel adding guide prints sort of takes away that magic. I will tell you however that working on Artist images can be very rewarding. I have learned so much about photography, light, Photoshop, composition and Painter by creating these images. I know that print competition at its heart is about learning so I will keep entering and keep learning by doing these type of images.

Dan Frievalt



"Savior" by Dan Frievalt

Unintentionally, over the last four years I've created a small series of images that have a more religious and biblical tone to them, and illustrate the stages of my life and business. The very first image was the "Fallen Angel" (below) was at the very beginning of reestablishing my business and studio. It seemed that everything had fallen apart but there was still hope of being saved. The second image is "Judgment Day" (Below



and the message I wanted to capture is that no matter what happens at the end of it all we are all

going to be judged. We all must face our sins, no matter how terrible they are, but we can all be saved if we only truly repent. The image hits close to home for me, because it was the rebirth

"Dan Frievalt" continued on next page

of my studio and the brand that I have created today. If you have seen my logo you will notice that I designed it with wings which is a symbol of freedom and how I stared over much like a Phoenix rising from the ashes. Judgment Day to me is the story of facing our fears, our sins and hitting rock bottom but being able to get back up on our feet and move forward.

"Savior" is the third of this series. In the image the man is protecting the female and the message is that no matter what happens, no matter how low you are, how much you have lost or where you are you will always have a savior who will protect you and raise you back on your feet. The glimmer of light coming through the crosses of the church window signifies that there is hope as long as you have faith. It took me about 20 hours to complete "Savior" and it really pushed me to create something that was so meaningful to me. Working on an image for that long is like mediation for me and makes my soul feel good upon completion.



"Baller" by Dan Frievault

This image was created for a high school senior client who drove over three hours with her photographer mother to my studio. Needless to say shooting the child of another photographer was flattering and nerve-racking at the same time, however the images turned out exactly how I had pictured them. Having talked to my client I knew that softball was a big part of her life and I wanted to make sure that it was represented correctly along with her personality and essence coming into the images. Each one of the shots captured within this montage were thought out and intentional, from the pink ribbon in her hair to the intense look in her eyes. I usually don't enter client images because never feel they are good enough for print competition. I was too busy to shoot anything new to enter, so I decided to throw in client files to see how they would do. I always loved this image and during my recent montage webinar I was asked if I ever entered my montages. I said that I have never entered one. I guess that made me question why I haven't and decided to see how it would do.

"Dan Frievalt" continued from page 13

Last year I decided to do highly stylized shoots for my high school senior models. I wanted to create something completely unique and never seen before. I sat down with each one of my models and we discussed different themes and ideas. This particular senior was in love with the Disney movie Frozen, so we decided on a Frozen themed shoot. Since I don't have kids, I spent a significant amount of time researching the movie and coming up with the idea for the composite. Funny thing is that I was traveling a lot last spring so I was doing my Frozen research in the airport. I tried to make sure to set in an area where my computer screen wouldn't be seen so that I wouldn't get weird looks. I created the entire background with a few snow images and final touch was creating the Ice Castle with just a few ice crystal brushes in Photoshop.



"Let it Go!" by Dan Frievalt



"Burning Pointe" by Dan Frievalt

This is another high school senior client image. The dancer is one of the best in the state and we wanted to create something very unique for her senior portraits. The initial idea was to have the client on top of a car in a local junk yard, however I got kicked out of the junk yard and couldn't use it for the shoot. Instead we improvised and used the studio to create the vision we had. The burning buildings were a personal touch for this image. The message that I wanted to portray through this image that even when the world is burning and nothing good seems to be around there is still beauty in the world, it is simply the perspective we take and how we look at things. This image is also a personal tribute for my client who lost her sister. I wanted to make a piece of art that would incorporate my client's entire life into it, and be meaningful. The light coming down and the subject looking and reaching for the light is the connection between the subject and her departed sister. ♦

Meet some of our New Members

Todd Olsen



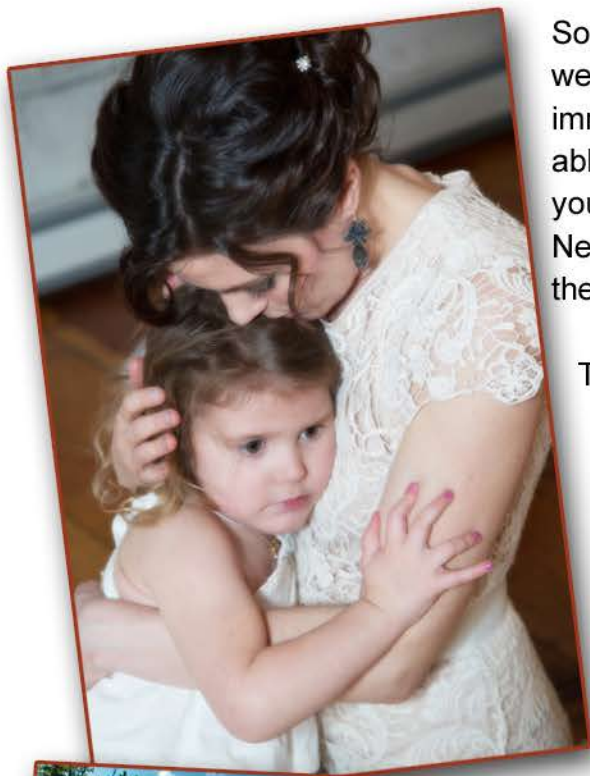
Todd's history with photography started long before the digital age. He states that he would have been a professional photographer for over 30 years if digital photography had been in the forefront of his career instead of when he first piqued a digital image,

Back when he was 20-21 years old, he worked at a photo lab in Milwaukee, Northwestern Photo. Although it was technically a consumer processor, many professional photographers frequented our services, as they were one of the few places in Milwaukee that did processing for and carried Kodak VPS film. As far as consumer processors and printers go, Northwestern Photo was a much better choice than all others Todd thinks, at the time, the only other color lab in Milwaukee that did VPS was Lab Apollo.

His decision to not go into photography back then was probably a major disaster that befell one of the professionals that had his film processed and printed at Northwestern.



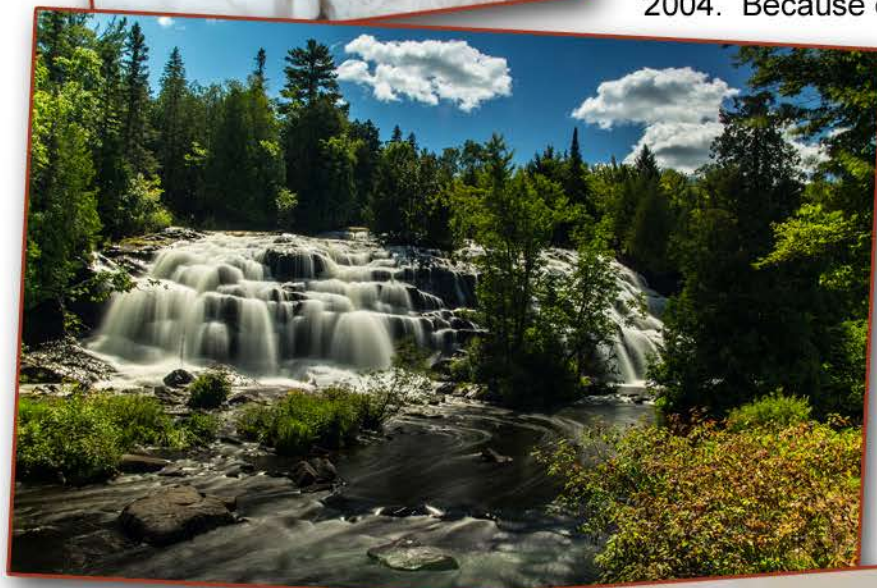
"Todd Olsen" continued on next page



Someone's film broke in the machine and it took out nearly his entire wedding. To the credit of Northwestern Photo's management, they immediately did everything they could to help the photographer be able to duplicate as many images as it could, but as you can imagine, you can't bring all the guests back to truly duplicate everything. Needless to say, that photographer NEVER brought in all his film on the same day any more.

The ability today with cameras with two cards and with computers with multiple hard drives, off-site backups and portable hard drives would have made my decision back then to become a photographer. Oh well, better late than never.

Todd actually "restarted" his interest in photography because he was chronicling his daughter's softball career, both at Verona High School and 4 more years in college (UW Oshkosh). Because of that connection, he became the photographer for Verona Softball since 2004. Because of his connection with softball, he started photo-



graphing girls basketball and hired as an assistant volleyball coach and wound up as the sports photographer for Edgewood College doing photography for most of their sporting events to this day.

Todd has been a DJ since 1981 and had his own DJ business that I started in 1985, which started in Milwaukee before moving to the Madison area. A couple years later, he was hired by Celebrations Entertainment to DJ. He started shooting weddings 8 years ago and have since added that service to my own company. He still does many more DJ weddings than photography weddings, but have gradually increased the photography weddings.



In addition to weddings, Todd does senior portraits love's to shoot landscape photography and, to that end, regularly make trips to state parks for waterfalls and fall color images. The main thing Todd love's about photography is no matter what he shoot's, is preserving memories for people.

Welcome to the WPPA Todd! ♦



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Meet some of our New Members

Joan Henricks



Joan enjoys fine art and portrait photography and is always ready for new adventures and challenges. Her work is ever evolving as she continues to grow as an artist. Although she enjoys all aspects of photography, she seems to be drawn to nature and surreal montages. Joan loves the simplicity of nature and its remarkable beauty. However, with a background in both graphic design and photography she often has the tendency to look at the world in pieces that can be put together to create an imaginary scene.

After a twelve-year career as a photojournalist for the Green Bay Press-Gazette, she took a short break from photography for family reasons. She found she missed it terribly and returned to school to learn Photoshop. Joan currently has a Digital Photography-Advanced Certificate, and Associate Degree in Individualized Technical Studies from Northeast Wisconsin Technical College, as well as a Bachelor's Degree in Interdisciplinary Studies and an Associate Degree in communications from the University of Wisconsin-Green Bay.

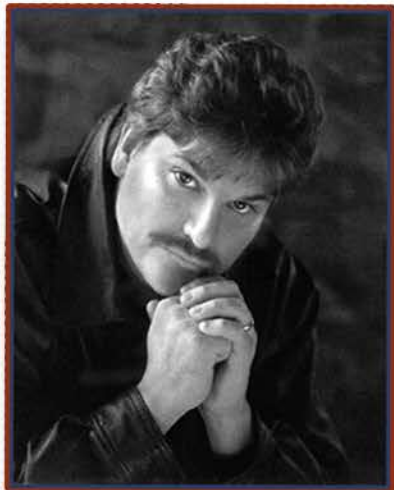
Welcome to the WPPA Joan! ♦



The Importance of Light Meters in the Digital Age (Part Two of Two)

by Rick Trummer

(This paper is the submission for the EA Degree from the American Society of Photographers)



THE DIGITAL AGE

Digital cameras are electronic devices, and because they are, each camera is dependent on its own electronic circuitry chip or board to exact to one another. Unfortunately, each camera is not programmed or created equally, giving you a large gap in exposure ranges for each camera or electronic device. That issue alone will create exposure to shift from camera to camera even if they come off of the production line right after one another. This is where the programmable light meter in today's world makes all the difference.

The programmable light meter can be adjusted or programmed to your camera's certain flaws, and after they are programmed correctly, produce exact and proper meter reading that will pin point exposure. No more guesswork from the early days of exposure charts and educated users. It's done through photographing a unique white, gray and black sequence that then gets coupled with your camera's settings to send data to then get interrupted through computer software to find perfect neutral grey through your camera's metering system. Many light meter models have up to three programmable channels to support

multiple cameras (see example below). This reason alone would be reason enough why using a light meter today would create a unique advantage when dealing with exposure.



In almost all cases, an incident-light meter will cause a medium tone to be recorded as a medium tone, and a reflected-light meter will cause whatever is metered to be recorded as a medium tone as long as the constant of ISO is recorded properly. What constitutes a "medium tone" depends on meter calibration and several other factors, including film processing or digital image conversion. Meter calibration establishes the relationship between subject lighting and recommended camera settings. The calibration of photographic light meters is covered, again, by ISO.

Built-in light meters have been around since the late 1930's, taking general meter readings to establish exposure easier and quicker. Today's histogram or waveform is really more of a densitometer than a light meter calculating general exposure within the 5-6 stops of dynamic range capability of most digital imaging chips. So why the sudden movement toward the histogram being today's meter? The reasons, I believe, are numerous. Simply put, I believe that most photographers today are just not educated properly in the field with the tools and knowledge to use them. But, now that we understand the basics of the light meter and the

"Light Meter" continued from previous page

importance to the photographic industry, it's time it list some additional reasons why the hand held light meters role in today's digital world are so significant and why I think the light meter is a critical tool to use with digital camera systems.

Using a meter gives you power to precisely control the look of your images. Great lighting doesn't just happen by accident; or by blasting light everywhere on set and recording it. Great lighting happens through control and precision. If you want your images to stand out from the crowd, you need to be purposeful and intentional with your lighting. This means you need to know how your camera responds to light. Then you need to precisely place those values where you want them in the frame through careful planning and lighting. The only way to know precisely where those values fall is through the use of a programmable digital light meter. A waveform or histogram can give you a good overview of a scene; but it can't tell you that you need a full stop more light in one area, or that you need a half stop less of light to get to where you want to be. It only tells you that you need more or less light. Precise controls come from precise programmed instruments, which the histogram is not.

The ability to match shots or scenes shot at separate times or at different locations. If you know what your light levels are for a given scene, then you can come back and shoot additional shots for that scene weeks or months later and they will match perfectly. Even if you end up using different lighting instruments then what you initially shot with. Furthermore, by knowing the light levels of the initial scene, you can make a completely different location match the original location through lighting and creative camera work. I have worked on several projects where I have had to keep a consistent look throughout the project, but the scenes were shot over many weeks, even months, in different

locations, and yet the end result looked and felt like it was all shot in the same place, using the same location. If I didn't have my meter and didn't know the light levels for each shot the look would have been inconsistent.

Know if a specific look will hold up. Today's digital cameras offer a lot of flexibility in the looks they create both in camera, and then later through the final inspection. If the time is taken during pre-production to test various looks, you can transfer the information you learn in prep to your meter. Then by taking readings on set you will have an accurate way to know for sure if the details in that black car will hold up after the shot has gone through the final viewing. By doing this in advance is a lot more affordable than having to re-shoot something, or take the final look in a completely different direction because it didn't hold up.

Using a meter makes you efficient, makes you faster on location or in the studio. It seems like these days there is a continual push to work faster and get more done in a day. So I am always looking for tools that allow me to be more efficient as well as allow me to deliver the quality images I desire. My meter does just that. By using a light meter, I can take measurements and know exactly what changes need to happen instead of guessing. It also gives me a clear, precise means of communication. I can tell my assistant I need to achieve F/8 at this location, or I can say I need a 1/2 stop less light over there. During preproduction, I can also talk with my assistant and say: "I want my key to be at F/8 @ ISO 400, my fill at F/5.6, and my kicker to be at F/4". Or I can say "I want a key to fill ratio of 3:1", and then he or she can make informed suggestions on the type of lighting units we should use to get my desired results. This a lot faster than just saying, "I need more or less light here," and then making several adjustments to get to the correct levels.

"Light Meter" continued on page 21

The ability to light multiple locations at the same time. Say at a wedding or pre-light the day before: Lugging a camera system around with you to light your locations not only adds extra work; but it can also incur additional expense and time that can easily be avoided. By knowing how your camera system responds to light by programming your light meter, you can use that meter to light a secondary set while you are shooting on the first set. Or you can be lighting the set the day before to make the shoot day go smoother and quicker. I have worked on productions where we had to shoot in 2 or 3 locations in one day only having one camera system. I did not have the time to transfer the camera back and forth to preview the scene. By knowing how the camera system responds to light, I was able to have each set lit and ready to go before the camera arrived, allowing me to make our day, and keep the budget reasonable.

Post production is easier, quicker, and more affordable. By maintaining consistent light levels within a scene it means that when it comes time to look through the images less tweaking and shot matching has to be done in-between individual shots. This speeds up the reviewing session, and it allows for more time to look through the images than correcting or balancing them. And, consequently, it also reduces the post production costs on commercial work. I have worked on productions where the turnaround was so tight that there wasn't time to do any viewing or correction. The end imaging was a straight edit and burn to disk. Because I had controlled the light levels and maintained a consistent look shot to shot, post production was a breeze and no one ever knew that the images were not color corrected or evaluated.

Using a meter gives you knowledge about how a camera responds to light. The one consistent with digital cinema cameras these days is that they all place

mid-tone at different values. Depending on the camera system and the recording format, mid-tone can fall anywhere from 12% (33%IRE) up to 18% (55%IRE). These are huge differences in placement, and you may or may not like where that placement falls. By using your programmable meter and testing your camera system, you can get an accurate representation of how that camera responds to light.

Scout a location and know what you need in terms of light levels. By carrying your meter with you on a location scout, you can measure the light levels and know exactly what it will take to get your exposure to the levels you need, and what challenges the location presents. Knowing this information beforehand will enable you to be better prepared going into the shoot, and save you a lot of time and headache on set.

Your eye is trained to judge light levels. The more you work with a light meter, the more you can train your eye to get a better sense of what different light levels and lighting ratios look like. As you train your eye to see these levels, you will also gain the knowledge of what the lighting requirements are to get there. Over time, as you train your eye you will be able to light faster, and make more informed lighting choices.

If these reasons aren't enough to convince you that a light meter is still one of the most important pieces of equipment to have in the digital age, let me add one more item that, I believe, is the most crucial when dealing with the digital platform.

Your digital camera reads only in a reflective meter mode, as discussed earlier, and it applies those signals to a GIF file that shows you a reading on the back of your digital camera by way of that histogram. Your digital SLR has the dynamic range of 5 to 6 stops. When working in RAW mode, which you should be, most cameras record a 12 bit image. (Yes, we say it's

"Light Meter" continued from previous page

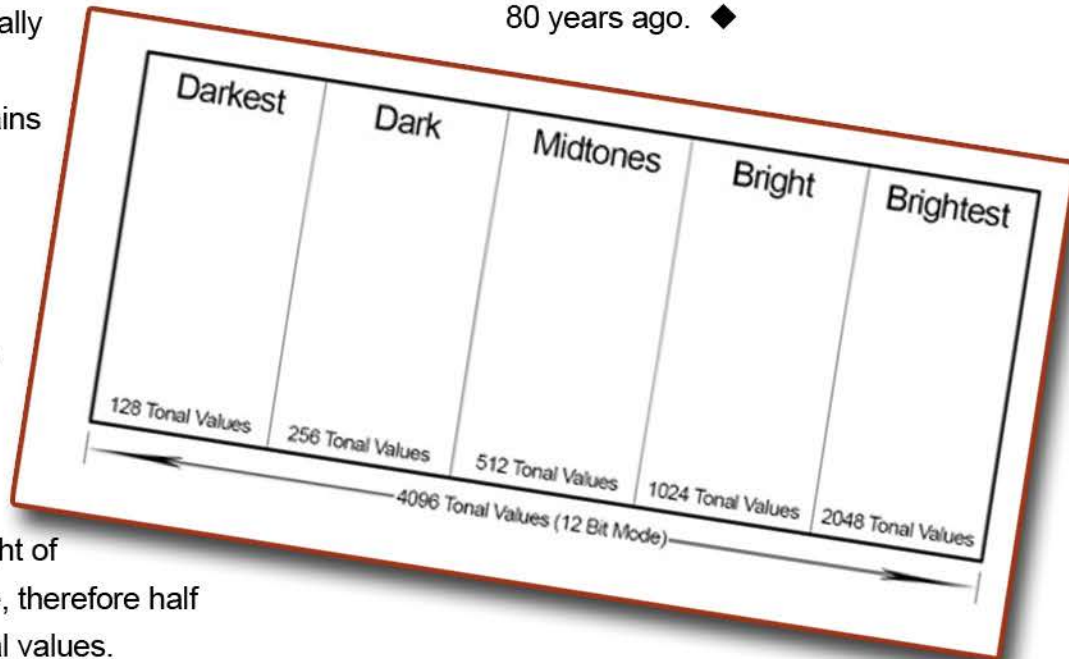
in 16 bit mode, but in reality it's only 12 to 14 bits in a 16 bit space.) A 12 bit image is capable of recording 4,096 discrete tonal values. One would think, therefore, each F/Stop of the 5 to 6 stop range would record the same 850 or so levels of these stops. This isn't the case; the way that really works is that the first (brightest) stop contains 2048 of these tonal values, just half of those available.

Why? Because CCD and CMOS sensors are linear devices.

And, like an F/Stop records half of the light of the one previous one, therefore half of the remaining tonal values.

So the next area down from brightest is bright, having 1024 tonal levels. Mid-tones with 512 tonal values, dark tones with 256 tonal levels and the darkest tones with 128 tonal values. (see Example above) This realization carries with it a number of important lessons, the most important being that if you do not use the right-hand fifth of the histogram for recording some of your image you are in fact wasting fully half of the available encoding levels of your camera. But, we all know that the worst sin in digital is to blow out highlights. Once they're blown (past the right-hand edge of the histogram) the data is gone. Well, the GIF file is the smallest of known files, it doesn't have the entire digital dynamic range accessible and en-turn may tell you that data is off the right-hand edge without truly being thrown off. That histogram or waveform could throw you off by as much as a stop or more when using it as a guide causing major underexposure.

In so many ways, the light meter has evolved into so much more than just a way to read light. The digital age has turned this very simple tool into one of the most helpful and essential piece of photographic equipment, more important today than it was almost 80 years ago. ♦



2015 WPPA Board of Directors



Executive Board: Greg Loll-Past President, Shellie Kappelman-Secretary, Jas McDaniel-WPPA President, Jackie Boyd-Vice-President, Pierre Stephenson-Treasurer



Seated-Left to Right: Greg Loll, Jas McDaniel, Jackie Boyd, Pierre Stephenson
Standing-Left to Right: Tom Giles, Sam Scalan, Michael Mowbray, Jamie Steeno, Michael Kallies, Shellie Kappelman, Jon Allyn, Kenneth Martin, Rick Trummer

WPPA Best of Show Awards



Standing-Left to Right: Kenneth Martin - "The Old Grist (Illustrative)",
Stu Glaser - "Our New Elite Training Facility" (Commercial), Michael Mowbray - "Arch Angel" (Wedding),
Seated: Dan Frievault - "Urban Warrior (Portrait) "Savior" (Artist)

WPPA Court of Honor Awards



Standing-Left to Right: Kenneth Martin - "Flower Flowage", Dennis Schwartz - "Old World Charm",
Michael Mowbray - "AC/DC", Mary Gueller - "Family Tides", Seated - Left to Right: Steve Kemp - "Frozen Foragers"
Tracy Van Zeeland - "Exit Stage Right", Dan Frievault - "Wicked" and "Baller"



Seated-Left to Right: Jamie Steeno, Ginny Otto, Dan Frievalt,
Standing-Left to Right: Dennis Schwartz, Kenneth Martin, Stu Glaser,
Rosemary Cooper, Randy Peterson, Tracy Van Zeeland, Michael Mowbray



ASP State Elite Award
Dan Frievalt "Urban Warrior"



Kodak Gallery Award
Kenneth Martin "The Old Grist"



Lexjet Sunset Award
Jamie Steeno "Watercourse"

WPPA Clean Sweep Awards



Kenneth Martin, Tracy Van Zeeland

WPPA Photographers of the Year and Runner-ups



Seated-Left to Right: Ginny Otto (runner-up-Artist), Mary Gueller (Runner-up-Portrait),
, Standing - Left to Right: Kenneth Martin (Photographer of the Year-Combined)
Dan Frievalt (Photographer of the Year-Artist and Portrait), Michael Mowbray (Runner-up-Combined)

A collage of various heart-shaped objects and images, including bread, a target, a red heart, a hand forming a heart, a heart-shaped rock, a heart-shaped rope, and a heart-shaped shadow, all arranged in a circular pattern.

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Seated-Left to Right: John Hartman, Helen Kolpitcke, Kenneth Martin
Standing-Left to Right: Dan Frievault, Jon Allyn, Michael Kallies, Michael Mowbray

Associate Degree

Michael Kallies

Pewter Bars

Michael Mowbray - 2nd Pewter Bar

Dan Frievault - 3rd Pewter Bar

Gold Bars

John Hartman - 8th Gold Bar

Jon Allyn - 13th Gold Bar

Honorary Fellowship Degree

Helen Kolpitcke



2015 WPPA Grand Awards



Seated-Left to Right: Shellie Kappelman, John Hartman, Kris Fehrenbach-Alt,
Standing-Left to Right: Pierre Stephenson, Robert Zettler, Mary Gueller, Todd Kunstman

Millie Award

Mary Gueller

Meritorious Service Award

Nancy Nicholson

Special Service Award

Pierre Stephenson

WPPA Hall of Fame

Kris Fehrenbach-Alt

Husband and Wife Award

Todd & Debbie Kunstman

PPA National Award

John Hartman

Life Membership

Robert Zettler

of the plane with hands behind our heads. We opened the escape hatch on the top of the ship so we would be able to get out quickly.

As we were nervously awaiting the crash, I knew I was perspiring profusely, waiting for the lights to go out. When we hit the ground, the ship funneled through a field of anti-glider devices which had been set up earlier in the war to stave off an expected German glider attack, (anti-gliders consisted of triangular steel supports with steel cables running between them). It took the outstanding skill of our pilot Sully to make this very rarely successful dead stick landing of a B-26. When we were plowing through this field, the dirt was swirling around the ship and much of it coming in the escape hatch which we had opened. With all the perspiration the dirt coming in the hatch coated on my face like about 1/4 inch.

Everyone survived the experience.....I was the only one injured. My foot went through the aluminum divider between the front of the ship and the bomb bay section, which resulted in a badly sprained ankle. I was taken to a nearby military hospital where I was properly taped up and cleaned up!!! I was awarded a Purple Heart for that sprained ankle!!! Hardly seemed right, but it was a bodily injury caused by enemy action.

We went back to our plane and with just the top half showing; we counted well over 100 holes from flack.

We were given a ride back to our base in a B-17. At about 70 mph take-off and landing, it hardly seemed like we were more than taxiing along.

The next traumatic experience was on June 7, 1944 (D-Day plus one). This was an afternoon mission.....we had already flown an early morning mission. Our intelligence learned that a troop train with fresh Panzer Divisions was being brought up from Italy, and was to be at Briozze, France at 2:30 P.M. Our mission and timing were great. Flying at just 1100 ft.



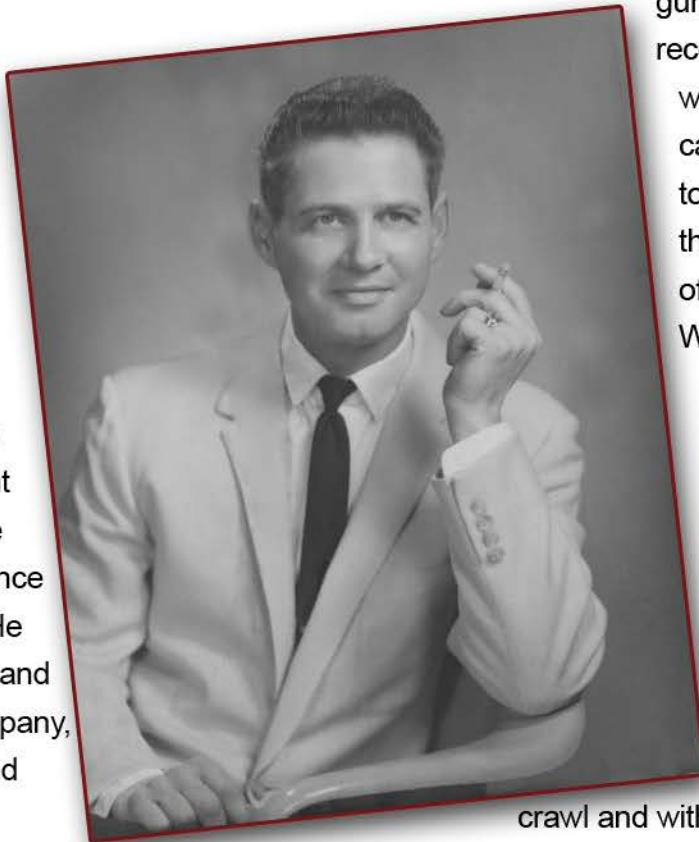
that day (we normally flew at 12000 ft., but from D-Day on we had to fly at any altitude in order to see our target), we were in great position to witness the destruction of that troop train.

We were on the way back to England, when we suffered a direct hit on the front of the ship knocking out both engines. We were hit by 20mm anti-aircraft fire from tanks. There was no doubt we were going down, so I scrambled back to the waist window area and snapped on my chest chute. I took one waist window, and my radio operator took the other. I saw my co-pilot's chute open long before I left the ship. When I bailed out, I pulled the rip cord as soon as I felt I was free from the ship. (My radio operator who left the ship the same time I did pulled his rip cord a moment too soon.....his chute caught on the tail of the ship and he was pulled down with the ship). I

watched my chute open and looked down.....swung once and hit a small tree. My legs were thrown up as I went through the tree.....I landed on my butt, which made me feel like everything inside me was coming out. It took me quite a while to catch my breath. I spotted a ditch about 20 feet away.....I crawled to the ditch and pulled my chute in behind me. I was face down in burning nettles, and was too scared to move.

I heard someone coming my way, and when I carefully looked, I saw Dick Ivory, my bombardier coming toward me. I called to him and he joined me, and we discussed what course of action to take. I was all for heading for Spain as we had always been taught to do, but Dick argued that we already had a foot hold in France from D-Day the day before. He decided to head for our lines, and as we were about to part company, I had a sudden change of mind and said, "Wait for me"!!!

We had at least a couple different types of compasses from our escape kits, so we knew which direction to go, which we did very carefully. We would go from one ditch or other cover to another as fast as we could. We found our plane, and the first thing we saw was the body of Joe Robarge our radio operator. Inside the plane were the bodies of our pilot LeRoy Sullivan, and Kenneth Peterson our engineer. We later learned that our co-pilot who was the first one out of the ship was machine gunned on his way down, so Dick Ivory and I were the only survivors.



We continued heading toward the Normandy beach, and from one of the many ditches we had been in, we saw four soldiers heading our way. As they got closer, we recognized the head gear as being of the English type, so we decided to take the chance and stepped out of the ditch with our hands in the air calling out "Americans". We saw four guys disappear behind small trees, with just the barrels of sub machine

guns pointing at us. We had no recourse but to keep going, and when we got close enough, they came out with hands extended toward us. We learned that these were an advance patrol of Canadian (troops called the Winnipeg Rifles. They took us back to their Major who was their commander. He interrogated us as to where we came from and told us that we had just gone through one of the heaviest mined areas which they were trying to by-pass. He got down on his hands and knees to

crawl and with a limp hand carefully touching the ground in front of him so that he could feel any trip wires. You have to be lucky, and Dick and I were extremely lucky.

We picked up short rides in a few different types of vehicles, one of which was a small ambulance with a few wounded back to a field hospital. We finally made it back to the Normandy coast, there to behold a sight that would be impossible to ever forget. The beach had not been cleaned up. There were bodies all over.....we walked over and around them like water puddles in a rain storm. They almost had the appearance of wax images, but God bless them, they were real; mostly our troops, but a few Germans too.

"Virgil Byng" continued from previous page

We were put on an LST casualty ship. Other than the ships crew, Dick and I were the only ones on board who hadn't been wounded.

We were bombed during the night hours by German planes. I was on deck extremely nervous and the skipper came to me and said "young man, don't be afraid.....they're trying to hit us and they seldom hit what they're trying to". Believe it or not that statement did actually help.

The next day we were on our way back to England. We were taken to a temporary army area on the coast. (This unit was waiting to go over to France). The Doctor talking to me gave me a water glass 3/4 full of straight Scotch Whiskey and in a firm voice said, "DRINK IT" This along with a couple of Nimbutol capsules put me asleep.

When I finally got back to my 575th Squadron, our First Sergeant smilingly greeted me accusing me of being AWOL. When I returned to what had been my quarters, I discovered some of my items in different areas, taken over by others just as I had done previously to others who had been shot down.

I was of course permanently grounded from anymore combat flying. I had flown a total of 32 missions which is just about half of the normal 65 tour of duty. I was transferred to Bomber Command, where I had an office job, which suited me fine.

The rest of Virgil's life was dedicated to the world of photography, his very heart and soul. He was one of three photographers who organized the Indianhead PPA started in the early 1050's. His studio in Rice Lake was purchased by Pat and Merry Cahill in 1989, later sold to Rick McNitt. The majority of his work was done in family and wedding portraiture.

He served the Wisconsin PPA as President in 1967, receiving his fellowship degree in the late 1050's. He became a Master Photographer in the late 1950's, as well, cherishing the degree that, in the early days, was VERY difficult to achieve, as he stated in an interview done in the late 1980's.



Virgil, was elected to the Wisconsin PPA Hall of Fame in 1983. His other awards and achievements include the PPA National Award in 1976, the Meritorious Service Award in 1970. The Special Appreciation Award in 1980 and the Special Service Award in 1966, the third photographer to earn

such an honor. Virgil's life was one of God, Country, Family and the Wisconsin PPA, he will be missed greatly.

Reading his own words and memoirs, I also consider him an American Hero worthy of our sincere appreciation and gratitude. His uncompromising service to Wisconsin and the entire photographic community are his testament to that end. Rest in peace Virgil... ♦



News from the ED

Rick Trummer,
M.Photos., Cr., CPP,
F-WPPA, F-APPI,
F-SCPPA, F-PPANI,
F-IPPG, EA-ASP

So what is the state of the organization? Question I get almost every day, especially when I travel throughout the United States. Like many associations across the land, there are both up and downs... for the most part our organization is one that is doing better than most. At the Imaging Convention in

Nashville,

I had the opportunity

to meet with association leaders around the country and some had over an 80% decline in their membership and convention attendance, we haven't seen those types of numbers here, but that doesn't mean we can rest on our history to keep the association alive and well, there is much more work to be done and we can't rest and be satisfied at any recent growths we may have experienced.

We are no longer an association that our membership depends on us, we need to depend on our members to become and maintain success. There was once a time that our membership depended on us to teach and educate, now our membership can click on the latest video, educational series or video chat room to get the information and education they need. So how do we exist in the land of social media, the 24 hour news cycle and instant gratification? The simple truth... it's difficult at best.

We no longer live in the days that photographers

need our format or road map that has been laid out over the last 120 years. That's right, we are 120 years old this year, the oldest association in the United States and one that has the respect and admiration of the country, but changes need to be made to secure our success and fate.

With the influx on our new members, some of which highlight this magazine, we need to solicit them to find how they would like to learn. Put together a long range planning committee to come to terms with our current situation and get together with the up and coming generation to ask for their help to secure the future of this organization.

We have much at risk, not just for the future of photography, but the country that look upon this association as a benchmark to how organizations are run and keep running. So how does this happen?

Well, it starts with the long

range planning meeting which is scheduled for later this month, we need all of your help to bring your ideas, whatever they are, have an open mind, along with listening to others to form a plan for the future of the Wisconsin PPA.

It won't happen by itself, we must have your input and ideas to make this a successful meeting and focus for the next generation of photographers.

Please contact me to get more information, I am here to listen, communicate your desires to the board and talk over any needs or ideas you have. Without this type of communication, we will die the slow death and lose one of the bright spots in photographic history.

Be Good To Each Other!

Rick

calendar of events

WPPA Events

www.wppa-online.com

April 15th, & 16th, 2015
SWOT & Budget Meeting
Madison, WI

Summer Day Event

August 16th, 2015
Stevens Point, WI

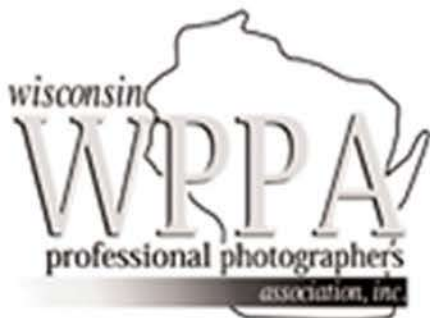
Fall Convention

November 1st - 2nd, 2015
Madison, WI

Spring Convention (120th Year)

March 11th - 13th, 2016
Wisconsin Dells, WI

Please mark the dates listed above, as final locations are booked, we will be updating the website and magazine. We look forward to our 120th year of education and fellowship and hope you will be able to celebrate it as part of this year's events.



Foxes

www.fvppa.com

Regional Director: Michael Kallies

April 20th, 2015 - Seymour, WI
Sabrina Cavalli - Senior Sports

May 11th, 2015 - DePere, WI
Dan Frievalt - Lighting & Marketing

September 21st, 2015 - Appleton, WI
Mark & Mary Bortz - Photoshop & Workflow



Indianhead

www.indianheadphotographers.org

Regional Director: Tom Giles

April 13th - Colby, WI
Mark & Mary Bortz - Photoshop & Workflow

May 11th, 2015 - Colby, WI
Trish Brunner - Pet Photography

June 7-8th, 2015 - Wisconsin Rapids, WI
Nate Peterson - Increasing your Sales



South Central

www.southcentralppa.com

Regional Director: Krystal Stankowski

March 30th, 2015 - Madison, WI
Dave Olson - Full Circle

April 27th, 2015 - Waunakee, WI
Shelly Kraemer - Creating Art

October 26th, 2015 - Waunakee, WI
Mary Braunfsdorf - Business & Marketing



South Eastern

www.sewppa.org

Regional Director: Jon Allyn

April 6th, 2015 - Pewaukee, WI
Dave Olson - Full Circle

May 11th, 2015 - Pewaukee, WI
Seniors - Alicia Johnson

