

Wisconsin The Photographer

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August/September 2015

Featured Artist

DAN FRIEVALT



WPPA

PHOTOGRAPHER OF THE YEAR

PORTRAIT

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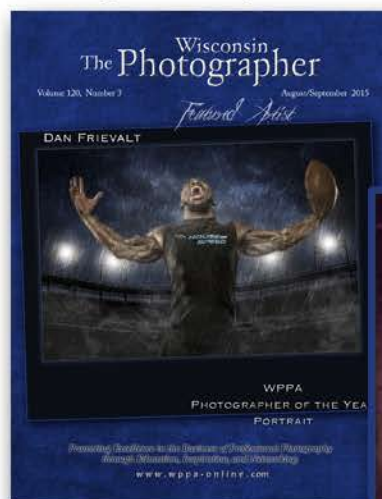
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on the cover...

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...

Hi Everyone,

As we gear up for this year's events I have been looking at WPPA and what it stands for. Also, what I can do as a leader to give what I can to keep the group moving forward to promote the advancement of professional photography as an art, science, business and profession (which is one purpose in the WPPA constitution). We have speakers lined up for August and November this year who will be doing that very thing.

Participation is key for WPPA's success. Come and receive the gifts that these speakers have and allow yourself to excel in your profession. WPPA needs your attendance at these events to keep this organization viable.

We are all set for our One Day Event on August 16th, with Thom Rouse, in Wisconsin Rapids! Be sure to register as soon as you can if you haven't already. Thom is an awesome talent with so much to offer!

Other news, we have just hired a Marketing director in the hopes of increasing awareness and interests of WPPA and its programs. Also, to strengthen relationships with members, prospects and industry influentials by positioning the organization as committed to helping photographers succeed and generating excitement within the WPPA and provide value for members, - both old and new. Keep an eye out on the Facebook groups this month, and please participate. We need you onboard to create success, you will only get more back when you do.

This is going to be a fantastic year, I am sincere in asking you to participate. It's my message and vision for success. It's your group, and only you can be the one to join in to make it successful.

I trust you are enjoying the busy summer season, and I really look forward to seeing you in a few weeks in Wisconsin Rapids.

Jas



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

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Thom Rouse, M. Photog. MEI, CR, CPP, F-ASP



Thom Rouse began his career as a portrait and wedding photographer in 1994. Based near Chicago, he now divides his time between commercial, fine art and commissioned fine art images with his clients as the central subject of his pieces. His conceptual fine art images utilize real world photographs blended and manipulated to create an alternative to real world perception. Thom also lectures and teaches workshops on topics ranging from Photoshop as an artist's tool, visual literacy and lighting and posing for figure studies.

Thom holds the PPA Master of Photography degree, the Award of Excellence, the Master of Electronic Imaging degree, and the Photographic Craftsman degree. He is a Fellow in the American Society of Photographers and a member of XXV. He has 54 PPA loan Collection images and has won the ASP Gold Medallion twice. He has been received five Diamond, four Platinum and one Gold Photographer of the year awards. He has

received the Kodak Elite award, the Canon Par Excellence Select Award as well as numerous Kodak Gallery and Fuji Masterpiece awards. Thom's work has been exhibited throughout the United States as well as Canada, China, Japan, Korea, and Europe.



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August 16th, 2015 ♦ Mead Inn & Conference Center ♦ Wisconsin Rapids

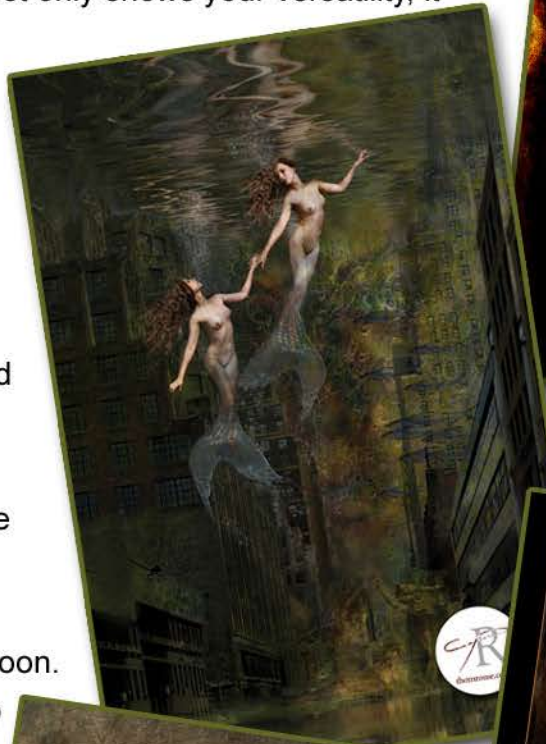
The Case for Fine Art

Thom Rouse blends together two artistic worlds—photography and fine art. He does this not on a whim, but to show how experience in fine art can inspire creativity and innovation in your own photography.

During this class, Thom will show you how spending time in the field of fine art can not only expand your photographic talents; it translates to new skills and styles so you can create unique work, unlike anyone else's. Additionally, Thom discusses how showing and displaying your fine art pieces not only shows your versatility, it expands your reputation as an artist, not just a photographer.

This is not your traditional portrait or lighting course. Be ready to expand your mind and your abilities as an artist—a winning combination for you and your clients.

The full day program will include lecture and presentation in the morning and Photoshop demonstration during the afternoon. You are invited to bring a laptop to learn hands on Photoshop techniques.



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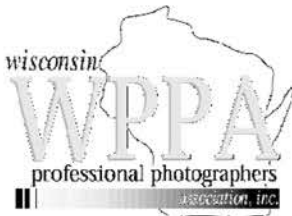


The Case for Fine Art



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WPPA 2015 - One Day Event

August 16th, 2015 - Hotel Mead, Wisconsin Rapids, WI

ADVANCE ONE DAY REGISTRATION FORM

COMPANY NAME: _____ **PHONE #** _____

REGISTRATION CATEGORIES AND FEES

All persons attending MUST be registered, including non-working family members.

| | <u>Postmarked by 07/31</u> | <u>by 08/7</u> | <u>At the Show</u> |
|-------------------------------------------|----------------------------|----------------|--------------------|
| WPPA MEMBERS* | \$49.00 | \$69.00 | \$89.00 |
| LIFE & MEMBERS..... | \$ 0.00 | \$20.00 | \$30.00 |
| EMPLOYEES (includes working family)..... | \$39.00 | \$59.00 | \$79.00 |
| OUT-OF-STATE (IA, IL, IN, MI, MN)** | \$79.00 | \$99.00 | \$119.00 |
| IMMEDIATE FAMILY*** | \$39.00 | \$59.00 | \$79.00 |
| CHILDREN (Under 17 years)..... | \$10.00 | \$20.00 | \$30.00 |
| NON-WPPA MEMBERS..... | \$99.00 | \$119.00 | \$139.00 |

*Includes Primary, Honorary Life, Associate, Aspiring, Student, Retired

** Proof of Membership of local association required (current certificate or paid invoice)

*** Limited to family members 17 years and older, not in photography *or* working less than 10 hours per week in photography.

Clearly print the name of each person attending the convention. Use a separate Registration Form for more than four attendees. REGISTRATIONS RECEIVED POSTMARKED AFTER August 8th WILL BE AT "SHOW RATE".

ATTENDEE 1

| | |
|----------------------------------|------------|
| Last Name | First Name |
| Category: _____ | |
| Registration Fee: \$ _____ | |
| First Convention? () Yes () No | |

ATTENDEE 2

| | |
|----------------------------------|------------|
| Last Name | First Name |
| Category: _____ | |
| Registration Fee: \$ _____ | |
| First Convention? () Yes () No | |

ATTENDEE 3

| | |
|----------------------------------|------------|
| Last Name | First Name |
| Category: _____ | |
| Registration Fee: \$ _____ | |
| First Convention? () Yes () No | |

ATTENDEE 4

| | |
|----------------------------------|------------|
| Last Name | First Name |
| Category: _____ | |
| Registration Fee: \$ _____ | |
| First Convention? () Yes () No | |

PAYMENT: Total Amount Due: \$ _____ *All Registration fees are non-refundable.*

Enclose a check payable to WPPA or Credit Card information. ☐ Visa ☐ MasterCard ☐ Discover

CC# _____ CC Exp Date: ____/____ V-code: _____

Address: _____ City: _____ Zip: _____

You can also register on-line at www.wppa-online.com - Same rates and deadline dates apply.

MAIL TOP COPY TO: (Print out two copies, one for your records and one to us.)

Rick Trummer, WPPA Executive Director at 3701 Country Grove Drive - Madison - WI - 53719

Questions? WPPA number is 608.469.1097 or e-mail inquires to rtrummerwppa@gmail.com

One Day Event Schedule

Sunday, August 16th, 2015

| | |
|--------------------------|-----------------------------------------------------------------------------------------------------------------------------------|
| 9:30am | Thom Rouse Introduction & Start of Program |
| 9:30am - 11:00am | Thom Rouse Program |
| 11:00am - 11:15am | Morning Break |
| 11:15am - 12:15pm | Thom Rouse Continues... |
| 12:15pm - 1:15pm | Lunch Break (Hotel will have lunch options/food services within a few miles of hotel-lunch is not included in price of event). |
| 1:15pm - 2:30pm | Thom Rouse Continues... |
| 2:30pm - 2:45pm | Afternoon Break |
| 2:45pm - 4:30pm | Thom Rouse Continues... |
| 4:30pm | End of Day with Thom Rouse |

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Mary Gueller, M.Photog., Cr., F-WPPA

Wisconsin Professional Photographers Association
"Photographer of the Year" - Portrait- Runner-Up



"Bliss" by Mary Gueller

WPPA has been an integral part of Gueller's Photography since the '80's. Mary Gueller believes her association and involvement with WPPA is the reason Gueller's Photography has been successful for the past thirty-five years. Steve and Mary opened their studio in 1980 with hopes of building a sustaining business. Last year Steve retired and the studio was purchased by their son Ryan. Mary has held every position on the WPPA Board, as well as chaired many of the WPPA committees. "I have learned so much from volunteering my time to this wonderful organization, I want Ryan to realize how import it is to continue along this path". Steve and Mary worked on the print crew for seventeen years, always learning from the critiques the judges offered. The Gueller's took print competition very serious, entering prints for many years. Both Steve and Mary received a "100" print score on images from client sessions. In the past few years Mary has taken a break from entering print competition, this year she decided at the last minute to enter. Each of her entries is from regular client sessions. "It is important for me to be able to receive merits on my everyday work. I should lead by example if I want Ryan to achieve all he can.

"Bliss" was photographed on the couple's wedding day. The wedding was held on the shores of Lake Michigan, which produced some great areas for photography. Steve photographed the bride's parents many years ago. This photograph was taken around 5 PM, just as the sun was getting soft. I wanted the couple to relax and enjoy a few moments of togetherness for this image. Their love and tenderness is revealed in this image. The image was created with natural light with a reflector fill.



"Hannah" was created during her senior portrait session. I photographed Hannah's parents wedding many years ago, and have had the privilege of photographing Hannah and her brothers and sisters from baby on. Building relationships is one of the greatest gifts we receive as photographers, we see families grow and thrive with life. "Hannah" was created in a field of flowers in late afternoon, natural light with reflector fill.

"Hannah" by Mary Gueller

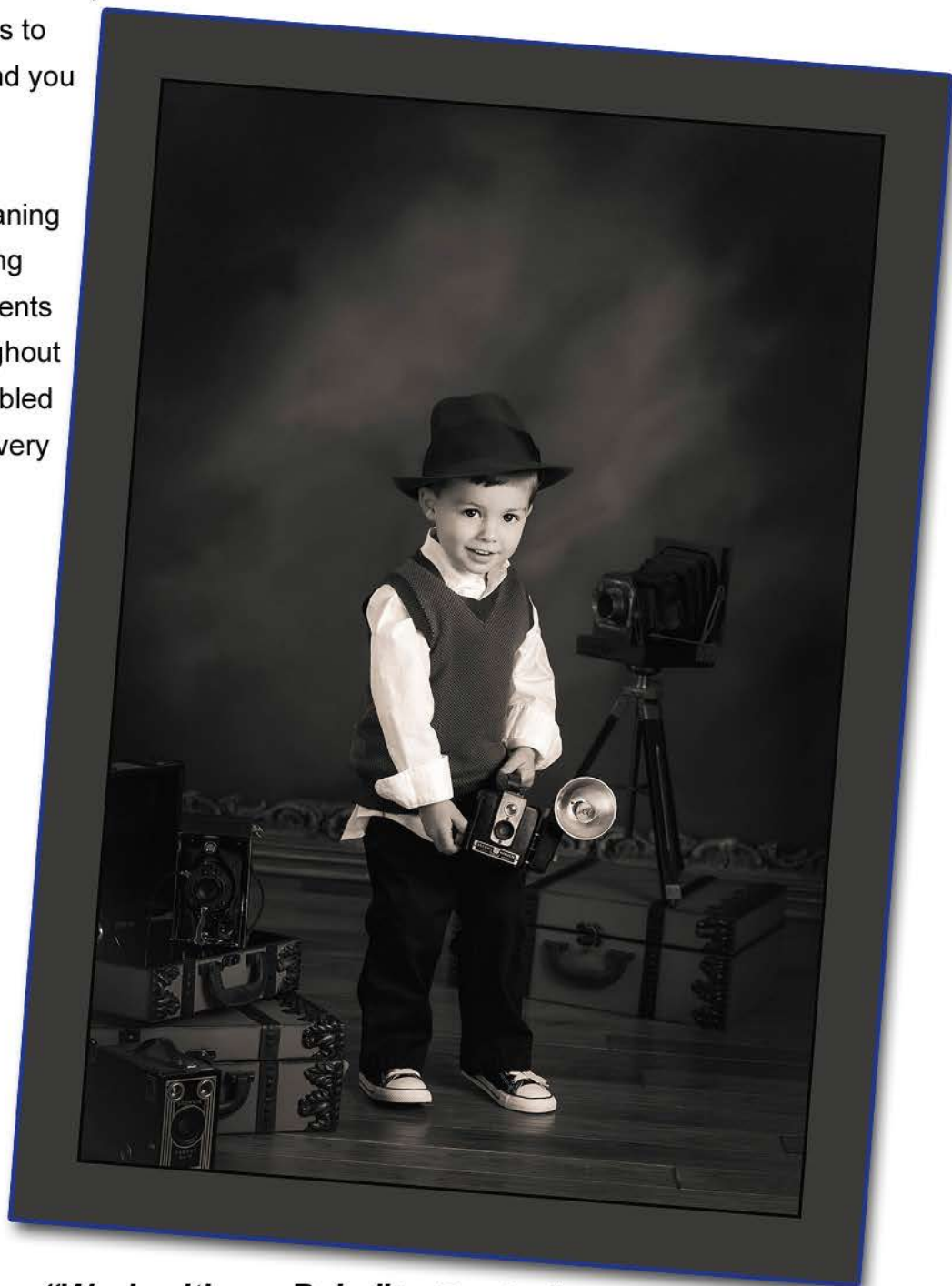


"Family Tides" was created before the eldest daughter (whom we photographed her senior photos) left for college. This image was created during the sweet light time of day on the shores of Lake Michigan. The natural setting sun was perfect in direction and intensity to create this image.

"Family Tides" by Mary Gueller

“Work with me Baby” Owen the subject of this image is one of my favorite clients. We have photographed him and his sister every year since they were born. Each year their grandma brings them to the studio as a gift for her children. Owen is absolutely adorable every year, all he really has to do is stand in front of the camera and you fall in love with him.

All of these images had special meaning to me this year. As we are celebrating 35 years in business, all of these clients have continued to support us throughout our career. Their trust in us has enabled us to continue to do what we love every day. We are so blessed! Thank you WPPA. ♦



“Work with me Baby” by Mary Gueller



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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 underlying 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.



"Victory" by Dan Frievalt



"Victory" (cover image) was an image that I was hired to create for House of Speed. House of Speed is a local company that trains amateur and pro athletes BJ is one of the trainers and this was my second time working with him so I had this concept in mind. I shot BJ on my green screen, extracted him and placed him into this stadium. I then added several layers of fog, smoke, water, rain and lightening to give depth and drama to the image. I used two Sweetlight 14x48 striplights with grids for kickers behind him and a beauty dish as a main light up high.

"Wicked" as an image that I shot at a group shoot where the theme was a mix between Steampunk and The Wizard of Oz. This model was a dark fashion take on the Wicked Witch of the West which explains the title and the green makeup on her face. The outfit was designed by my friend Twig Noir and the antlers were from a deer my brother shot that I talked into him giving me for Twig to create something with.

I shot this image several years ago, it always grabbed my attention so I finally entered it this year. Her face is lit with window light right and I added an LED FloLight for some edge light. When I turned on the FloLight the setting was too bright but I noticed the shadow and really liked how it made a sort of secondary evil presence to the image so I left it just how it was. I believe that you just have to go with what is handed to you sometimes because it happens for a reason. Happy accidents are great!

"Red Dawn" by Dan Frievault



"Red Dawn" was an idea that was brewing in my head for a long time. I had been searching for a parachute for this concept of making a dress out of it for several years. I finally came across a red one and it was perfect. I asked one of my seniors from the summer if she would be interested in modeling for my idea as I knew she would be great. We finally got our schedules to align on a 60 degree day in the Fall so we headed to the location up in Door County. When we got to the location the temp had dropped to about 35-40 degrees and the water where I envisioned shooting was way to high and dangerous. I was pretty bummed since the concept in my head was so clear, so now I had to improvise.

I ended up finding this little nook that was pretty safe for her, but not so much for me. In order to get the whole dress in the shot and some scenery I was hanging off the side of the rocks with about a 10'

drop into the cold, rough water below. I used one Alien Bee with a beauty dish to light her from camera left. Since she was freezing and I was hanging on for my life I didn't get many shots. After I looked at what I shot I was pretty disappointed in the whole shoot. I then took this image into photoshop and played around with several techniques until I got something that I ended up being thrilled with. My point is that whenever I try and plan a shoot or concept it rarely turns out the way I envisioned. Sometimes I fail and sometimes I just need to switch gears and I never know what will happen.

"Urban Warrior" was created while I was teaching in St. Louis. On the first day a few of us took an afternoon and when Urban Exploring in the gritty part of the city. We came across an old abandoned warehouse and captured some cool backgrounds that I knew would be great for composites. Then on the last day of teaching I noticed Sam in all his military gear. I knew that I wanted to create something with him and use one of the backgrounds that I had shot a few days earlier. I shot Sam on a green screen and used two 14x48" Larson striplights a large 4x6 Larson softbox high over head to have

soft light coming down on him. I instructed Sam what my vision was so he understood what I was going to do later. I then had him act out several "scenes" similar to what a director in a movie would do. I feel this creates more drama and real emotion in an image. At one point I even had him pop out the clip on his rifle, reload and keep moving just like he would have done in combat. I then extracted him and dropped him into the background that I shot a few days earlier that I felt matched his expression and light. I finished with burning and dodging, adding smoke/fog and a beam of light off of his flashlight to help draw you into the image even more. ♦



"Urban Warrior" by Dan Frievall

“The Pareto Principle”

You can use the Pareto Principle and your own market analysis to grow your business.

You probably know the Pareto Principle as the 80/20 rule. Here's some trivia: It is named after Italian economist who found that 80% of the land in Italy was owned by 20% of the population. What that means to you is that twenty percent of your customers represent 80% of your sales and 20% of your time produces 80% of your results, etc. What makes the rule a little more fascinating is how extremely frequently it occurs.

Here's how the Principle/ Rule can be another tool for growing your business: Identify the characteristics of the top 20% of your customers (who represent 80% of your sales) so you can find more customers like them.

Now, the Pareto Principle works exponentially and what that means is within the initial 20%, the 80/20 rule also exists. The top 20% of the top 20%, of your customers (which you already know represent 80% of your revenues), represent 64% of your sales! That's right: your top 4% of your customers account for 64% of your sales. Now that you've narrowed them down it should be easier to find more customers like them.

Here's a technique for identifying potential customers who are top 4%-ers, and a way to use the rule to generate the maximum value and profits from your customers.

This is the part that few business owners don't do: You have to do your own marketing research.

How?

Find your 4%ers, identify the decision makers, usually the mom, who are truly great clients. (They pay well and they refer well.) Interview them over the phone (not email) so you can hear emotion in their voice, and let them tell you what it is that you do that think they can't get anywhere else. Obsess over that feedback, who it comes from, what kind of people they are, their personality, interests, demographics (not just income).

What?

You are looking for the emotional reason why they hired you.

Why?

By knowing their emotional reasons for choosing you you can use those reasons to attract the right people and not attract the wrong people. It is possible to pinpoint your desired clients when you identify your core difference and market to that difference.

There may be a diminishing quantity of people who appreciate your style, so marketing to just those people who appreciate your style is obviously more effective. Aim your marketing at those people: specifically the moms. People buy for emotional reasons not logical ones; don't listen to their reason if their reason to buy is logical. There's an emotional reason they like you and you must find it.

It is widely known that a rifle approach is more effective than the shotgun. The only way to know where to aim is to make the phone calls. When people are asked this question some may go to non-emotional responses. It's important to get

beyond that; ask follow-up questions. Listen for words that are commonly used to describe feelings: i.e. "worried, annoyed, sick, tired, panicky, frustrated, scared" You'll hear it in their voices when your mining the gold.

Question Examples:

"What made you initially decide to hire me?"

"Tell me more about that decision."

"Why was that important to you?"

"Do you have a specific example?"

"What was your single biggest worry prior to your experience here and what if anything did I do to get you past that?"

"Have you referred us to others? And if so why or why not?"

"What is one thing we do better than other similar businesses that you have worked with?"

"What is one thing we could do to create a better experience for you?"

"What other businesses do you like to refer?"

Your product is emotional and it is sold to people who are emotional about their children and families.

These reasons become your mantra.

To get them to know you; you have to know them.

You get them like you, trust you, try you, buy from you and refer you.

They become your marketing army.

This article is a remix of several articles, seminars, and phone calls with mentors, Facebook messaging, forums, emails and experience.

Who knows? Much of it may even work for you. ♦



Todd Kunstman started working in the family photography business, (named after my parents Ken and Margaret) in the mid 80s when he joined the PPA, WPPA, and the FVPPA.

Todd's forte is high school photography and he owns a studio with most everything I need right on several acres of land in Appleton. His high school work as been awarded numerous of times including blue ribbon awards from the WPPA for several decades.

Todd is a frequent contributor to The Wisconsin Photographer and written dozens of articles covering a wide range of subjects including business, marketing, pricing and shooting great imagery.

Mostly, he say's, he's becoming more him.

Thank you again, Todd, for taking the time to write this article!



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"It's a Love, Hate Releationship" by Kathleen Caylor



"Keeping Watch" by Kathleen Caylor

"The Perfect Union" by Kathleen Caylor



"Labels" by Kathleen Caylor

Mathematics of Pricing

Randy Peterson & Rick Trummer
(refer to page 25 for larger illustrations)

Determining the selling prices of one's products and services can be simple guesswork or even a nightmare for some photographers. See if you can identify with the following scenario.

When I was first starting in photography in the late seventies and early eighties, I had very little business sense. I figured the best way to price was to find out what other photographers were charging and price below them. I figured that this would encourage buyers to come to my studio, I couldn't have been more wrong! I even asked the trade reps that called on my studio what they thought was a good selling price should be of the goods I purchased from them, after all some of these people were studio owners at one time, they should know pricing right? My love and desire for a photography business was so great, I felt all I needed to do was offer my wonderful product and services at a lower than average price along with running a yellow pages ad and I would have all the business I needed. This may work if the studios you copied have a good idea what their products were worth and their prices reflect enough profit to maintain a very healthy business. However, I soon discovered the ones I copied didn't yield me enough to pay myself or my suppliers.

Price shouldn't be determined by what others are charging, but rather on what your business needs are. To approach pricing from a business standpoint, you need to know a few facts:

1: Cost of Goods

The variable cost in the making of the product or service. Examples may be lab proofing, retouching,



Illustration A

production supplies(mount board, sprays, frames, even the costs of items you use in the studio like tape, disks, paper and data cards, etc.). See *Illustration A*. Each item should be a separate category for tracking purposes and percentage relationship to the entire "Cost of Goods" picture. This will allow you to tell when one area is out of line or control. Remember "Cost of Goods" are items used in the manufacturing of the products.

2: Cost of Operation

The constant expenses of costs related to staying in business...overhead. Examples may be advertising, insurance (building and contents), auto (gas, oil, tires, car payments, servicing, etc), depreciation, convention or education



Illustration B

expenses, display prints, equipment rental (non-owner equipment), office supplies, payroll, taxes, rent, postage salaries and wages, telephone, utilities, etc.. See *Illustration B*. As with cost of goods, these items should be in separate categories for tracking purposes and their relationship to the entire picture. Advertising for example can be 5-10%



of the gross sales. Rent should be paid and factored in even if you won the real estate. As an owner, you are entitled to a return on your investment in that real estate. Owner's salary (guideline 10%) should be paid on a regular schedule or basis similar to one if you worked for someone else. Everyone deserves a paycheck! If you aren't including rent and salary in your current plan, you are deflating the actual cost of doing business and your prices are reflecting this.

3: Profit

Money used to expand the business, pay off existing debt, or purchase new equipment. A start-

ing guideline to proper studio management would be a maximum 40% cost of goods, 50% cost of operation and a 10% profit margin. See *Illustration C*. Remember profit is not what you live on or vacation with, that's what salary is for.



Let's see how to apply this knowledge of costs to our prices, see *Illustration D*. With a 40% cost of goods percentage, a factor of 2.5 may be used as shown in the example of cost of producing a sitting (costs vary so please use your current costs when calculating your prices). If your costs were \$34.18 and your cost of goods is 40%, you would multiply the cost by 2.5 for your selling price. This will yield a 10% profit without any preview sales. Likewise, if your cost of producing a portrait were \$16.38, you could multiply by the same 2.5. This method will give a 10% profit even after all expenses are paid including salaries and rent. Remember that when doing the math it's important to figure your costs very carefully, mistakes can cost anyone their businesses! Realize this is just



Illustration C

an example, your costs will vary as I talked about earlier.

You may use another method of calculation to determine the selling price if you prefer dividing over multiplication. You would take the total cost of goods amount and divide it by the cost of goods percentage. Since the cost of goods percentage vary from studio to studio, this next example may be easier. Example: if the studio has a 40% cost of goods percentage, you would take that total cost of goods amount and divide it by the goods percentage. A \$10.00 frame (product cost) divided by .4 the studio's cost of goods percentage would equal the selling price of \$25.00. A studio with a 35% cost of goods would need to sell the same frame \$28.50, likewise a studio with a 30% cost of goods will sell it for \$33.00. Determine your costs and check them against these formulas, see if your current prices are correct. Check your prices 3 or 4 times a year as costs may rise without a great deal of notice. It's always better to be safe than sorry later on.

Another popular way of getting to your studio pricing is figuring out what it costs to run your studio every minute of the day and put that into your cost of goods. Let's give you an example. If you figure out that your cost of operation on a yearly basis adding in all the

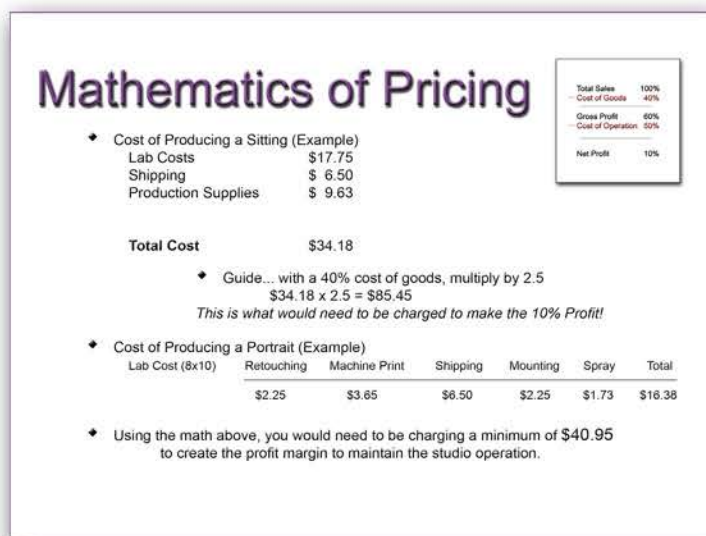


Illustration D

"Mathematics of Pricing" continued from page 22

costs including wages is \$95,000.00/year, working 40 hours a week, you would divide the \$95,000.00 by the 52 weeks that are in the year, then by the 40 hours and get \$45.67/hour that the studio needs to make to cover studios costs. Take that number and divide by 60 minutes in an hour to get your cost of .76 that you need to charge per minute. If it takes 30 minutes to order that 8x10, you would add \$22.80 to the cost of goods of the 8x10, receiving a finished cost of \$39.18. Most owners believe this is too much math, but it's just showing you another way of getting down your bottom line. It's always good to know how much you need to bring in every minute and every hour of the day, it puts it all into perspective when selling and pricing.

See how the knowledge of knowing your true costs and how they relate can benefit your bottom line.

Keep in mind that the combined percentage of the cost of goods and cost of operations may not exceed 90% or you may not have the necessary profit you need to meet future growth or financial needs. After examining your present operations, see if you can make some cuts in any of the expense categories and watch this little amount flow all the way through to profit. After all, it's not a crime to make money in photography.

I hope I've taken some of the guesswork out of pricing. Knowing your costs is the real key. Here's wishing you all the success that I have had in this industry!

"Mathematics of Pricing" continued on next page



NEW CUSTOM *acrylic* USB
DRIVE + SLIDE BOX



MAKE A MODERN
STATEMENT

Mathematics of Pricing

| | |
|-------------------|------|
| Total Sales | 100% |
| Cost of Goods | 40% |
| Gross Profit | 60% |
| Cost of Operation | 50% |
| Net Profit | 10% |

◆ Cost of Producing a Sitting (Example)

| | |
|---------------------|---------|
| Lab Costs | \$17.75 |
| Shipping | \$ 6.50 |
| Production Supplies | \$ 9.63 |

Total Cost \$34.18

◆ Guide... with a 40% cost of goods, multiply by 2.5

$$\$34.18 \times 2.5 = \$85.45$$

This is what would need to be charged to make the 10% Profit!

◆ Cost of Producing a Portrait (Example)

| Lab Cost (8x10) | Retouching | Machine Print | Shipping | Mounting | Spray | Total |
|-----------------|------------|---------------|----------|----------|--------|---------|
| | \$2.25 | \$3.65 | \$6.50 | \$2.25 | \$1.73 | \$16.38 |

◆ Using the math above, you would need to be charging a minimum of \$40.95 to create the profit margin to maintain the studio operation.

Cycle of Record keeping

◆ **Sitting / Sales / Invoice Form** - Serves as a permanent client information record of the sitting and subsequent sale, record of the client's payment and as a sales acknowledgement and model form.

◆ **Daily Receipts Record** - Keeps track of all the monies flowing into the business by date received, product line, type of payment and sales tax payable. Also records sales tax collected for the period.

◆ **Weekly Sitting / Sales Report** - arrives at total for the week of the sittings completed and sales transacted by product line. Also records sales tax collected for that period.

◆ **Monthly Sitting / Sales Report** - arrives at total for the month and the year-to-date of sittings completed and sales transacted by product line. Also records sales tax collected for the month.

◆ **Expense Report / Record** - arrives at total of monies expended in all Cost of Sales and General Expense categories. Lists individual bills and purposes for which expenses were incurred.

Break-Even Analysis

| |
|-----------------------------------------|
| Break-Even Formula |
| Cost of Operation \$100,000 |
| 100% Minus Cost of Goods percentage (%) |

| Studio A | |
|------------------------------|-----------|
| Cost of Operation | \$100,000 |
| Cost of Goods percentage (%) | 40% |
| Break-Even | \$166,667 |
| (100,000 : 60%) | |

| Studio B | |
|------------------------------|-----------|
| Cost of Operation | \$100,000 |
| Cost of Goods percentage (%) | 30% |
| Break-Even | \$142,857 |
| (100,000 : 70%) | |

Cost of Goods

Illustration A

- ♦ Variable Costs Involved in Making Products

Examples of Cost of Goods

Lab Proofing
Retouching Costs
Framing
Photographic Products

Production Supplies
Outsourced Costs
Printing Costs
Spray, Texturing

Video Supplies
Mounting
Photographic Folders
Finishing Supplies

Illustration B

Cost of Operation

- ♦ Constant Expenses
- ♦ Cost of Staying in Business
- ♦ Overhead

Examples of Cost of Operations

Advertising
Building, Content Insurance
Car, Truck Expense
Convention, Education
Depreciation Expense

Display, Print Expense
Equipment Rental
Office Supplies
Payroll Tax
Postage, Shipping

Rent Expense
Salaries, Wages
Salary, Owner
Telephone Expense
Utilities

PROFIT

40% Cost of Goods

50% Cost of Operations

10% Profit

Illustration C



Fall Shoot Out/Portfolio Event Schedule

(Tentative Schedule)

Sunday, November 1st, 2015

| | |
|-------------------------|-----------------------------------------------------------------------------------------------------------------|
| 10:00am - 1:00pm | Portfolio Building w/Mentors (Bays are Available) (Mentors - Shane Bruer, Nate Peterson & Lisa Francescon) |
| 1:00pm - 2:00pm | Lunch Break (Lunch not included in Convention Fees) |
| 2:00pm - 5:00pm | Portfolio Building w/Mentors (Bays are Available) (Mentors - Shane Bruer, Nate Peterson & Lisa Francescon) |
| 5:00pm - 6:30pm | Dinner Break |
| 6:30pm - 8:30pm | The Do's and Don't of Print Competition (Speaker to be Announced) |
| 8:30pm - 10:30pm | Image Work w/Mentors on hand for Workflow Questions (Mentors - Shane Bruer, Nate Peterson & Lisa Francescon) |

Monday, November 2nd, 2015

| | |
|--------------------------|--------------------------------------------------------------------------------------------------------------------|
| 9:00am - 10:30am | <i>Keynote Speaker</i> - Wendy Veugeler - "Making the Ordinary, Extraordinary" (Introduction & Studio Shooting) |
| 10:30am - 10:45am | Morning Break |
| 10:45am - 12:00pm | Wendy Veugeler Continues... |
| 12:00pm - 1:00pm | Lunch Break (Lunch not included in Convention Fees) |
| 1:00pm - 2:30pm | <i>Keynote Speaker</i> - Wendy Veugeler - "Making the Ordinary, Extraordinary" (Workflow & Photoshop) |
| 2:30pm - 2:45pm | Afternoon Break |
| 2:45pm - 4:30pm | Wendy Veugeler Continues... |
| 4:30pm | Two Day Shoot Out/Portfolio Event Ends...Drive Safely! |



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

*Wisconsin Professional Photographers Association
Executive Director*

It got me thinking about how many notes, purchased video's, CD's, DVD's, studio plans, marketing pieces, templates and so on from all the lectures I have taken in over the years. Where is all of this stuff? What box, drawer, cabinet or desktop did I put that stuff in? Why was it so important to purchase and why didn't I follow up with the knowledge I had in my very hands?

Hey gang! Over the summer, I have been working on developing new marketing and business plans for photographic businesses to better help my clients understand this "ever changing" business. This month, I have published "The Mathematics of Pricing". It's a wonderful

piece of understanding ***"We are always looking for that silver bullet, the recipe or BBD"***

why photographer's need to charge what they charge for their services. Many year's ago, I listened, in awe, to a program by Randy Peterson about the business of photography and took so many notes that they filled a notebook. He also handed out a lot of great paperwork as well as a workbook that I took home and put it on a pile of other items I was working on. After years of throwing things on top of it, I lost this valuable piece of information. A few years later, I was surprised to find the notes, workbook and paperwork and challenged myself the task of creating an up to date manual on the photographic business of today.

The result, is a twenty-six page PDF and guidebook on how to price, market and create a business plan for today's marketplace. This never would have happened without the help of Randy and his program. He has been a pinnacle of business knowledge and has thrived in a market known to take down the best of us.

Well, that's the photography industry, we are prognosticator's, always looking for the silver bullet or idea that will make us money. The recipe to get those prints to score 80 or above, the BBD! Well, through the years I have learned there is no one sure way to make money other than hard work,

great knowledge and a little luck. I know all of us have purchased the very stuff I'm talking about and has a drawer, cabinet or tabletop that has valuable information on. I challenge you to take the time to look through those ideas, promotions, marketing pieces and templates and put them to good use.

This month, I'm packing up my last twenty-seven years, moving to a much smaller place to call home. The kids have moved out and Glori and I are looking forward to spending time together, again, just the two of us. As I pack up these years, I run across the very treasures I have been talking about. Year's of information that was once lost, is now going to be put into action. I can only hope that you take some time for yourself over these hard working months, find those treasure's and put those ideas into action. You will be thanking me soon, see you in August!

calendar of events

WPPA Events

www.wppa-online.com

Summer Day Event

August 16th, 2015

Wisconsin Rapids, WI



HOTEL MEAD
& Conference Center

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FOX-31
NBC-12
USA-16
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Discovery-31
CNBC-39
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(dial ext. 7055)
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lunch 11:00am to 2:00pm
dinner 4:30pm to 9:00pm
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after a long day relax at the Grand Avenue Tavern.
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Hours:
weekdays 2:00pm - close
weekends 11:00pm - close

drink specials and superb tasting food are served nightly along with local brews.

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Fall Convention

November 1st - 2nd, 2015

Crown Plaza - Madison, WI

Spring Pre-Convention Day

March 11th, 2016

Chula Vista Resort - Wisconsin Dells, WI

Spring Convention (120th Year)

March 12th - 14th, 2016

Chula Vista Resort - Wisconsin Dells, WI

Foxes

www.fvppa.com

Regional Director: Michael Kallies



September 21st, 2015 - Appleton, WI

Mark & Mary Bortz - Photoshop & Workflow

Indianhead

www.indianheadphotographers.org

Regional Director: Tom Giles



October 12th, 2015 - VFW, Colby, WI

Pre-State Judging - In House Judging

November 9th, 2015 - VFW, Colby, WI

Pre-State Judging - Outside Judging

South Central

www.southcentralppa.com

Regional Director: Krystal Stankowski



October 26th, 2015 - Waunakee, WI

Mary Braunfsdorf - Business & Marketing

South Eastern

www.sewppa.org

Regional Director: Jon Allyn



September 7th, 2015 - Union Grove, WI

Shane Bruer - Lighting

