

Wisconsin The Photographer

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June/July 2016

Carl Caylor

Featured Artist



WPPA
Portrait Photographer
of the Year

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

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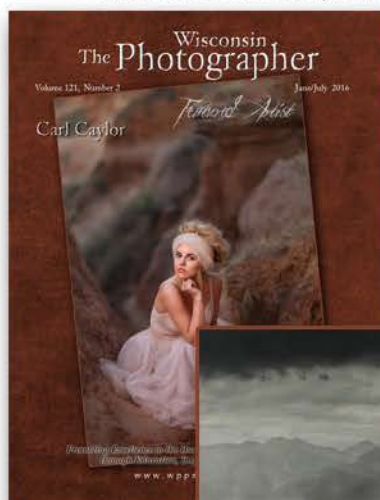
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content

President's Message.....	2
Featured Artist.....	1/12-14
Guest Article - "Elements"...	3-4, 9-10,17-22, 27-34
Portfolio - Robert Zettler.....	5-7
May Webinar Information.....	11
Tad Meddaugh - June One Day.....	15-16
September Webinar.....	23
Don MacGregor - September One Day.....	25-26
Fall Workshops Tentative Schedule.....	35
Message from The ED.....	36
Calendar of Events.....	37

on the cover...

carl caylor
 iron mountain, mi



Carl is a down-to-Earth, Natural Light Portrait photographer and photographic instructor. He has been professionally involved in the field of photography for over 25 years. Carl began his career as a photo journalist and darkroom specialist. A beginning that would prove very beneficial to the new age of digital portraits in a Natural environment. He has shared his passion with photographers coast to coast in the USA, Canada, Mexico and Korea..

"Carl Caylor" continued on page 12

from our president...

"Make Hay While the Sun Shines"

As the fourth generation on our family dairy farm, the proverb "Make hay while the sun shines" has obvious meaning. To be at its best, hay should be cut at a certain stage of growth, dried by the sun as it lies in the field, and then harvested when it reaches the ideal moisture level. Rain on a cut hay crop lowers its value. Therefore, those nice sunny summer days often mean farmers are out working in the field to take advantage of the good conditions. In the world of professional photography, we also need to take advantage of the opportunity to increase our earnings in the summer when our customers are more likely to be considering a beautiful new portrait for their home.

The good news is that you've prepared for this. The farmer tunes up his equipment, plants, fertilizes, and protects his or her crop from damage. Like the farmer, you used your winter and spring to "tune up" and prepare. Your marketing throughout the year has "planted a seed" by getting your name out to perspective clients. By showing your beautiful work, you've differentiated yourself from the masses. You've protected your good name and business by providing highest quality customer service and quick responses to customers. The best farmers know that to be profitable, they have to constantly improve, often through formal education, ongoing seminars, media (You should see the stacks of farm magazines we get!), as well as networking and learning from others. As a member of WPPA, you have so many advantages. We have a great lineup of events this year with seminars, webinars, and maybe most importantly the opportunity to network and learn from other talented members.

We'll help you kick off the season right with a one-day seminar at Tad Meddaugh's "The Studio" in La Crosse on June 26th. Thank you to Rick and my fellow board members who are putting in the time and effort to provide nationally renowned speakers so that you can learn from the best. I look forward to seeing you in La Crosse in June and again this fall!

Shellie ♦



Shellie Kappelman, CPP
WPPA President

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Guest Article - Carl Caylor

M.Photogr., Cr., CPP, F-WPPA, F-FVPPA



Elements of Artistic Portraiture

What does it take?

Painters paint light. Photography is painting with light. Painting is considered art. Therefore, photography is art. Art is a way of expressing one's feelings, a release of one's deepest thoughts. This by definition is communication. Therefore, photography is also communication. Communication is both given and received. Which would lead us to believe that items exist in art that we find more appealing than others. These items, or elements, are the reason why we like one photograph more than another.

All pieces of art contain important elements that make them powerful. Photography is no exception. The Print Exhibition Committee has named twelve elements that we should look for in our images. In this publication, I will share my thoughts and experiences with each and every one of them.

The elements are as follows...

IMPACT

CREATIVITY

STYLE

****LIGHTING**

****COMPOSITION**

COLOR HARMONY

SUBJECT MATTER

CENTER OF INTEREST

PRINT QUALITY

PRINT PRESENTATION

****STORY TELLING**

****TECHNIQUE**

ELEMENTS MARKED WITH ** ARE OF MOST IMPORTANCE.

Remember this next quote as it is will make a great impact in your work. EACH ELEMENT BECOMES STRONGER WITH THE PRESENCE OF OTHER ELEMENTS. WHEN ALL THE ARTISTIC ELEMENTS ARE STRONGLY EVIDENT AND HARMONIZE WITH EACH OTHER WITHIN THE SAME IMAGE, ARTISTIC POWER IS ACHIEVED. You will find that a print of this caliber will create discussions and possibly controversy. In short - it is a rare piece of art

IMPACT

This is the “wow” factor. Without falling apart. This is a “first impression” at its finest and highest level. However, after the initial wave of power is over, the image must contain other elements to keep the viewer entranced. Impact is about how viewers are going to feel about the image. The first sight should be strong and simple. It should be very evident what the subject is and a general story must be told. Remember, the more simple an image is, the more powerful it is.

Because we only paint with light, we are limited to what we can create by what is in front of us. For print competition or exhibitions, choose your subject, color scheme, and background wisely. The subject must be in an environment that supports the character and the story you want the viewer to see. For example, the dancer on the right wouldn't look right if she was stretching against a truck in a parking lot. Remember, Impact is about the viewers feelings. It could be soft and pure or it could be witchy. You make the call. Then go all out with it and let the feelings be free.

The easiest way to create an image with great impact is to be **CREATIVE.**



CREATIVITY

I have done very well in print competition. It's not that I'm a great photographer; it's because I create and enter images that have never been seen before. I get my ideas from videos, movies, music, nature...life. I study art and look for light, lines, shape, and form in everything I view. I constantly get visions of images when I look at the world this way. When the opportunity arises, I record those visions. **I DON'T COPY ANYTHING.** When I started on this journey of photographic involvement, it was my goal to be able to take visions from my mind and transfer them to photographic paper. This required learning technical skills: [How cameras work and why. How film, and now light sensitive chips, react with light. What creates and keeps interest within the human mind.] As these factors get more and more familiar, my art is becoming stronger and stronger.

We all have walls (paradigms) that block our imagination. It is our duty as artists to break them down. Look for the unique. Look from above, from below, and from behind. Step away and then step back again. Try to see what others didn't see, but felt a presence. In other words, surprise them with deep down emotions and visions that they knew they had, but have never seen before.

“Elements” continued on page 9

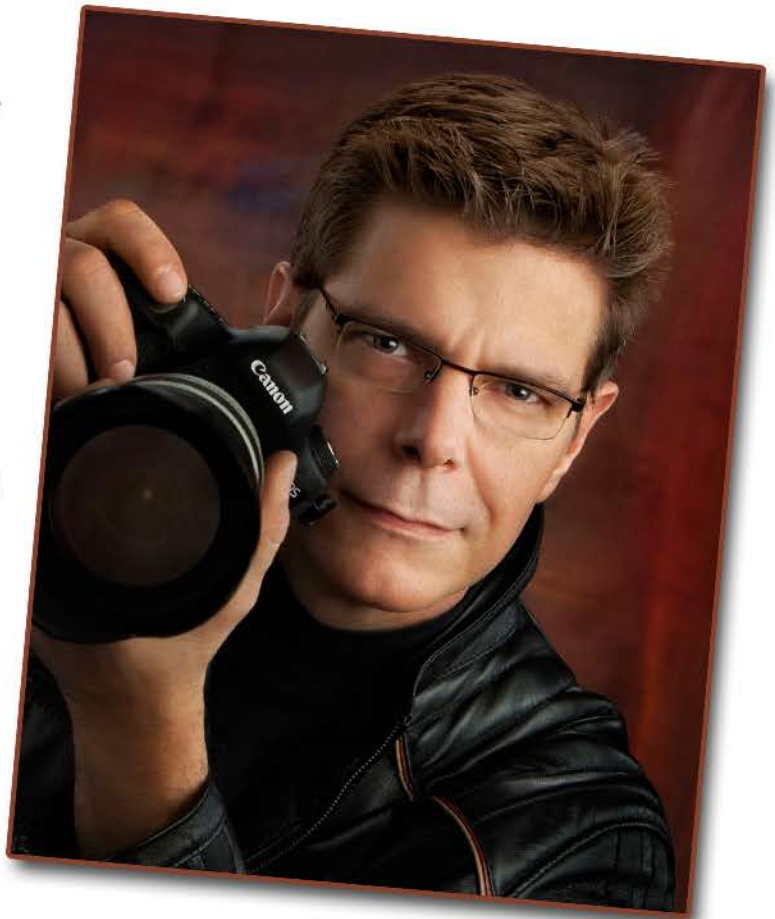
Robert Zettler, M.Photog., Cr., F-WPPA

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

Robert G. Zettler began his photography career working for a portrait studio when he was a senior in high school. Ten years later in 1987 he opened his own studio, Design Photography, in Onalaska, Wisconsin. The studio specializes in portraits of High School Seniors, Children, Families and Glamour. Bob oversees all studio operations.

Bob received the Master of Photography Degree in 1986 at the age of 26, at which time he had 27 print merits to his credit. In 1990 he added the Craftsman Degree. He has been an approved PPA Affiliated Juror since 1992. Currently Bob has 303 PPA merits, with 133 coming from prints, 27 of those being PPA Loan Prints. The ASP awarded him with the coveted Gold Medallion Award in 1998 and the Regional Medallion in 2004. One of his portraits was displayed at Disney's Epcot Center. As a speaker, Bob has given programs at the PPA National Convention, WPPA Regional Affiliate convention and many other local meetings.

From the Wisconsin Professional Photographers Association, he has received many Grand Awards including the Hall of Fame and the National Award and the Mille Totushek Award. He has been named Photographer of the Year twice and has finished 1st through 5th Runner up at least ten times. He has had two Best of Show prints with perfect scores of 100 and numerous Court of Honor prints. Bob has also been named Photographer of the Year four times by the Indianhead Professional



"Catch of a Lifetime" by Robert Zettler



“Pyramid of Love” by Robert Zettler



I am proud of the fact that I have not only captured all of the images that I have ever entered, but I have printed and done all the artwork on most of them myself as well. This year was no different. Being the procrastinator that I am, (I always did term papers the night before they were due), I literally grabbed this years images from my files, art worked, and printed them the night before the deadline. None of the images were captured with the idea of using them for print competition.

There is no doubt that photographing subjects specifically with competition in mind helps in achieving the really high scores. However, there is also a true sense of pride in knowing that your everyday work is worthy of competition.

“Robert Zettler” continued on page 7

“Robert Zettler” continued from previous page

Photographers Association. He has served as President of IPPA, and President of the Wisconsin Professional Photographers Association.

I have always enjoyed all aspects of print competition. In the beginning I had the internal drive because I wanted to become a Master Photographer. I soon learned that it is one of the best educational tools this industry has to offer. During my early years of entering I would setup and photograph things specifically for competition. It was a great way to learn and so much knowledge and experience was gained during the whole process and that carried over to my every day work. For many years now, I have used images that were created for paying clients during their regular sessions or images captured while on vacation.



“College Prospect” by Robert Zettler



“Musical Passion” by Robert Zettler

“Robert Zettler” continued from page 6

Tips for new entrants: Learn the rules and follow them; Seek guidance from those who have been around for a while, Always enter the maximum number of entries even if you don't think they are all worthy; And NEVER give up! ♦





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Creative Examples



"Elements" continued from page 4

At times, being creative means starting with the finished product and working backwards. These images were envisioned, then created. I painted the backgrounds with a specific image in mind. Three of these are exactly what I had in mind when the process started. The woman within the squares, "Not So Square" was a product of the journey. Don't get so involved in one idea that it keeps you from the obvious. Be open. Look at each image creation time as a journey of which you have no map, no plans, and no schedule. Just a general direction.

An original thought will always score better in competition. This is because judges are human. After seeing the same - the same - the same...image over and over and over and over **IT** shows-up. Something new. We all enjoy new things. A new car is exciting, new shoes, a new house. What about a new image. This is also true for the most important judges, your clients.

There are many who feel that creating for competition is unfair and unethical. Let me just say that without self assignments, I wouldn't be at the level I'm at today. Look at the great artists in history. Monet, Rembrandt, Degas, Wyeth...Most of what they painted was for themselves and their art not for commission. We should do the same. In school, if we did just enough to get by, we would have been given a grade of "D". If we only create when a client is in front of us, we may get caught in a slump. This is when monotony occurs and soon after, burn-out. Don't let this happen to you. Remember, we all had a love of photography before it became our business. It should always be our hobby and passion.

"Elements continued on next page

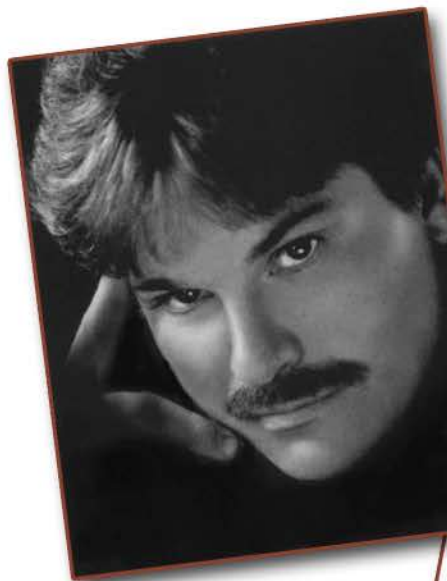
STYLE

Style is the most difficult, simple task you will ever encounter. It is part of our creativity. We are all different people with different ideas and viewpoints. So are our clients. Even the best photographers don't impress all potential clients. We are not better than each other, only different. So be yourself. Learn the elements in this publication and set yourself free. Your clients will like you for who you are and the visions you create.

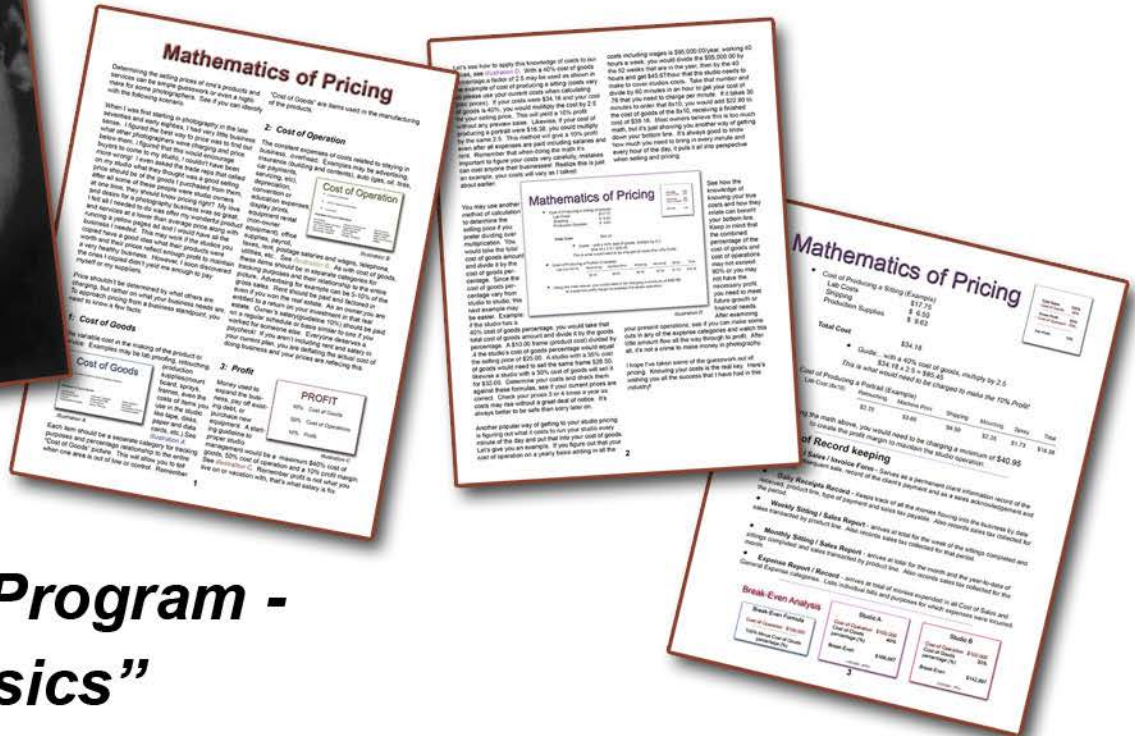
This doesn't mean we shouldn't study each other... We should. It only means that we should take theories and philosophies and put it into our own work style. I was trying to learn color harmony. So I bought a day by day calendar of Monet paintings. Each day I would study the new painting. Most of them I enjoyed fully, all of them I learned from, but some I didn't care for. This is MONET. I didn't like some of MONET'S work? It's true. We can't please everyone. We can, however offer the best of ourselves by continued research and education. Below are examples of my style.

"Elements" continued on page 17





Rick Trummer M.Photos., Cr., CPP, EA-ASP



May Webinar Program - "Business Basics"

You've seen the article, you might have even read it, but Rick will speak the business language live in this fast-paced webinar coming off the success of the dynamic three a few months ago! Are you a business struggling to keep the doors open? Trying to figure out why just offering a lessor price on your prints is not enough to bring business to your studio? Have troubling pricing your products to pay your overhead as well as creating profit for the future? Rick will give the insights on how to price for success in this 50 minute webinar designed to help you with getting your photography business under control. This is a "free" webinar to all Wisconsin PPA members, but is limited to 24, so please call Rick today to get signed up for this quick look into success! Let's take a look at the schedule...

- 6:10pm - 6:25pm Get Signed in to the Program
(You must be signed in by 6:25pm)
- 6:30pm - 7:20pm Rick's Webinar Program
- 7:20pm - 7:30pm Question and Answer Period

Taped Copy will be available for purchase!

Wednesday, May 18th, 2016 6:30pm - 7:30pm

If you missed it, you can download from the Wisconsin PPA Website at www.wppa-online.com!



Carl is a Kodak Alaris Mentor. He is PPA Certified, a Master Photographer and a Craftsman with Professional Photographers of America. He is an International Affiliated Photographic Judge and has won numerous national awards for his photography including 24 PPA Loan Collections and several Kodak Gallery and Fuji Masterpiece Awards. Carl was named the Wisconsin Photographer of the year four times.

Carl is the author of the book, "Portraiture Unplugged" a guide to Natural Light Portraits and is one of the most sought after instructors in the country because of his "Hands-On" coaching approach. He enjoys time with his family and friends in outdoor activities as well as community programs. If he won the lottery... he would still create portraits, but would spend more time hunting, fishing and traveling to beautiful places around the world.



About the Cover...

I created this image while in the desert with friends. It was meant to be a "out of my comfort zone" day. We shot in direct sunlight and even used the "F" word many times (FLASH). This particular image was made at the end of the day in a washout area. It was a great background, but the light was not good for a portrait. My main philosophy of portraiture is to find a good background; one with depth and dimension. In the same scene... there must be good quality of light for a portrait. When these two things harmonize together... a person can exist within the composition and the image can be recorded. This image was created with the help of an Indra Light (held by Dan Frievalt). It was set with just enough power to enhance the subject without overwhelming the scene. I really didn't want it to look like a strobe was used. I have been using strobes a lot more lately. Not what I'm used to, but a necessary tool for a portrait business in today's world.

"Desert Rose" by Carl Caylor

Farmer's Daughter...

This was done in natural light with reflectors and blocking devices. I was visiting Fuzzy Duenkel on the way to a program a few years ago. He set-up a past senior to photograph to see what I would do and to test some new flash triggers he had. This image was created after getting frustrated with the flashes. Just as when you are sick... it's good to have "comfort food". When you get down in Art... go back to your comfort zone. Everyone needs a little confidence boost once in a while.

"Carl Caylor" continued on next page



"Farmer's Daughter" by Carl Caylor

Dedication...

This was a composite project. One that was inspired by the background image. I was training for a half marathon and ran past this boat landing many mornings. I decided to record it on a cold foggy morning with this image in mind. I borrowed an athlete from the swim team to pose for the project. It was a pretty fast project. The light was from behind in the environmental scene, so I made sure to light him the same way. Everything else fell into place easily. When thinking of a final image... visualize where in the background a subject could exist strongly in the composition. Then create the background image and the subject to harmonize together.

"Dan Frievall" continued on page 14



"Dedication" by Carl Caylor



Self Sculptured...

This is a senior portrait of my son. I wanted to show this time in his life. He is a very dedicated athlete. He and his teammates worked very hard the last few years. In the end they have stories to tell of both highs and lows in their high school athletic career. They have learned that high school athletics isn't just about winning the game, the conference or the state title... it's about what the experience has sculpted you to be a better person for your job, your family and yourself in the future. This was done in natural light with reflectors and blocking devices. ♦



"Self-Sculptured" by Carl Caylor



Tad Meddaugh
M. Photog., Cr., CPP



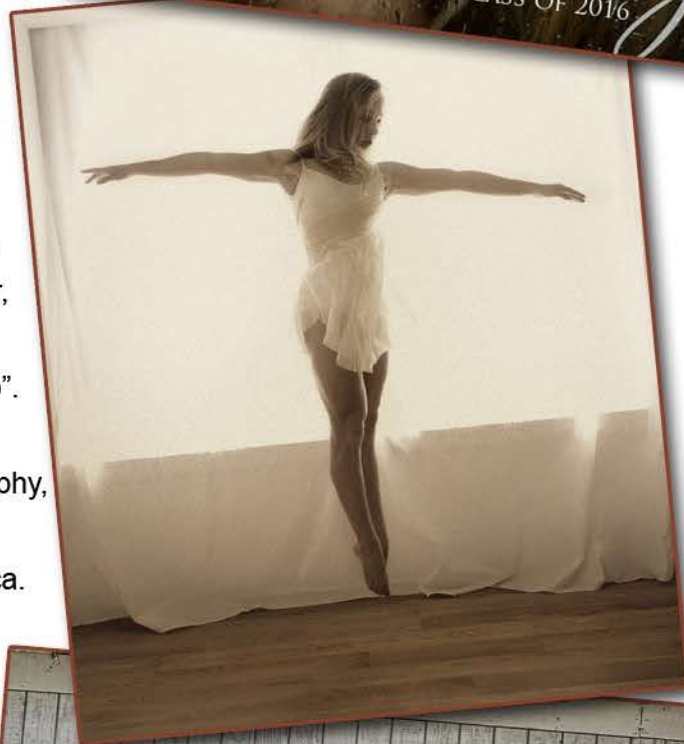
A Day with Tad Meddaugh

Tad has been a portrait photographer for over 21 years. While some photographers work on a very small scale, Tad is a full time professional photographer all year long, who owns and operates LaCrosse's leading portrait studio.

Monday through Friday you'll find Tad creating some of the area's most outstanding and memorable high school senior, family and children portraits. On most weekends you'll find him in the area photographing on location or at "The Studio".

Tad has earned the prestigious titles of Master of Photography, Photographic Craftsman and Certified Professional Photographer by the Professional Photographers of America.

He has worked hard and, as a result, has become one of the areas finest and most sought-after photographers.



Sunday, June 26th, 2016
10:00am - 4:00pm



Sunday, June 26th, 2016

10:00am - 4:00pm

"A Day with Tad Meddaugh"

He has won numerous awards for his work, including Seven Fuji Masterpiece Awards. Tad has a unique ability to inspire others through his teaching and hands on learning. He will find out what it is that you need or want to learn and guide you along the way. Lighting tips and tricks, {Natural Light, strobe and OCF) posing, reflectors finding the light and then what Tad does!

This is the evolution that will cover at this all day Event in and around our studio. So pack you're camera gear and get ready to ROCK!

\$99.00
member price



LIGHTING

Since we are painting with light, lighting is everything. Without light, vision would not be possible. Without direction of light, shapes would not be possible. Light creates shapes, it gives dimension, and it shows texture. Light used incorrectly will destroy shapes, flatten an image, and wash-out texture. To put it plainly, light is our most powerful tool in both a positive and negative fashion.

There are many different styles of lighting. Short, broad, split, rim, ...are all styles. Then, of course, there are lighting ratios, the difference in the quantity of light from highlight to shadow. There are qualities of light, the size of the light source in relationship to the subject. Hard light, soft light, raw light...wow! How can we remember and achieve all these attributes of light? Easy. Practice. Don't start with how to achieve it, learn where it came from. When we learned how to add and subtract, did we use a calculator? No. We learned the theory of why it worked first. Then we used tools to make it easier. Learning to see light is the same way. Go outside at sunset and watch trees. Look at the texture and roundness that God is providing. Study it and remember what caused it then duplicate it when creating new images. When the sun is setting, we are seeing an edge of light. We should almost always use the edge of a light source. I will show with diagrams and photos what I mean.



Above right subject placement is shown. I designed my camera room for how I create images. I use natural light as shown below. It doesn't matter whether you use a window, a softbox, an umbrella, or parabolics with barn-doors; always use the edge of your light source. The images to the left show how I use light in my camera room. I use reflectors and black panels to achieve the quality and direction of light I need.

"Elements" continued on next page



Large light sources produce softer light. Small light sources produce harder light. The difference is simple. Hard light has defined shadows. Soft light has soft-edge shadows.

Texture is created by light skimming across a surface. Most images we produce should contain surfaces with texture. Images that contain washed-out areas can distract from other parts of the photograph. Some images require blown-out areas. Be aware that it doesn't look like a mistake.

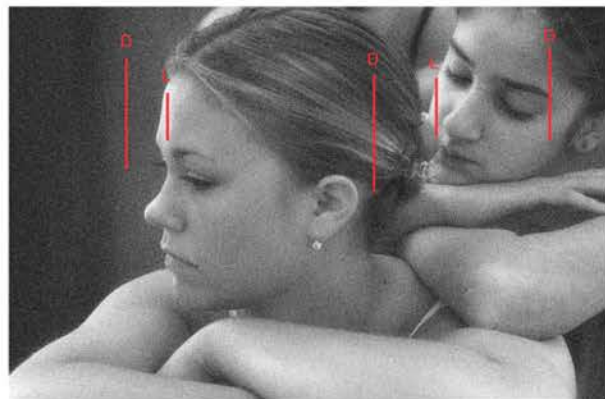


This is an example of an image with blown-out areas. As you can see, it was handled in a way that was confident and intentional. This image also shows the mask of the face in shadow. If mystery or deep thought is wanted, shadows can be a powerful tool. There is also what I call sculpting light being used in this image. The rim of light cuts the subject out and sets her apart from the rest of the portrait.



Light must have a direction. Once there is a direction, a rhythm can exist. Rhythm of light is very powerful. Think of it as music. Some songs created thirty or forty years ago are still popular today. Some songs that came out last week are already lost by the wayside. The same holds true with photographic work. A powerful rhythm will create depth and illusion of a third dimension in an image. The light part of the subject should be against a dark part of the background. The shadow side of the subject should be against a lighter part of the background. Light objects in a photograph appear to come toward you. Dark parts of a photograph recede. This rhythm creates a push-pull dynamic which I try to use in most portraits.

"Elements" continued on page 19





The direction of light here is coming from behind the subjects which creates a sculpting effect, separating the subjects from the background. Open sky in the foreground is acting as a fill light. The combination of light technique and composition helps achieve a sense of seclusion.



Let light help you paint an image. In this case, we wanted a smooth, soft feeling portrayed to harmonize with the occasion. This was a two second exposure. This was done to let the waves wash flat so that there are no distractions behind the subjects. The remaining light also illuminated the subjects and the background in a soft, pleasing manner.

Light can lead viewers where you want them to go. It can show beauty and it can hide distractions. Light is alive. Let it exist as part of the subject as well as illumination of the subject.

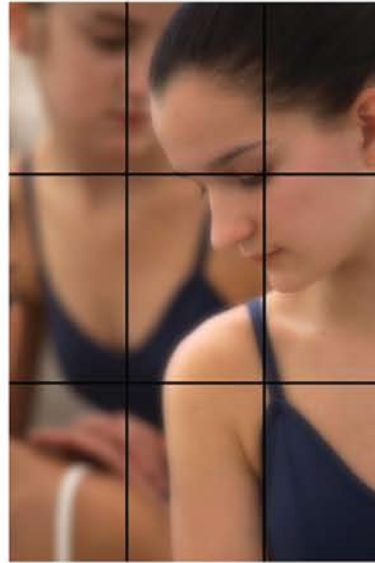
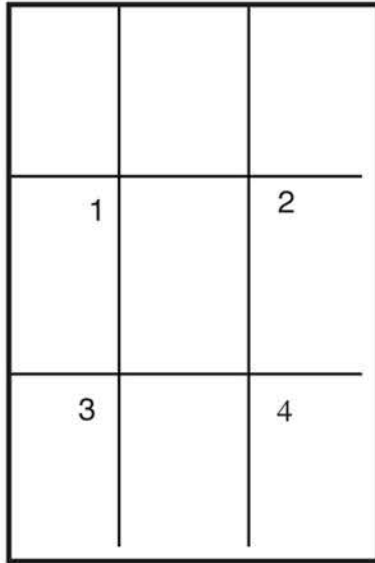
"Elements" continued on next page

COMPOSITION

"Elements" continued from previous page

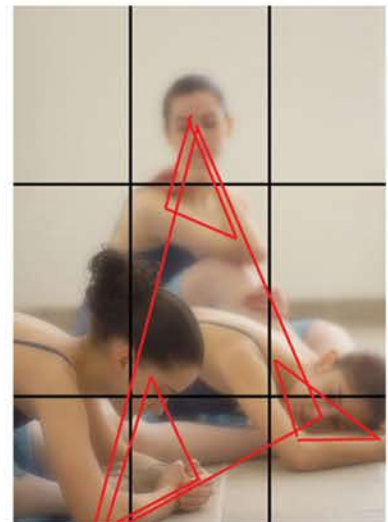
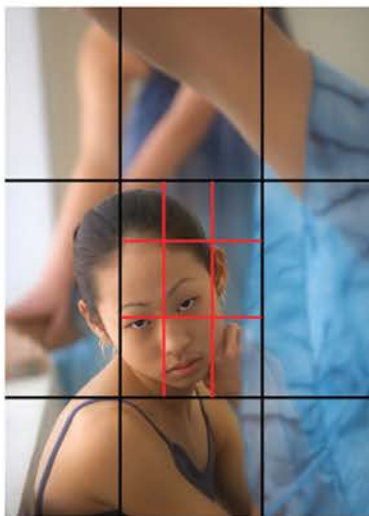
My definition of composition is the arrangement of elements within an image that lead the viewer where you want them to go. For example: When you go to the grocery store to buy milk, where in the store do you have to go to find it? All the way in the back. This way you must pass by many other products on the way there and on the way to the check out counter. What do you find at the check out counter? Spontaneous sales items such as candy and tabloids. The milk is our subject. The products we pass are the design elements. The candy is our secondary subjects and crash points.

Starting with the basics: The rule of thirds is something we should always remember. As you see below, the image is divided into three equal units both horizontally and vertically. Where the lines intersect are the power points where our eyes go to naturally. By placing subjects in these locations viewers will comfortably find them.



As shown above, I have numbered the power points. Choosing where you place a subject depends on what feeling you want to portray. For example, points two and three are usually more thought provoking points. Feelings of a more solemn nature. Point four holds the feeling of strength and confidence. I use point one mostly for secondary subjects and shapes that hold the viewer in the composition. Along with these power points, I use the grid lines to place subjects. Just following the grid will create interest as shown in the image below and to the left. Below and in the center, you can see that breaking up each section into thirds can be powerful. This only works when the surrounding elements are framing and leading you to the subject. Below to the right, multiple subjects are shown composed in a triangular position and each subject is in a triangular pose. This is pattern repetition, but the main subject is still placed in a power point.

"Elements" continued on page 21



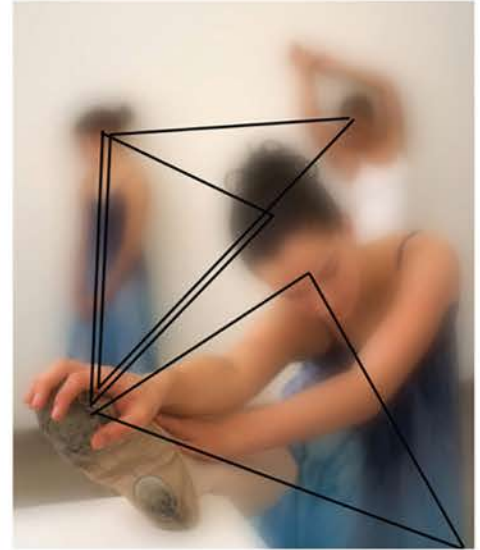
Combined with light, composition can create the illusion of depth. This is accomplished with repetitive lines. Use of curves and diagonal lines, selective focus, and a fall-off of light. When multiple subjects are used to create these designs, lines, and depth of field, other factors should be addressed. The use of subject bisecting and tangent placement will help keep the main subject the most important. Since a picture is worth a thousand words, I will illustrate with several photographs with different compositional elements I look for.



"S" curves create a strong path for the viewer to follow.

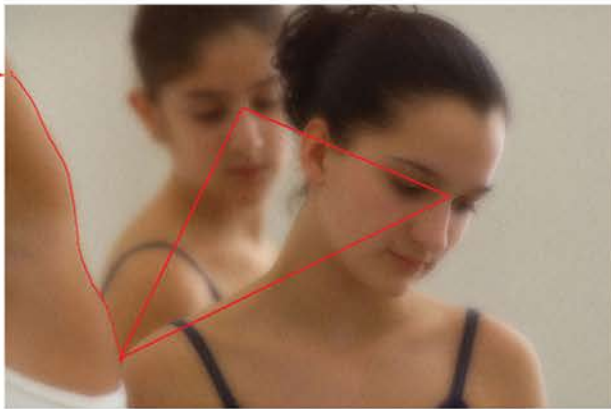


Each subject is posed with the same shape to create repetitive lines which creates depth.

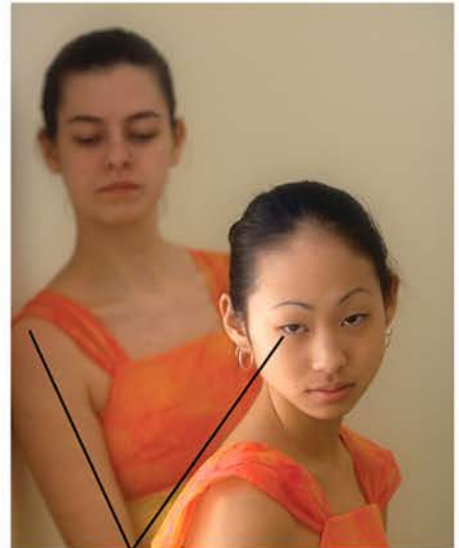


Connect the dots. They should form angled lines as opposed to horizontal and vertical lines.

This S-curve leads to the triangular composition.



Use leading lines to enter the compositional design.



"V" composition. Brings the viewer to the main subject. In this case, the main subject also has more and a better quality of light on her face. This is how light can harmonize with design to create depth.



This "C" composition shows how the illusion of motion is created. I think of it as a swooshing feeling. I use this in most all my creations in one way or another.



The image on the left is the raw image. There is too much room on the bottom. The image overall is too sharp. There is too much dress showing on the left side of the image. It isn't a big change, but as you can see it makes a big difference. This image was softened with layers and the gradation of gaussian blur.

The image on the left shows too much of a secondary subject. By getting in closer and bisecting the girl on the top left, more interest is brought to the dancer in the middle. This is an example of how I use the number one power point. There is also more and a better quality of light on the stretching dancer. The girl on the bottom is looking away and has her face in shadow. She is just part of the design element and doesn't take away from the main subject.



I bisected the secondary subjects so that color was all our eyes went to behind the main subject. The image was cropped on the right to eliminate poor negative space. By cropping into the foot on the right side of the image more interest is brought to the feet, hands, and face of the stretching dancer. Again, it's not a big change, but it makes a big difference. Always look for that quarter of an inch that will give a mile's worth of reward.

"Elements" continued on page 27



Mary Mortensen
M. Photog., Cr., CPP, F-WPPA

September Webinar Program - “MOM WOULD NEVER DO THAT!”

Becoming more than a photographer! In today's market place I hear many complaints from photographers about how everyone with a camera thinks that they can be a photographer. It's time to stand out and make sure that you are doing things that the mom down the road can't do. I will discuss how I create unique images that help to attract clients to my studio. I will talk about the steps from pre-visualization to post processing and the elements that you need to think about in order to ensure that your images look realistic and your subjects look awesome!

- | | |
|-----------------|---|
| 6:10pm - 6:25pm | Get Signed in to the Program
(You must be signed in by 6:25pm) |
| 6:30pm - 7:20pm | Mary's Webinar Program |
| 7:20pm - 7:30pm | Question and Answer Period |

Recorded Copy will be available for purchase!

***Wednesday, September 21st, 2016
6:30pm - 7:30pm***

Call Rick Trummer at (608) 469-1097 to sign up for this webinar today, space is limited to 24 so don't delay!

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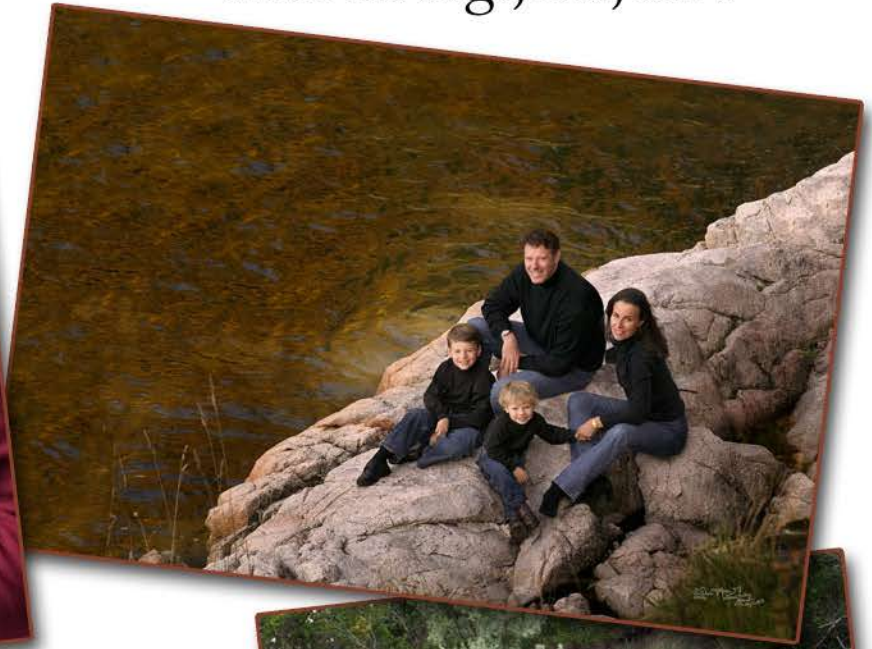


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visit www.acilab.com/specials for full details | thank you to © Captured Moments Photography
by Jason and Kate Higdon for the beautiful gallery wrap images

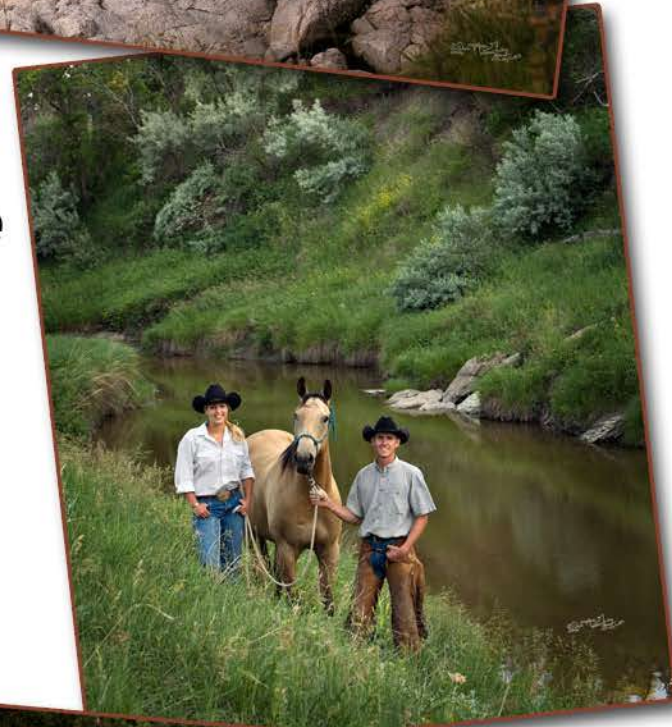
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Don MacGregor
M.Photog.,Cr.,CPP



A Focus on Family Portraiture

Don MacGregor started his PROFESSIONAL career in 1970 and started MacGregor Studios in 1974. The studio has grown from a humble beginning in an apartment to a 500 sq ft store front and finally to a 3500 sq foot building in Vancouver. The studio has gone through several changes over the years. Wedding photography has comprised approx. 40% of the studio business and has been consistent over the years. Graduation portraits were a foundation in the 70's and 80's. The 90's saw a dramatic focus on Lifestyle family and wall portraiture which now comprises almost 70% of the studios sales. Today, the studio focuses on family portraiture and wall décor.



***Sunday,
September 18th, 2016
10:00am - 4:00pm***

Sunday, September 18th, 2016

10:00am - 4:00pm

"A Focus on Family Portraiture"

Don MacGregor will discuss designing, photographing and selling family portraits that command top shelf compensation.

The day will start with creating the foundation of the portrait sale during the consultation process, the design process and we will move into the posing and lighting contribution to the project. He will explore the words and scripts that are used to build purchasing desire and make closing the sale that much easier. We will spend time on post production to insure that what you show the client is the very very best and stand head and shoulders above the weekend photographers.

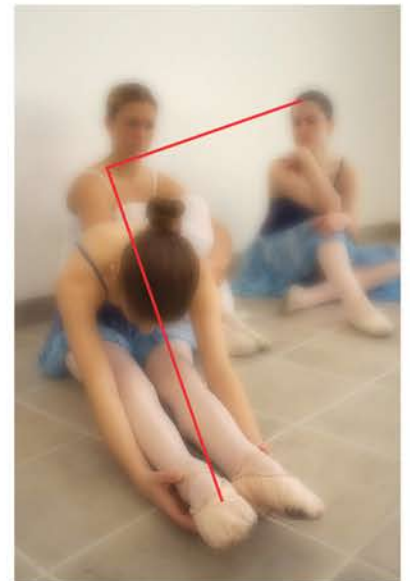
\$99.00
member price





I used body parts to frame the subject in the same manner I posed the subject. This creates a harmony between the frame and the subject. It also helps create depth. The dotted line shows a strong angled line which leads us deep into the image.

This is a simple "L" composition. The "L" shape ties the dancers together. Selective focus is also used to keep the interest at the front of the image. I did this to keep the dancers in the back more as essence of dance rather than the dancer herself.



Focus can lead a viewer where you want them to go.



Motion can bring interest to a subject. Notice that triangles are used to tie into the "spinners". The main subject is the brightest and she is placed in the number four power point. She looks confident.



A circular composition was created to harmonize with the soft peaceful pose and expression.



The face in the background is a crash point to the main subject. A crash point is an object placed in a composition to draw us past the main subject. It must somehow be subdued by focus, light, expression, or some other means to keep to main interest on the main subject.

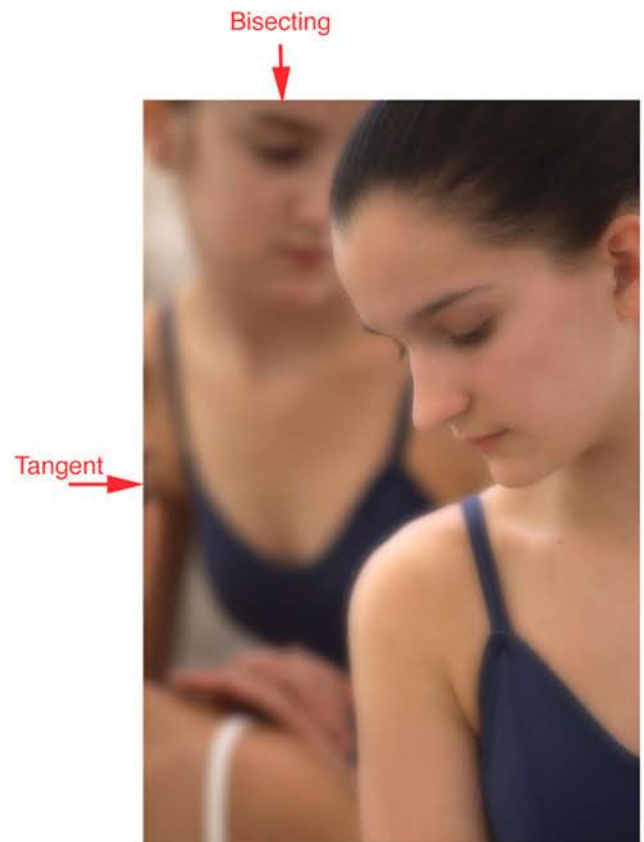


By using models in the foreground out of focus, depth is created and the main subject becomes evident. It has been my experience that when using this method, don't have the foreground subjects looking at the camera. It looks like a mistake rather than a technique.

This diagram and photograph shows the use of bisecting and tangent placement. When parts of subjects are cut into thin proportions on the very edge of an image, tension is created. Many times this is a bad thing... However, you can also use this knowledge to get people to look in the direction you want them to. The main subject is looking down and to the left. I wanted to induce the same feeling she has into the viewer. This is a strange tactic, but useful when trying to portray a feeling rather than just show a subject as a shape on a piece of paper.

We could go on forever with composition. That is because somehow all the other elements are related and within the use of every kind of compositional design.

Study Edgar Degas, Andrew Wyeth, and Steve Hanks. You will be amazed at what it does to your imagery.



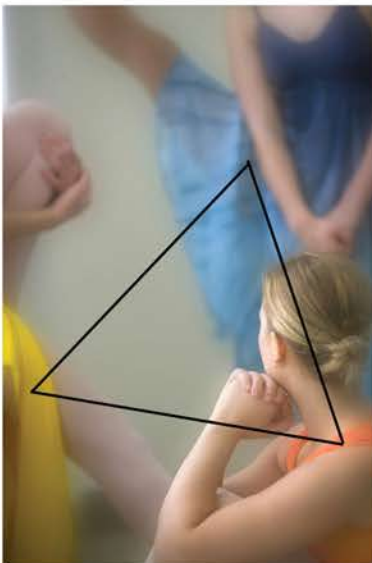
COLOR HARMONY

Color is an important tool. We all have our own favorite color. We all will see our favorite color in an image first, then our eyes will go elsewhere. For this reason, we must try very hard to choose colors that work together so that all viewers go to the correct place in the image they are inspecting. I thought color was very difficult to understand. Then I realized that all I needed to do was look outside. Green leaves, brown bark - wow! green and brown go together. Orange and yellow leaves in the Fall against a blue sky - powerful. Sunsets, sunrises, rainbows, fields in the mist, and foggy days are great examples. Just look around in nature again. You will find color harmony all around us. Study it and put it to use.

Colors that match work great, but, at times contrasting colors can be useful also. Most of my portrait work is done in matching colors with the gradation of the same color. I try to keep dark rich colors with dark rich backgrounds. Pastels go with pastel backgrounds. Black on black, white on white, or purple on purple keep it simple.



Color harmony means more than matching clothing to backgrounds. It also means harmonizing with the feeling you want to get across and the mood the subject is in. Color can help compositions by creating patterns. Like all other artistic elements, when color is considered to be part of the others, it becomes a stronger tool for our use.



Study Claude Monet.



SUBJECT MATTER

"Elements" continued from previous page

As stated earlier, we are bound by what is in front of us. As sad as it is, strong subject matter is a necessity in print competition and art exhibitions. I'm not saying only beautiful people should be photographed and used for display. I am saying that our subjects must contain a look and personality that goes along with the story being told. Some subjects may be sexy. Some may be rough. Others may be wild and unique...didn't we talk about this earlier? We are looking for the unique from a creative viewpoint. Find subjects that make you look twice at them for whatever reason.

When we let the subjects be themselves, their personality comes out in the image. If the subject and the photographer both looked at an image and found that the feeling each had while it was created exist in the photograph, it is a powerful image. If a viewer who wasn't there at the time of it's creation also gets the same feeling from the image, you have a work of art.



This is my dog, "Caylor's Kodak Moment". Kodak for short. She's a Black Lab and bred to be a water dog. This portrait in the water harmonizes perfectly with her nature and personality.

Zoot suit man is quite a character. He is a Senior in high school. He plays jazz music and acts in plays. This was right up his alley.



Luke is an artist. The drawing behind him is a self-portrait. The logo on his shirt was kept in to relate to his outlook on life.

CENTER OF INTEREST



"Elements" continued from page 30

Along with composition, this artistic element pertains to what we want the viewer to see first, and, after their journey throughout the image, what will bring the viewer back to that first vision. This does not mean centering our subjects. It means keeping a balance between the story being told around the subject and the subject itself. In most cases, the main subject will be, or portray, the center of interest. Let's not forget that the center of interest may not be a visible shape, but an emotional release of the image as a whole. The center of interest will become strongest if all the artistic elements are blended together to create it.

PRINT QUALITY

Print quality pertains to actual print technicalities such as color, density, and focus. Get to know your lab. Visit often and get to know the workers who are dealing with your images. Learn the process involved in creating your prints. You will then know what questions to ask and what is physically possible. Learn what it takes to produce a well-exposed negative or file that your lab can work with efficiently. When you enter a print in competition or for exhibition, the print quality must be perfect.

PRINT PRESENTATION

Print presentation includes the finishing work: artwork, framing, coating, mounting and matting. Again, your presentation must be perfect. Anything less than perfect can destroy all of the other artistic elements put forth into the image.

New technology has allowed us to present images and mats on a single sheet of photographic paper. This powerful tool will allow us to produce a matted presentation in any color, size, shape and texture to harmonize with any image. The beauty of this tool is that the image and the mats are all on one-level surface and ready to be framed.

"Elements" continued on next page



STORY TELLING

"Elements" continued from previous page

Story telling is about being believable and the feelings that are expressed by the image. Since photography is communication, every artistic element must tell the same story. Inconsistencies among the elements will leave a viewer wandering around, not knowing the direction you want them to go. Lighting by itself can tell a story. Composition by itself can tell a story. But when these artistic elements are combined with a general theme, the story will never be forgotten.



This image, entitled "Reflecting," was created early in the morning so that there was a mist over the water to harmonize with the feeling evoked by the subject. Subject placement is in the third power point, which is consistent with the story being told.

Here's everything you need to know about smiles. A smile tells only one story. A natural look tells volumes. A good writer will leave gray areas between the lines which enables the reader to create their own story line. A good photographer will do the same. Never insult the intelligence of our viewers. Keep the story general enough so it can be interpreted in whatever manner the viewer wishes. Then it becomes memorable, personal and priceless.

"Elements" continued on page 33





"Elements" continued from page 32

By the subject simply opening and closing her eyes, a completely different story is told. The viewer will get more feeling from within the image as a whole when your main subject is not interacting with the camera. This will portray the feelings the photographer wanted to achieve. Conversely, when there is subject interaction with the camera, a viewer will feel the power that the subject is portraying.



This high school senior wanted to tell her own story, a story about her involvement in basketball. Because of technology, we are able to create illusions to satisfy our clients' wants and needs. Regardless of the process, however, the final image must still contain the artistic elements involved in a good piece of work.

"Elements" continued on next page

TECHNIQUE

"Elements" continued from previous page

Technique refers to how well the maker used all of the artistic elements together to create the image. As stated in the beginning of this publication, all artistic elements become stronger with the presence of other elements. There must be a balance among these elements that makes the image memorable.

By using simple thoughts, general storylines, and evident emotions, you can produce powerful images.



I wanted to personally thank Carl for allowing me to showcase his work and imagery. Carl is a true professional, one that has taken the knowledge he has gained and shared it with the world. I have known Carl for a great number of years, to be able to see a high level of work coming from a single professional for so many years is a delight to see and one that I have witnessed and admired since meeting him many years ago. The greatest gift he has is the ability to teach and give free of his time and talent for the betterment of the industry as a whole and he has done that so a lot of years.

I wish him God's Speed and all the true success that he deserves, thanks again Carl for all of your wonderful teachings! ♦



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2016 WPPA Fall Workshops Tentative Schedule

November 6th - 7th, 2016

Sunday, November 6th, 2016

8:30am -- 11:30am	Gary & Kathy Meek
11:30am -- 12:30pm	Lunch
1:00pm -- 3:30pm	Gary & Kathy Meek con't
3:45pm -- 5:30pm	Image Discussion
5:30pm -- 7:00pm	Dinner
7:00pm -- 9:00pm	John Hartman "How to paint with Light"
9:00pm --	Social Event

Monday, November 7th, 2016

8:30am -- 11:45am	Kris Alt "How to run a studio with only three employees; Me, Myself & I"
11:45am -- 1:00pm	Lunch
1:00pm -- 3:30pm	Mary Mortensen "MOM WOULD NEVER DO THAT!"
3:30pm --	Workshops close

Message from the Executive Director

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



A few months ago while I was traveling to a new studio in the southern part of Indiana, I took a little short cut through some very winding roads. Through some small roadways and villages that time has forgotten as major highways were setup to bypass these hidden treasures that are everywhere through the United States. These small little detours for me, though never save me any time, let me see some hidden treasures that lend to some exciting stories and antidotes that make my job that much more interesting.

I came across a small village with two gas stations, one on the south side of town and the other on the north end, I'm sure the idea was that depending on which way you were driving you would hit the first station and fill up. Only thing was, the station on the north side had a line that stretched out of the lot, into the street and down the CTH I was on. So I pulled around the line of cars and drove to the other end of town in hope there was another gas station that I could get in and get out quickly to continue the journey that had lengthened because I took this detour to see some sights. The second gas station was empty except for the one car that was filling up, so I had to ask what heck was going on with the first station I passed.

The young man, that was filling up, had stated that this was a pretty common thing as the other station offered a few perks when you stopped. They had a couple of high school service folks, checking your oil level, the air pressure if you so desired, washed the windows and even sold cold refreshments out of a cooler sitting right next to the gas pumps.

"Imagine that" the young man stated before I briefly told him of a time that all gas stations were like that and gas away, I'm sure to ask his parents or grandparents about the time of "Full Service".

I called my appointment, let them know I was running a little late and drove back to the other gas station to get educated. I wanted to get the full picture of the services and the success of this "small town phenomena". I learned much in the fifteen minutes I

spent with the owner and the young people that were doing one on one work with the customers. I found out that the owner went through an intense interview process with the service crew, he wanted the "right" persons for the job knowing full well that the success or failure of this project would depend on the people he had spearheading the communications and service. Not only did they meet with him, but he hired a HR Expert from Kentucky to come up and interview as well. He had been running this project for a little over two months and only offered the full service originally on the weekends, then added Monday, Wednesday and Friday to the mix. He said business was booming with sales on gas and refreshments up almost 50%, and by the length of the lines I would say he probably is a little light on the sales he quoted.

After speaking to the personal attendants, I found out that they were paid minimum wage, but that the tips brought them in around \$15.00 to \$20.00 per hour depending on the day, pretty awesome wages for folk that aren't even out of high school.

So, what's the message... Are customers asking for more from the business that they support? Well, I'm not sure they are

asking, but the proof is that they respond to businesses that are giving more customer service. A recent survey I was reading, found that people will spend up to 27.5% more if they feel that the business they are supporting offers superior customer service, that speaks volumes to what the average customer is wanting and needing to become a solid customer to any business. What could you do with that mark up on your current prices? I realize this is one small example of a old service technique being used to create profit in a market that is over saturated. I'm sure there are many more examples out there that you could attach yourself to. But the lesson is easy to understand... offer a better product with better customer service and people will spend more, I have found that to be true all over in my travels.

I'm sure you could all do more for your customers. Walk them out to the car with their orders, hang the wall portraits up yourself at each home, listen to what your customer talks about, give discount certificates on their next visit, say thank you much more. Let them know how valuable they are as your customer and in general, be more appreciative of your customers, small things sometimes grow into big dollars!

Be Good To Each Other!

Rick

calendar of events

WPPA Events

www.wppa-online.com

New WPPA Webinars

June 26th, 2016

Tad Meddaugh - One Day Event

September 18th, 2016

Don MacGregor - One Day Event

September 21st, 2016

Mary Mortensen - Painter

January 25th, 2017

Mary Gueller - Marketing

Webinars will start at 6:30pm until 7:30pm with a 10 minute question and answer period.



2016 Fall Workshops

November 5th - 6th, 2016

Stevens Point, WI

2017 Forward Photography Expo & NorthCentral District (121st Year)

March 3rd - 6th, 2017

Marriott West - Madison, 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 121st 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 18th, 2016 - TBA

TBA

May 16th, 2016 - TBA

TBA

September 19th, 2016 - TBA

TBA



Indianhead

www.indianheadphotographers.org

Regional Director: Tom Giles

April 11th, 2016 - Colby, WI

Mark Bortz -

Photoshop & Lightroom

May 9th, 2016 - Colby, WI

TBA

June 13th, 2016 - Colby, WI

TBA



South Central

www.southcentralppa.com

Regional Director: Krystal Stankowski

April 24th, 2016 - Waunakee, WI

Nate Peterson - The Grand

Experience Experiment

September 26th, 2016 - Madison, WI

Mary Braunfsdorf - Business & Marketing

November 28th, 2016 - Waunakee, WI

Rick Trummer - Business Basics 101



South Eastern

www.sewppa.org

Regional Director: Jon Allyn

