

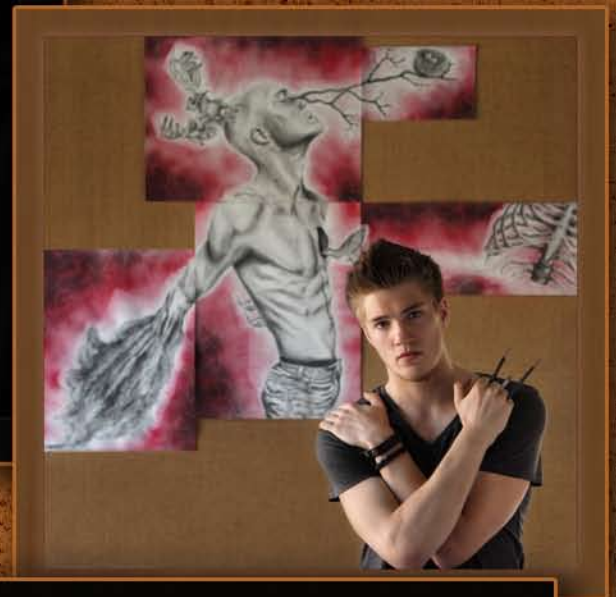
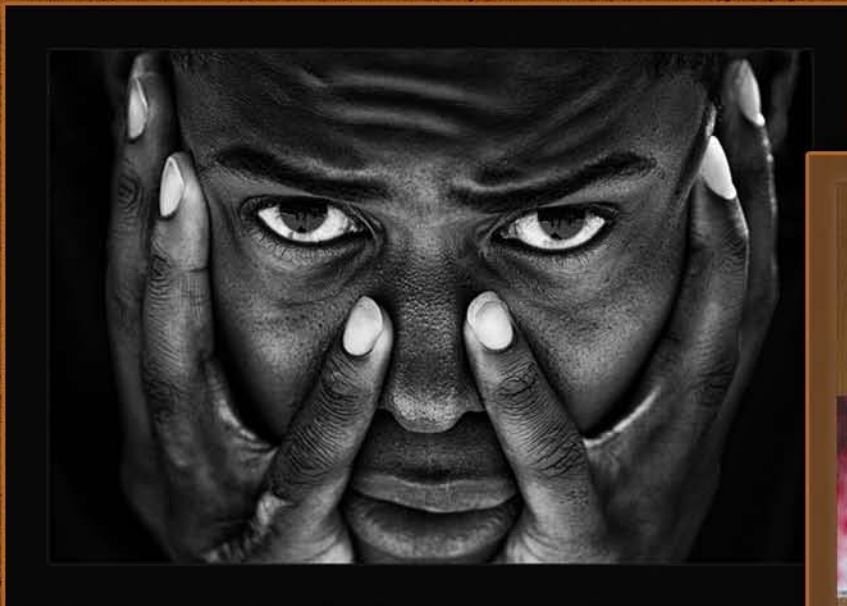
# Wisconsin The Photographer

VOLUME 118, NUMBER 5

NOVEMBER 2013

*Featured Artist*

CARL CAYLOR



WPPA

PHOTOGRAPHER OF THE YEAR  
PORTRAIT



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

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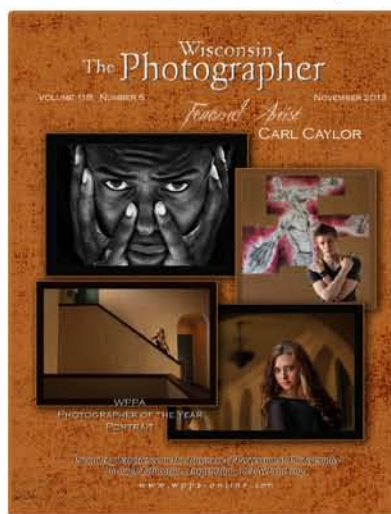
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## on the cover...

carl caylor  
iron mountain, mi



This year's competition images were taken from actual senior sessions and from demonstration images created in front of a class. In each case, the same thoughts and ingredients were used. My main rule of thumb for a good image is: Start with a good background. One that will give an illusion of depth and dimension as well as shape and form. At the same time; good portrait light must exist.

*continued on page 12*

## from our president...

### One down, one to go...

This is what I keep hearing. I can't believe I only have 5 more months as President of the WPPA. I was told early on that this was a journey worth taking, and they were right!! It started with being a Regional Director and organizing a golf outing, Registration Packet, Elected Director, then on to the Executive Board. This is a life changing journey worth the time.

I have heard some very positive comments from Fall Convention. I want to thank everyone involved in the planning of this year's Fall Convention. I also want to thank our talented speakers and judges. I also want to thank our Trade show vendors, it was nice to talk and visit with all of you again. If you haven't filled out the survey on the new WPPA app, please take the time to do it now. This was the test run for our new app and I think it worked very well. There will be more features added to the app for the Spring Convention. The ability to be able to make updates as needed was great.

*Paul Hafermann,  
F-WPPA, F-IPPA  
WPPA President*



Carl Caylor has verbal commitments on almost all of the Spring Convention speakers and judges. As soon as everything is locked in, expect some email blitzes as well as a lot of buzz on the Facebook page. This will be a district convention with two days of judging. We are also bringing back fun night, so polish up your dance shoes and get ready to party. Having fun is just as important as learning or is it learning to have fun is important? You decide.

As far as board information goes, we have a webinar on November 13th. This will be a Fall Convention wrap up. Our next face to face meeting will be January 8th in Green Bay at the Radisson.

Talk to you soon.

Paul

An advertisement for Miller's Custom Wood USB Drives & Boxes. The image shows a wooden box filled with straw, containing a custom wood USB drive shaped like a heart with the name 'Laura Winslow' engraved on it. The box is decorated with a pink ribbon and a small heart-shaped container of colorful candies. The Miller's logo is in the top left corner. A teal banner at the bottom contains the text 'Introducing CUSTOM WOOD USB DRIVES & BOXES' and '1-2 Day Turnaround, FREE Overnight Shipping'. Below the banner, it says 'MADE FROM PURE MAPLE FOR A MODERN PRESENTATION | INCLUDES THE HIGHEST QUALITY LEVEL USB AVAILABLE'.

**MILLER'S**

*Laura Winslow*  
PHOTOGRAPHY  
CHANGING ART FOR THE  
MODERN FAMILY

**Introducing  
CUSTOM WOOD  
USB DRIVES  
& BOXES**

1-2 Day Turnaround, FREE Overnight Shipping  
MADE FROM PURE MAPLE FOR A MODERN PRESENTATION | INCLUDES THE HIGHEST QUALITY LEVEL USB AVAILABLE

## Nissin Di866 II Flash Review: An excellent alternative to the Canon 580EXII

by Michael Mowbray, M Photog., Cr.

You may be thinking, “What is this sacrilege?!” Especially if you know me well. I have a LOT of Canon speedlites. Like really A LOT. Like 11 or 12 depending on if any are in for repair. I love my speedlites. They’re my homies, my lighting in a bottle. But, you know, a guy gets the “wandering eye” every once in a while. Wonders if the grass IS really greener in another pasture. (Of course I mean this in a camera gear only context. Love you, dear! Mwah.) This wandering eye started to pop up about the same time I saw the Canon 580EXII disappearing from inventories as Canon made a full commitment to its newest flagship, the 600EX-RT. This new flash looks cool, but in my mind, it’s about 5 years too late. I wanted the radio transmitter back then. And I found it with the RadioPopper PX system. Now that I own almost as many PX receivers and transmitters as I have Canon flashes, I would need



*The Nissin Di866 II features an easy to use LCD menu.*

some serious coinage to make the transition to the new 600EX-RT. Cuz you can’t buy just one if you do OCF like I do. I’d need at least 4, which would ring in at about \$2500. Yikes. Then what about the investment I have into the RadioPopper system? In addition to the PX system (which works superbly, by the way) I also use the RadioPopper Jrx system coupled with RP Cubes on my speedlites in the studio. (For those of you who don’t know, I run a 99.9% speedlite studio -- nearly everything is lit with speedlites.) I could see potential trouble on the horizon as I needed to replace 580EXIIs in the future. Along about that time I received a phone call from Nissin Flash USA asking if I would like to test their flagship Di866 II flash, which coincidentally was just upgraded to work with the RadioPopper PX system. Say what? Um, yeah. Send me some and let me play!

In addition to the firmware update Nissin provided for their flashes (which can be installed by just connecting the flash to your computer....are you listening, Canon?), RadioPopper also offered a free firmware update for all of their PX transmitters and receivers. So I bundled my PX gear off and sent it to RP for the update, which they handled very quickly and got back to me within a week. Then it was time to play.

One of my favorite models, Kj Lyn, contacted me to update her headshots. It timed perfectly with the arrival of the Nissin flashes (3 of them) and my updated PX gear. I devised test one for the Nissins: TTL portraiture in the studio. The setup included:

- Nissin Di866 II with a RadioPopper PX receiver set to Group A as my key. The flash was fired into a Larson 48” Eyelighter on a boom and in line between the camera and Kj.
- Two Nissin Di866 II flashes with a RadioPopper PX receivers set to Group B as my edge

lights; ratio compensation A:B set to 4:1 on the master. The flashes were fired into 1'x4' Creative Light Strip Boxes with eggcrate grids set to either side and behind Kj.

- A Larry Peter Eyelighter curved reflector was used directly below Kj for fill and uplighting.
- The flashes were triggered by a Canon 580EXII flash set to Master/Do Not Fire on camera with a RadioPopper PX transmitter.
- All 3 images shown were captured with a Canon 5D MKIII with a 70-200L F4 IS lens set to 200mm on Manual at 1/160, f5, ISO 200. Flash output was TTL. The final two images were processed with my Feeling a Little Blue PS action. The final image also incorporated a Canon 480EXII with a Strobies grid on Group C as a background light.

Kj 1:



Kj 2:



Kj 3



I thought the TTL results were impressive! I was intrigued. So the next step was to take these bad boys outside to see what they could do on location. So I contacted another of my favorite models, Erin, to see if she wanted to shoot outside. Of course, being the middle of January in Wisconsin, it was a little chilly. Okay, it was downright cold. But it gave Erin an excuse to wear her new furry kitty hat. :)

- Shot 1: shows the setup
- Shot 2: Av mode, 1/200 @f4, ISO200, exposure compensation -1 stop, 127mm, Canon 5dMKIII with 70-200L IS F4. One Nissin Di866 II on camera as the master/did not fire. RadioPopper PX transmitter. Two Nissin Di866 II flashes off camera in a Westcott Apollo stripbox. RadioPopper PX receivers.
- Shot 3: Same flash and camera setup. Av mode, 1/100 @f4, ISO100, Exposure compensation -1 stop, 138mm.
- Shot 4: Same flash and camera setup. Av mode, 1/40 @f4, ISO200, Exposure compensation -1 stop, 200mm.

Shot 1



Shot 2



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



Since I was 16 years old I've known I was destined to be a photographer. While the road hasn't always been an easy one, it's been well worth the ride. I consider myself extremely fortunate to follow my dream of doing what I love to do and support my family well doing it. The turning point for me as an artist was my involvement with the state association, particularly while working print competition. I learned that being open to hearing how my prints in competition could be stronger are what has me better at what I do. It's not easy to be an artist and open up your work for criticism but I can tell you that, if you do and you're truly open to what is said, that it will show in a positive way in your work. Furthering my involvement on the board with WPPA has



also made a huge difference in my business. Not only have I made great friends in the process, but have come to realize that the education and exposure to the products, techniques and artists have changed my business in such positive ways.



I find inspiration from other artists who stretch the limits and boundaries of our craft. Particularly those who refuse to be defined by rules yet still are able to produce a technically sound and quality image. This is where I strive to be and am constantly pushing myself in that direction. Most of the work I submit for competition is my client work. I wish I could say that I allow myself the freedom to do self-projects or photograph specifically for competition but the reality is I really don't all that often. One of my prints, Fear the Reaper was one of those times that I photographed specifically for competition. The model was a local pageant queen and, after photographing her senior portraits, LOVED the idea of coming back for something "darker" for competition. Here is where Fear the Reaper was born.



Peaceful Perch and Tuff Guy were done during regular sessions at The Studio. All ordered from images are archived as small files on our server along with my favorites from each session. Typically before competition, I'll go through them to select which ones I'd like to submit.

Poised was done as part of the Dancing with the La Crosse Stars event where I and my niece, Brooke, performed. Those of you who were there may recall the shoot done in Wisconsin Dells at the Hanger with a plane and red carpet. Basically, Brooke was the beauty on the red carpet and I was the paparazzi performance, we needed a WOW image that would display at the end when the lights went out and this is the one I chose. By the way, until you've done any kind of performed dance, you have no idea how hard it really is! Thanks to Brooke, it wasn't so bad, we helped a great cause and I got another competition print as a result.



capturing it all. During the image that would display at the end when the lights went out and this is the one I chose. By the way, until you've done any kind of performed dance, you have no idea how hard it really is! Thanks to Brooke, it wasn't so bad, we helped a great cause and I got another competition print as a result.

It's easy to get stressed out about the economy or worrying that your work isn't good enough for competition. Get over it and do what you need to do to make yourself happy and evolve as an artist. Surround yourself with positive people, get involved, study good art, take smart chances, constantly educate yourself and change with the times. Keep your head high and do the best that you can and good things will follow. I feel fortunate to have been blessed with strong mentors, great photographer friends and a supportive family. I know I am where I am today because of them.

# Understanding a Little about Color Management

**RICK TRUMMER**  
consulting



In today's photography, processing images on the computer has brought us the responsibility of learning new methods to control color and tone from the older ways of the cc filter, control strips, densitometer readings, etc. Digital Imaging is here to stay, along with the evolution of the methods we use to control color management. We can either except the new ways of imaging or find ourselves extinct like the dinosaurs of a time long ago. My first experience with most studios is teaching or instructing them the ways of monitor calibration and, in turn, color correction. Once a monitor is calibrated properly to your lab or largest output source, your battle with this technology is well on the way to understanding the process of digital workflow.

## It Starts with the Monitor...

Like with all things, the process needs a beginning, for me, this process begins with the selection of a monitor. While many of you will find yourself

purchasing the least expensive or middle market priced monitor, or maybe one that looks great in the store with that high definition screen that your photography just looks awesome on, consider the following, "Your monitor is to your computer as the lens is to your camera". In simple terms, your camera is just a black box which accepts the final image, just like the computer, but the lens is the

quality of that image. If you think about it those terms, your monitor gains a lot more respect and importance in the entire process. Most of us wouldn't go out and find the most expensive camera and attach a \$50 lens on it, so why is it that many studios do this with computer monitors? I could write an entire book on the in's and out's of computer monitors, but the long and short of it is, do your research. For example: If your working in an RGB workspace, your monitor needs to handle an RGB workspace, but you will be amazed to find out that almost 90% of the worlds monitors made are only sRGB monitors, again, we must be diligent in doing the research. I have my favorite brands, I won't list them here, but with calibration many

of them have their own proprietary software that work with all or most of the calibration devices that are available in the marketplace although each of those companies like to sell their own versions of the colorimeters for additional costs to increase profit margins, but they are devices that are made for them by manufacturers of calibration devices like Xrite.(see examples 1,2 and 3). It's important

*continued on page 10*





# Often First Always Best

At WHCC, everything we do is focused on your success. That's why "Often First, Always Best" is our motto for developing new products and services. We constantly strive to be the first to bring great new products and services to our clients. When we're not first, it's because what we have isn't good enough yet. You see, the only thing we want more than being first is giving you the best. Not just our best—the industry's best. It's a high standard, but we wouldn't have it any other way.



Learn more about who we are  
and what we believe at [whcc.com](http://whcc.com).

to understand that although the software **MUST** be used to take full advantage of all the qualities of that specific monitor, the device you use is up to you. For the rest of the monitors that are available, the software that is included with your colorimeters will do a wonderful job, like the devices that are listed here in *example 4*.



## How it Works

All studios and photographers can benefit from a profiled monitor without spending a lot of time or money. Simply plug in the color measurement device (like the ones seen in *example 4*) and use it to read the color values of your monitor. The wizard-based program will use this information to calibrate your monitor and bring it back to a known standard of performance for contrast and color balance, much like a tune-up is too your vehicle. It will then create specific information that describes your monitor, and automatically saves it to the

## Are you viewing accurate color on your display?

Have you ever wondered why the colors you see on your monitor don't match the photograph you are viewing or the image you printed? That's because what you see on-screen is only as accurate as your display. Displays all vary just in their "out-of-box" settings. And, over time, the color performance of monitors change – phosphors and LCD filters begin to fade, so your display starts to drift into unknown colors. Fortunately, there's an easy way to fix this. Calibrating and profiling will optimize your monitor's settings for contrast, brightness, and color temperature, and allow you to see your "true colors." Studios and photographers who need accurate colors may benefit from many different types of printer or camera calibration, but as a minimum a color-calibrated monitor is a **MUST**. Whether viewing or outputting, seeing accurate color eliminates the trial-and-error process and creates a time benefit for you.

computer. Today's market has so many devices,



but the ones I prefer are those that are multitasking, like the i1 Display Pro (*example 5*) and Color Munki Display (*example 6*). They not only calibrate monitors, but your projectors as well. So when you arrive in your sales appointments, your color is just as accurate on your screen as it is on your display.



There are other devices like the Color Munki Photo (*example 7*) which not only does the monitor and projector, but also creates profiles for your printing needs, very cool stuff!

If precise color matching is critical to your work, you can opt for the more advanced features, these and many other features are available in many of the solutions found in many of the manufacturers colorimeters and spectrometers.

Consider the following to get an idea of what features you might be looking for in your calibration device.

- To ensure you are viewing your prints in the same light, select a color measurement device with an ambient light head to measure the light around the monitor.
- If you need all of the monitors in your studio to display the same brightness, you may find the ability to set monitor luminance valuable.
- Having the white on your monitor match the paper you print on may be useful, so you'll want a program that offers the ability to set a paper white point.
- Images displayed on multiple calibrated monitors will look more or less the same, but may vary slightly if the monitors have a different color gamut. Network monitor calibration lets you pick one monitor as the studio "standard," save the calibration values, and use these values as a standard for the other monitors; ensuring closer matching on multiple machines.

Monitor calibration and profiling will provide the best image reproduction on-screen, so your digital photos replicate the scene you remember, game graphics show the intense edge you're after, and Web-browsing delivers colors you can trust. Whether you're a photo enthusiast or full time professional.

### How often will I use it?

Professional Photographers calibrate at least once a month and before any major cash generating job. The average home use will find that every 4 to 8

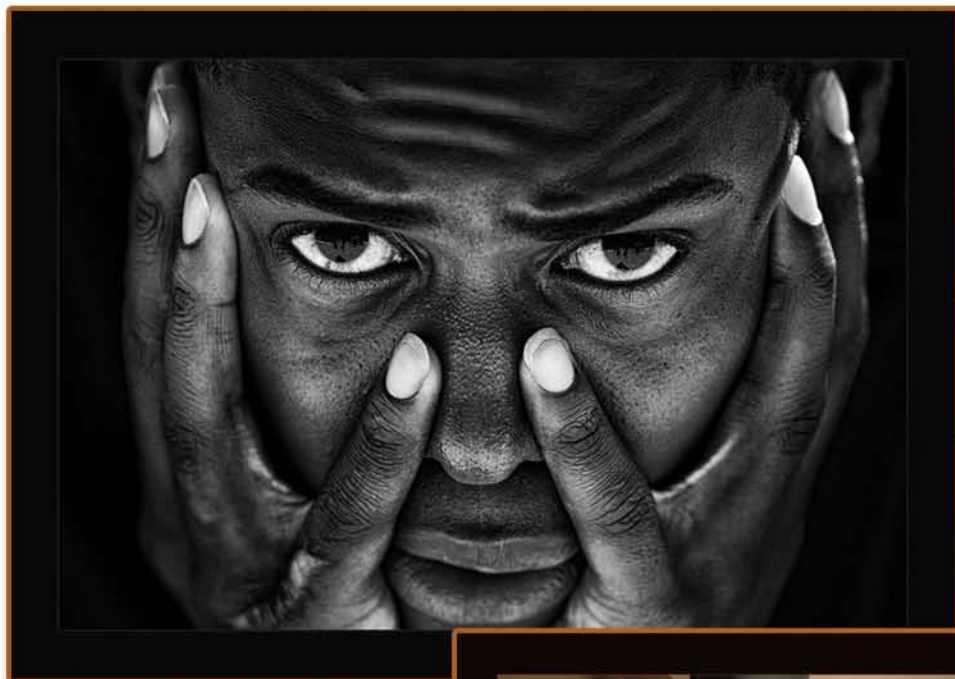
weeks is sufficient (varies depending on the age and quality of the monitor). The process takes less than 10 minutes. Basically, monitors (both LCDs and CRTs) drift over time. CRT's haven't been made for some time, so you still find yourself using these monitors in service, you will either be calibrating much more often or finding a replacement soon. If you do find that you are doing this process every few days to any display, it's time to retire that display



as soon as possible, time is money! You should let the monitor warm up for half an hour before calibration, as there are usually big color changes in the first few minutes of using a monitor. If your monitor is older or brand new, then calibration will need to be done more frequently. From the above example, you can truly see the color, brightness and gamma difference of a display that is profiled and one that isn't. Be diligent in this process folks, it will not only save you time, but money from the labs, as they do have different pricing if they are doing the color correction. Of course, in the long run, time is the most valuable resource we have.



**Carl Caylor**, M.Photog., Cr.,  
CPP, F-WPPA  
Wisconsin Professional Photographers  
Association - "Photographer of the  
Year" - Portrait



**"Gripped"** by Carl Caylor



## The spoils of war

Print competition has been a fantastic tool for educating photographers. I am no exception. We certainly can't expect every portrait that we create to be competition worthy, but it is essential that the thought process exists in our every day work. When I first entered print competition, I was amazed at the comments from the judges:

"The light is flat". "Too Busy."

"Distorted body parts." "Distracting hand posing." "The tree in the background is coming out of the subject's head." "The background has no depth." "The story is weak." "The subject is weak in regards to the story." "Poor color harmony." "Expression doesn't match the lighting." "Poor cropping." "Poor Exposure." "Poor presentation." Sounds negative... I also heard the positive comments. "Great concept." "Powerful lighting." "Wonderful use of lines." "Nailed the exposure." It got so that every time I created an image, the voices of the judges rang in my ears before I pressed the shutter. It was because of those voices that I became a better photographer and still exist in this business today. Each and every time I create an image. I walk myself through "what the judges would say". Is there a right and wrong answer to the questions?... Not necessarily, but there should be a justification to what you are doing. Everything should be done for a reason. Just as a painter creates on a blank canvas, we should create in our view finder. No "B.S." my business has changed dramatically over the last few years. The Senior market is down as is children and families. Weddings, for the most part aren't worth my time as there is a plethora of camera people willing to do the job for less (even



**"Looking Up"** by Carl Caylor

though the quality and "finished" products are less as well). So the question is ...how do I survive? My first thought is to go back to quality in all I do. If a guest needs a Passport - it is going to be the best passport they ever had. I photograph sports leagues They will be created with multiple light sources just as if they were in my studio regardless of the time of day. Families need to be photographed in the evenings and on weekends to hold the backgrounds.

Seniors need to go beyond just the normal portrait. Newborn portraits need to be creative. We all need to work harder than we have in the past. We can't just take pictures and stay in business. We need to take what we learned from entering print competition and educate our guests so that clothing is correct, color harmony fits, backgrounds hold tonal values, and our artistic, creativity holds the attention of everyone that views our work. This will boost sales and get the public talking (word of mouth advertising). What specifically

does this mean? Learn the forms of light: Short, broad, split, loop, Rembrandt, butterfly, profile.

Research what emotion each of these forms will invoke. What colors work with the emotion you want to achieve? What subject placement and composition will help with the story. What can we do technically during creating or post production to help achieve the results we want. So many things to think about... to many to think about on our own. This is why we need to go to conventions and hang with others traveling the same journey we are on. This is why we need to hear the voices of the judges in our ears. The images on these pages are example of client work and competition prints. All have artistic justification, but not all are suited for competition. Just because all the "rules" are followed, doesn't mean an image will score well. Each image that



**"Zoro's Misstress"** by Carl Caylor



**"Pieces of Me"** by Carl Caylor

embraces art, will be more powerful and more salable. This is the balance. We can't pay bills with blue ribbons, but the education we gain can keep us in business.

Shot 3



Shot 4

So the Nissins passed this test. The next major test would be the ultimate one...can they handle high speed sync? While the weather was cold and gray in Wisconsin, fortunately it was bright and sunny in Orlando where I was heading to present at the Senior Photographers International conference. I packed up my Nissins, a couple of Canons, and the PS300 battery packs that I had just received to test out -- more on these later.

As advertised, the sun was blazing in full glory when I took my shootout class outside to teach them how to deal with full sun. Of course, being the slightly cocky (slightly?) guy that I am, the first thing I demoed was how to shoot in full sun while including the sun in the shot. To me, this is the ultimate test of a TTL flash; how does it handle an extremely backlit situation while negotiating with the camera on what the settings and flash output should be. I took Cody out by the pool and put him in a nasty backlit situation with sun hitting a fountain of water spraying behind him. I used two Nissin flashes in high speed sync to camera right and triggered them with my on-camera flash, which fired and acted as fill. The camera was set to Av mode, ISO 100, f4, -2/3 exposure compensation. The TTL system read the situation and gave me a shutter speed of 1/1600th. The first image shows the full frame and the second shows a tight crop with the light on Cody's face.

*High speed sync test: Av mode, ISO 100, 1/1600 at f4:*



*Crop from the first image*



Canon 15mm fisheye for this type of shot; it gets me a nice wide view while providing an appealing spike on the sun because of the aperture blade design. [Note: place your subject in the center



A student had asked how to get a “spiky sun” so I switched off of my preferred Av mode when working outside (I find it’s faster) and flipped over to manual with my normal “spiky sun” setting of ISO 100, 1/200 @f22. I also like to use my to minimize distortion, then correct for distortion in Lightroom or Photoshop and crop to taste.] I had a student lean out over the pool and angle two Nissin Di866 II flashes back at Cody, my model, to provide some dimension to the light. The flashes are just barely out of the frame. I also had my on-camera master fire to provide some fill. One shot and we were good:

*ISO 100; 1/200th @ f22; 15mm fisheye. Two Nissin flashes as key to camera left. One on-camera master triggering and also firing as fill.*

I showed the shot to my students and they were hooked. The downside was I didn’t get a chance to shoot any more as they wanted to test this for themselves. :) While I worked on coaching my class, my compadre, Landon Day, was working with the Nikon version of the Nissin flashes. Students were blown away by what could be created. So much so that we’ve been asked back for a repeat performance at SPI this coming January 2014.

After the morning shootout, I set up a 3-light studio using the Nissins in a shooting bay inside. One key fired into a prototype parabolic umbrella created by inventor John Shirilla, and two edge lights fired into Firefly small stripboxes from Denny Manufacturing. Denny also supplied the awesome backgrounds for our bay. The bay was setup for TTL shooting using the Nissin Di866 II flashes and the RadioPopper PX system. This time our model was the lovely Blair, one of the winners of the SPI model search.

Blair 1



Blair 2





**Ron Lemerond, H-WPPA, H-SCPPA  
National Award Winner  
February 27th, 1944 - September 23rd, 2013**



*Remembering Ron Lemerond... by Rick Trummer*

I tried to put together an article that would do justice to a man that made so many photographers who they are today. He gave us so much knowledge, ambition and honesty. As it turns out, I'm not sure I could ever do Ron justice for everything he did for so many photographers all over the country and for so many years.

To me, he was like a father, I first met Ron when I was seventeen years of age, he came into my "very small" studio, or what I called a studio at the time and never once thought of me as someone that wouldn't have success in this industry. He never looked down upon me because of the building I was in or the little I knew, but always with the thought of potential. He sat back and actually listened to me, not to sell me, but he actually cared about my hopes, dreams and ambitions before he even spoke a word. Then, as if a sign from God came down, he pulled out his pipe, very slowly light it, took a couple of puffs and said "you will be a great photographer!" He knew almost nothing about me, but Ron had the knowledge that comes so rare to so many, the gift of inner sight. He could almost feel your passion for the work we do.

Ron, never tried to sell me on any lab he ever worked at, he showed me the positives of working with people you trust and it was through that relationship that I was a client, turned close friend, and in turn, my father figure. I was lucky to be able to spend a great deal of time on the phone with Ron in his final months on this earth, I had a chance to thank him for everything he did for me and so many others. He was more interested in talking about all the great and wonderful time he had on this earth doing what he loved best, being an influence on so many. Near the end I tried to explain to Ron the importance he played in my life, what he taught me about being a representative, about honesty, integrity, and being a true friend. I have become successful because Ron was successful.

I call Ron's life one big long Chevy Chase movie, he loved every minute of the time he had here, mostly laughing, joking around, playing practical jokes and we all laughed hard at his truthful humor. I don't believe there is anyone who met Ron that didn't have a story that would make us laugh until we cried.

Now the photography world is having one last laugh and remembering Ron for his undying humor, and we also can have one last cry because we know how much we will miss him. Ron, thanks for the laughs and the tears my friend!

***Myself and others have starting a scholarship fund to let Ron's memory live for a few years longer, I know times are difficult, but I am asking that if Ron every gave some joy to you to write a check to the Ron Lemerond Memorial Scharship Fund and send it to me for deposit in the new account I setup for Ron. My hope is that his name will live on for years to come through the Wisconsin PPA! Thank you!***

Once Again This Year...



# No Christmas Cutoffs for the 2013 season!

Burrell Imaging will be closed on the following days this holiday season,  
including Thursday, Nov. 28th for Thanksgiving:

## December 2013

22	23 Lab Open	24 Christmas Eve	25 Christmas Day	26	27	28
<b>Burrell Imaging Closed</b>						
29	30	31 New Year's Eve	Jan. 1 New Year's Day	2 Lab Re-opens	3	
<b>Burrell Imaging Closed</b>						

We will be open all other business days in November and December to process and fulfill your orders as usual.

### Other Important Dates to note for Christmas Delivery:

**Restorations:** Must be received by Nov. 25, 2013.

**Novelty Add-Ons:** Must order by Dec. 6, 2013.

**Artwork only (Does Not Include Retouching):** Must be received by Dec. 9, 2013.

**Retouch Only (Basic and Extensive):** Must be received by Dec. 16, 2013.

Please call Burrell Customer Care at (800) 348-8732 for more details and deadline specifics.

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*Pull back to show the setup and the new umbrella prototype*



An interesting side story to all of this was the performance of the Nissin PS 300 battery pack. It's superb! Lightning fast recycling and the ability to power two flashes at once. I can see using this extensively for outdoor shots during the sunny senior and wedding season in the summer. Plus it makes for a heck of a nice all-around battery. I recently completed a commercial shoot on location with 10 models. 1700+ shots, all with flash, and no problems with recycle times. That's amazing.

So what's the bottom line? These flashes are for real. At \$200 less than the 580EXII and 600EX-RT (street price is around \$349), I think they are a very capable add-on or replacement for your current Canon speedlite lineup. The overall build quality is good and more comparable to the 580EX than the 580EXII, but there are some features and functions that I actually like better than what Canon offers. Soon I'll be posting a more technical overview as a follow up to the post where I can go into more detail. Check back soon!



*Michael Mowbray, M. Photog, Cr.*

*Since opening Beautiful Portraits by Michael in 2001, Michael Mowbray has gone on to win many awards for his portraiture and was named International PPA Photographer of the Year in 2011 and 2012. He has had the highest scoring wedding portrait in Wisconsin six out of the past seven years, including Wisconsin Best of Show-Wedding 2007, 2008, 2009, 2011, 2012 and 2013.*

*He has won the prestigious Kodak Gallery Award five times, and the Fuji Masterpiece Award for Outstanding Wedding Portraiture three times. Michael has also been named one of the Top 10 photographers in Wisconsin multiple times and "Best of Madison" by the readers of Madison Magazine. Learn more at: [www.michaelmowbray.com](http://www.michaelmowbray.com)*

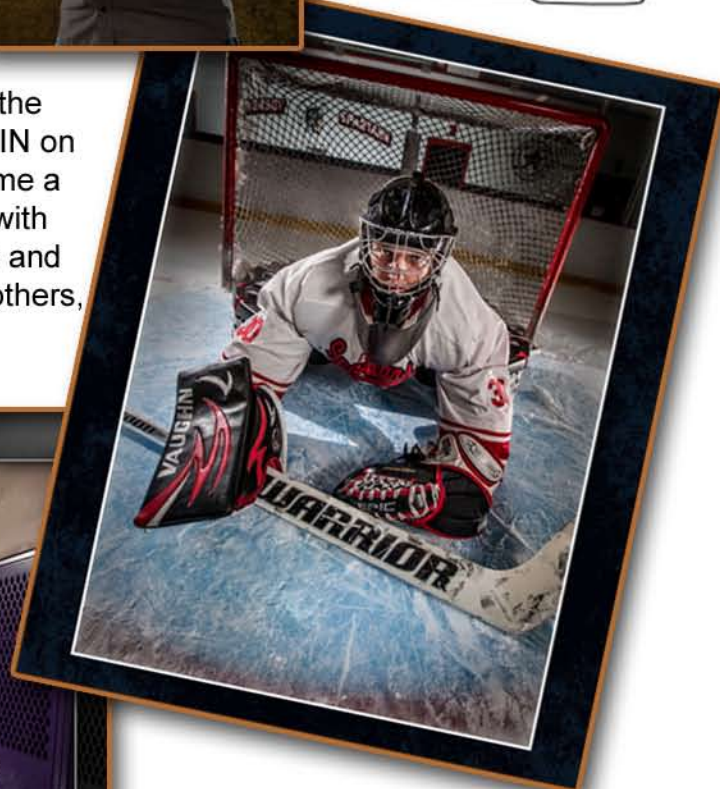
I used to get in trouble in grade school for my incessant doodling. Looking back on it, I couldn't be more proud of my supposed flaws at such a young age. It helps me to believe I was born an artist and that today, many years later, I am exactly where I'm meant to be.

Though my background and formal training is mainly in Graphic Design and Visual Communications, I have dabbled in photography since the late 90's when I was finally able to afford a camera. Combining that passion of computer-aided precision and the creative freedom of photography, the dawning of the digital camera was all it took to get me to go ALL IN on this one-time hobby. The years since have become a life-changing, nation-wide crash course, training with the leaders of the industry through PPA and state and local affiliates, WPPI, After Dark Education, and others, with a mission of becoming the premiere portrait artist in my area.



**Nate Peterson, CPP**

*Wisconsin Professional Photographers Association - "Photographer of the Year" - 3rd Place Portrait*



and that support allowed me to take the leap to evolve to full-time self-employment at the end of 2011. My wife, Teresa, and I are not only thrilled with the growth we've accomplished in expanding our studio's personalized services, professional abilities and boutique product options to our clients,

but we have only pure excitement for the future in continuing to build and polish the business and make our mark as a pillar in the community that we love. We have no children, but our bulldog, Tater, is our baby.

We believe that a portrait is more than a picture of someone, but rather an artistic expression of who that person truly is.

The last couple years have been the pinnacle years of success in moving to the next level. After operating a small hole-in-the-wall studio on Main Street New Richmond, WI, while still working a full-time printing/technology job, we renovated and moved our studio into our own 4500 sq. ft. historic building just a couple blocks away from the previous location. With the move, came the recognition that the professional brick and mortar portrait studio has returned to New Richmond



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Therefore, we pride ourselves in creating beautiful and artistic portraits, while providing a first-class memorable experience, custom designed from the beginning to best suite our clients' goals. This past year, I not only became a Certified Professional Photographer, but I was also named a Bronze Medalist during Professional Photographers of America's 2013 International Photographic Competition by earning a merit – a mark of quality and honor – for each of the four images included in my entry case.

The merit images include three local high school seniors (now graduated) and one local aspiring model. "An Accomplished Reader" depicts a 2013 New Richmond graduate in a library representing her core interest in reading and academics, despite her athletic reputation. "Friday Night at Seven" captures an Ellsworth football player with a pre-game mentality in his team locker room. "Red Light District" is a glamour model image for her commercial portfolio, mixing strobe and constant lights and gels. And "The Puck Stops Here" is an intense vision into the eyes of a Somerset hockey goalie. This image scored a 95 at district – Exceptional, which is the top category.

I'm proud that each of the images are actual client work. From what I've seen, it is common for photographers to stage images strictly for competition. One of my mentors, Jeff Dunn, earned his Masters Degree using only client work, noting that every image you produce for a client should be merit worthy. It's my goal to hold to that same rare standard.

Most recently I was awarded WPPA Senior Portrait Photographer of the year with my Senior Boy and Girl Folio entries. This was a great marketing accomplishment, but I hope that next year more photographers attend the Fall Convention and there are more entries into the folio competition. That will make the prize all the sweeter. I believe we learn a lot from competition, and no matter what our level, we learn and grow as photographers and that ultimately makes our work better for our clients.

*NP Design & Photography specializes in contemporary high school Senior portraits, sentimental family portraits, commercial product photography and edgy sports images.*



# Fall Convention Print Competition Wrap Up

Krystal Lamberty-Sutter  
WPPA Print Chairman



**"Blast from the Past" (Portrait)** - by Tracy Van Zeeland

**"Country Kitchen"**  
(Commercial) -  
by Janice Zastrow



**"Pnk Perfection" (Illustrative)** - by Ginny Otto



**"Erica and Dugan" (Wedding or Wedding Album Category)**- by Pierre Stephenson



**Best Senio Female Folio** - by Nate Peterson

**Best Senior Male Folio**

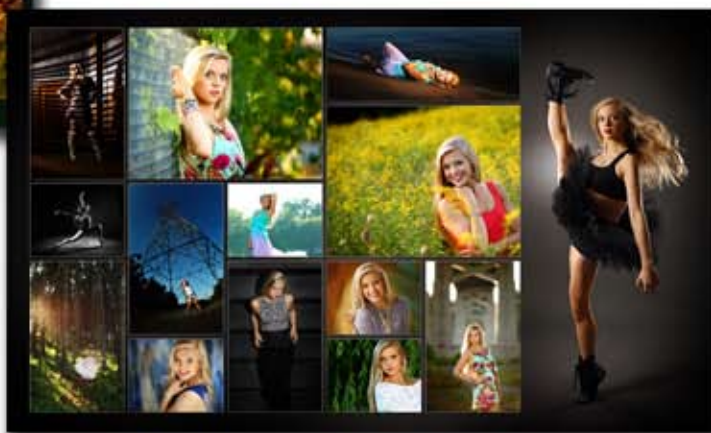
**(People's Choice)** - by Nate Peterson



**Best Senior Male Folio** - by Todd Kunstman

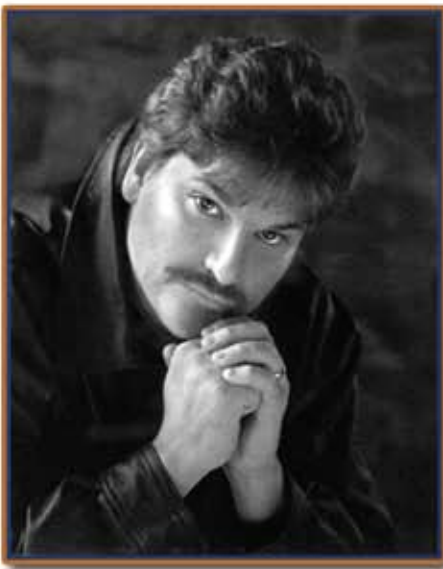
**Best Senior Female Folio**

**(People's Choice)** - by Tad Meddaugh



**Special Awards for the Spring Convention Announcement!**

If any member would like to nominate another member for one of our grand awards, this is what you need to do. Contact one of the committee members by e-mail with the person's name and why you think this person deserves an award. You "MUST" include the reason why or that person will not be considered, just a name will not do it. If you have any questions you can call any of the 3 committee members and send to us the reason why the person is deserving. Here are the committee members! Pat Clifton - [jacobsphoto4223@yahoo.com](mailto:jacobsphoto4223@yahoo.com) 715-723-4746. Kris Alt - [KrisAlt@studioonefdl.com](mailto:KrisAlt@studioonefdl.com), 920-921-7920. and Steve Kemp, [skemp@new.rr.com](mailto:skemp@new.rr.com) 920-833-6357.



## News from the EC

**Rick Trummer,**

M.Photos., Cr., F-WPPA,  
F-APPI, F-SCPPA,  
F-PPANI, F-IPPG



Her name is Mary Ann Christensen, my mom. Mothers' are special people and a key to the family, but I give mine even more credit for the way she handled her life under so many extremes.

***“Live the moments folks, yesterday is history, tomorrow is a mystery, today is a gift, that's why they call it the present!”***

How do you recover from having seven children, with another one on the way, and your husband dying at the age of thirty-six? I'm not sure a lot of folks could have handled that, but my mother did. Although, like any family, you come together and do the best you can under any circumstances and do what is necessary to go on. You take one day at a time, I would suppose, knowing full well that the road will be tough and hard. I know that the photography business is a lot like that today, unsure, tough and hard, but like life, we need to push forward to the next day, making sacrifices, understanding that, we, are the only way that change happens. My mother is my hero, she taught me that sometimes we have no control of what is to come, but how we respond to those events is what makes us who we are as people and how we determined the future through our own actions.

She is a fighter, giving up was never an option. What type of people are you all?

I believe we are in an unsure land of business, opportunity and fortune, but what will be our future depends on how we handle today, how we move forward, how we look at each event and react to make our profession what it is. What's the alternative? We are at the crossroads of where photography will be a hundred years from today. Will it be lost in translation, taught forward for the future generations or lost completely in the mix of the era we are in? Those answers can only be answered by us, the current keepers of the craft. My mother taught me to be a fighter, to handle each day and event like it could be my last. How we react to the current business says a

lot of who we are, survivors, quitters, or doers. We need

to take each day, analyze it for tomorrow and react to survive. Live the moments folks, yesterday is history, tomorrow is a mystery, today is a gift, that's why they call it the present, stay positive in a negative world, live for today like it could be your last and thank the Lord everyday you wake as I do.

Be Good To Each Other

Rick

**Next Magazine  
Deadline  
December 15th, 2013**



*Tim Koll, CPP, A-WPPA*  
WPPA Scholarship Chairman

Congratulations! Submissions for this next year's scholarships (to be used in 2015) will begin AFTER the 2014 spring convention. The WPPA is committed to helping its members continue to educate, evolve, and grow professionally.

We are in hopes of bringing on one new additional scholarship with the Ron Lemerond Memorial Scholarship to be presented in the Spring, so watch for more information on that coming in the next issue.



## WPPA Scholarships Awarded!


Each year the Wisconsin Professional Photographers Association awards its members scholarships to further their photography education. Two \$250 scholarships are given for members to use for registration and hotel costs to attend the upcoming 2014 Spring WPPA Convention in Green Bay.

The \$500 scholarship may be used for any 2014 photography course approved by the WPPA. The WPPA scholarships for 2014 were awarded at this fall's WPPA convention held in Wisconsin Rapids, WI. The committee selected the following recipients:


**Up to \$250.00 Gerhard Bakker Scholarship**  
**Serena Sblendorio**


**Up to \$250.00 Norm Swanson Scholarship**  
**Michael Kallies**

**Up to \$500.00 WPPA Board Approved Course**  
**Ginny Otto**



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## calendar of events

### WPPA Events

[www.wppa-online.com](http://www.wppa-online.com)

November 13th, 2013  
Webinar

### Spring Convention

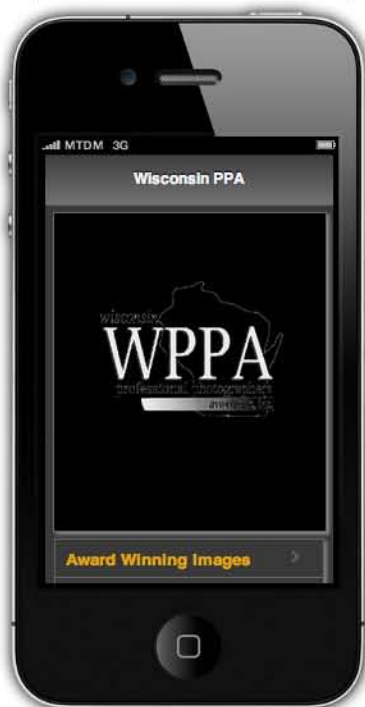
February 26th - March 3rd, 2013  
Radisson Green Bay, Green Bay, WI



### Announcing the Wisconsin PPA APP!

Send the message **wppa** to **72727** to get started and get updates daily about the going on's of our Association!

You can also go to the WPPA website and load it on your smart devise, very cool stuff!



It has Images,  
our Vendors,  
Convention  
Information,  
schedules and  
so much more!

### Foxes

[www.fvppa.com](http://www.fvppa.com)  
Regional Director: Michael Kallies

November 18th, 2013 - Green Bay, WI  
Ken Martin - Low Key Character Study Portraits



### Indianhead

[www.indianheadphotographers.org](http://www.indianheadphotographers.org)  
Regional Director: Kirk Kolpitke

November 11th - TBA  
Pre-State Judging



### South Central

[www.southcentralppa.com](http://www.southcentralppa.com)  
Regional Director: Krystal Stankowski

November 25th, 2013 - TBA  
Joe Switzer

January 25th, 2013 - Waunakee, WI  
Brian Morrison



### South Eastern

[www.sewppa.org](http://www.sewppa.org)  
Regional Director: Diane Bentfield

November 4th, 2013 - TBA  
Laurie Klien



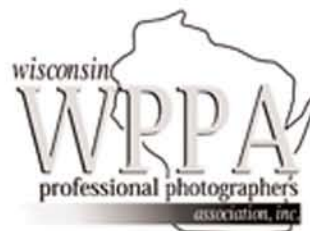
**Welcome our New Wisconsin PPA Members!**

**Pat Buck - Appleton, WI**

**Jamie Steeno - Green Bay, WI**

**Kay Fonti - Plover, WI**

**Stu Glaser - Plover, WI**



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