

# Wisconsin The Photographer

VOLUME 119, NUMBER 2

JUNE/JULY 2014

*Featured Artist*

JON ALLYN



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rtrumnerwppa@gmail.com  
608-469-1097

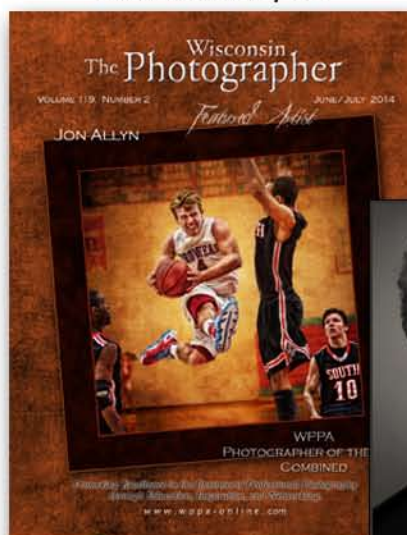
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**on the cover...**

**jon allyn**  
**milwaukee, wi**



Jon Allyn has defined image making over the last thirty plus years. His accomplishments are too many to list on the pages of this magazine. This month we look at Jon's photographic career, celebrate his work and enjoy his ASP Fellowship Portfolio. Jon is one of only 118 who have received their ASP Fellowship Degree and the images that were selected by Jon are a reflection of his photographic journey. For a deeper look into his photographic journey, please look at his ASP thesis/personal paper.

*continued on page 3*



## from our president...

As spring arrives, so does a change in seasons. Some people like it - others don't. Everyday I eat a sandwich for lunch, my wife asked me: "Don't you get tired of a sandwich everyday?" I said no! Because I know what I'm going to have everyday makes one less thing I have to worry about. It's hard to change sometimes, we all get stuck in a rut - especially in our business. The way we have done business in the past is gone. We either have to change or we will die. Let's look at some changes.

Social media, this is a big one for me - it's a time sucker. Does it really work? Every area is different - should we stop doing direct mail or increase direct mail because no one is doing it?

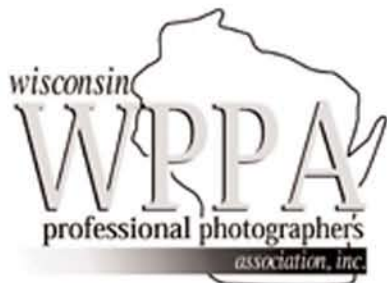
Senior market - it is dying everywhere - so now what? Well, we have to start looking at other markets. Children, Families, Weddings, Video, Church Directories, Schools, Sports. I know in the past we didn't have to do this, but now we do.

Change with the times or you will not be around long. I know of a lot of studios that never had high school seniors to photograph and they are still around. In other words - don't put all your eggs in one basket. Diversify - this is the key to success. Know your numbers, make a plan and work your plan. Don't be a negative nanny....Do something about it!

I don't know where I've seen this quote, but I like it. "Don't be afraid of change. You may end up losing something good, but you'll probably end up gaining something so much better."

To our success

Gregory R. Loll



*Greg Loll, M. Photog., CPP  
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## Why I pursued the ASP Fellowship

by Jon Allyn

Early in my career I would see the leaders and mentors in photography wearing the ASP Fellowship Medallion. It seemed like an unobtainable goal. After receiving my first degree in 1990, I was invited into the American Society of Photographers. I knew very little about them but I knew that those were the photographers that I wanted to get to know and network with. That alone made a profound impact on my photography and career. I often thought about applying for Fellowship but something was missing. Those with the degree had a style to their work that clearly defined their photographic art. Coupled with the fear of rejection, the absence of a defining photographic style kept me from submitting.

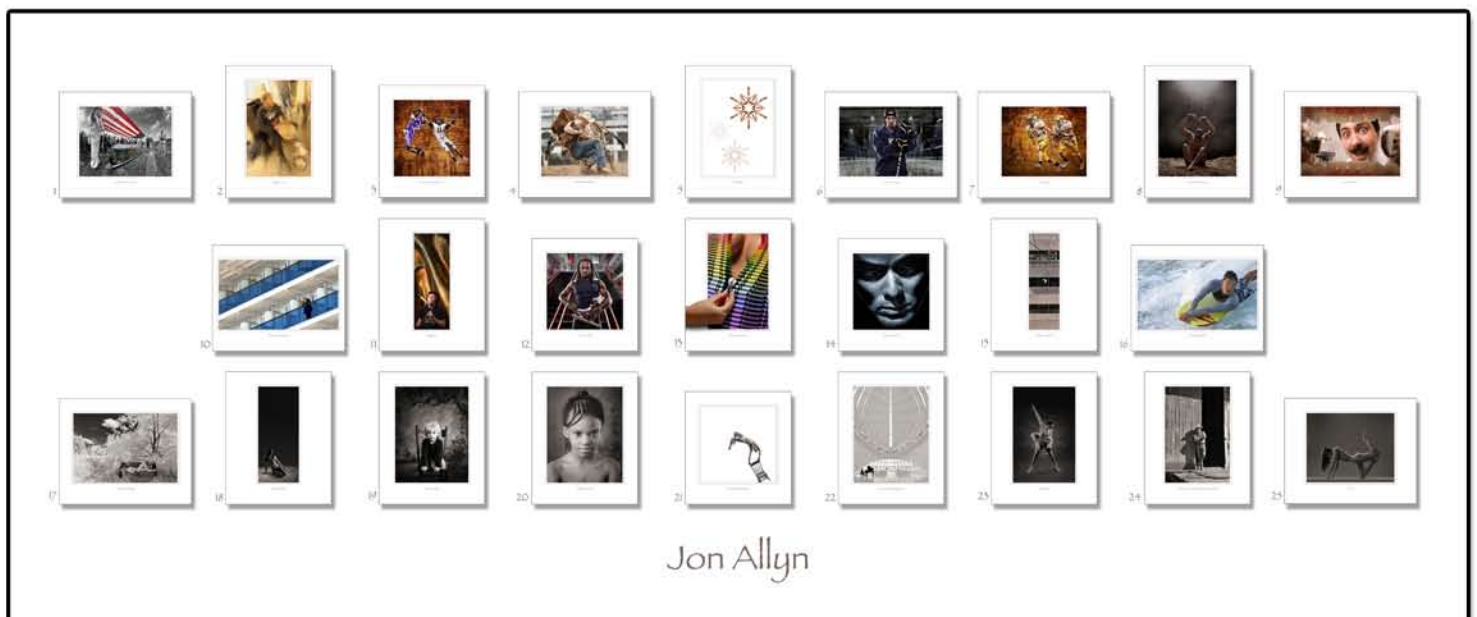
In 2010 through the encouragement of several ASP Fellows, I sat down to write my personal paper -- the so called thesis. Without any thought as to the Portfolio submission, I began a five-week exploration into what I was as a photographic artist and how I got there -- who was responsible for guiding me through all my victories and failures and what

philosophies of life and photography fueled my passion. It was revealing. It was emotional. It was exhilarating. It was the best five weeks of my life. I finally knew who I was personally and professionally. It was an epiphany.

Then it was time to select the 25 images that visually represented my written words. I chose what I thought was the perfect collection to represent my career. The judges felt differently and my submission was not accepted. I changed a couple prints and submitted again in 2011. Again my submission was not accepted. Many photographers simply give up after the first or second attempt. I was not one of them.

I solicited the help of several of the ASP Fellows I had come to know and socialize with at the ASP Banquet. Their sage advice proved to be the difference. I earned the coveted ASP Fellowship Degree in 2012. I wear the ribbon and medallion as a reminder of my journey and to inspire others to take that journey. It was the most rewarding experience I've encountered.

*Continued on next page*





# I Am What I Am.

(But what will I be next?)

By Jon Allyn

Master of Photography

Master of Electronic Imaging

Photographic Craftsman

Certified Electronic Imager



The great philosopher, Popeye the Sailor, was quoted as saying, "I am what I am and that's all that I am." But does that mean, what he is now is all that he could be? I'm sure the United States Army wouldn't think so. Their recruiting slogan is, "Be All That You Can Be." This is their invitation to dream BIG dreams and strive to be more.

So then, here I am. And, I am what I am. But how did I get here. And what effect has that journey had on my photography. Eleanor Roosevelt postulated that, "I am what I am today because of the choices I made yesterday." Certainly that is true. Who I am in the future will depend on the choices I make today. The process is never-ending. I am but a work in progress – God's unfinished tapestry sent to do His will. I am a product of my life's circumstances and events. My family, friends, acquaintances and every single person, place and thing that I come in contact with



add to the fabric of my life. I am reshaped and sometimes redefined as more people and experiences leave their mark. The sum total defines

who I am. Even with all these influences, I ultimately am for choosing my life path. Nonetheless, everyone and everything influences me and influences my photography.

It is often helpful for me to reflect on some of my philosophies of life whenever I seem to be losing my way or feeling stagnant. Continue to dream and I'll see the future. Passionately pursue my dream and I can make it a reality. Learn

from the past but don't live in the past.

I can't see the future if I'm always looking back. Live and learn. Value experience. It will likely save me time, money, embarrassment, frustration, disappointment and heartache. To appreciate this statement, please consider my definition of experience.

**ex.pe.ri.ence** (noun) 1. the knowledge acquired through a series of nonfatal errors

With that said, based upon my recollection of the countless errors I've made, I could be considered very experienced in life and photography. And, I'm gaining more experience everyday. I'm fortunate to have survived.



Every living thing on God's green earth has a survival mode. Mine has always been to conceal my feelings and keep to myself things of a personal nature. This provides me with a level of protection from rejection, confrontation and ridicule. I'm a very private person even to those closest to me. Consequently, I seldom share my images. I've never had a cool slideshow even when I speak. I've only posted one image on Facebook and my website currently has two. I have an inherent fear of rejection. For that reason, writing this thesis is without a doubt one of the most difficult things I've ever done. As I pondered the revealing content of this dissertation, I felt vulnerable and helplessly exposed. I know that some of the revelations will surprise even my family because I've kept them to myself for over five decades. So, how did I become who I am? And what impact could that have on my photography?

It was a cold Saturday in Milwaukee, Wisconsin back in 1955. Not so surprising since it was the middle of January. Florence Lucille Bromaghin had just given birth to her second child – this time a son. She and my father, Weston named me after the pastor's son but chose a shortened version of Jonathan. Jon. No "H." Just J.O.N. I'm sure at the time they didn't know how often I would have to spell it out or say, "Jon without an H." Just J.O.N.

I'm sure at the time they didn't know how often I would have to spell it out or say, "Jon without an H." Actually, I didn't mind that so much because I thought

it was cool. It made me different from the 4 or 5 other boys named John in my elementary class.

Also making me different was having a last name that few could spell and only relatives could pronounce. This would prove to be more challenging for me. I always felt uneasy when someone would ask my last name. It always bore repeating followed by spelling.

And for a shy, introverted, youngster, that was often stressful and embarrassing.

Amongst my neighborhood friends, I was the youngest and least skilled athletically. It wasn't so much that I was bad at sports, I just wasn't that good. There just wasn't anything that I was really good at – except for math and science.

Actually, I did get A's and B's in nearly every class but I excelled in those two.

Disappointingly, my worst class was Art. I couldn't draw or paint. I joke that I can't draw a stick man if you spot me the legs. As you can imagine, I'm absolutely terrible at Pictionary.

Now on the other hand, give me a drafting table,





T-Square, scale and some triangles and I'll draw a scene to scale with 3-point perspective. It goes without saying that my coloring books were all drawn within the lines. Staying within the lines is necessary for a lot of things but can be quite a hindrance when exploring creativity. I figured out a few decades ago, I was left-brain dominant and consequently the creative and artistic side was repressed.

Growing up, I was always in the shadow of my best friend Bruce, a would-be, college basketball hall-of-famer. He was a grade a head of me. His other friends were all in his grade so I felt like the tag-along – that was until I was able to skip 5th grade. A couple months in summer school to skip a whole semester was a sweet deal. I was beginning to feel a little more accepted which started to build my confidence.

Both my parents worked and worked hard. My mother was in charge of data processing at Master Lock Company. My father, Weston was a carpenter, more accurately

a true craftsman. "Good enough" were words I never heard from Each of them worked in hours per week. By their developed a solid work ethic.

My Grandmother on my father's side would be at our house each day as my sister and I returned from school. We called her, "little grandma" because she was so short. She could wear an Easter bonnet and still be under five-feet tall. She was always there for us and shared her wisdom

whenever we would listen. Little Grandma had some mad art skills. She could paint the most beautiful landscapes and delicate still life images. I envied her artistic ability and wanted to be able to paint like her. To this day, I don't know why those genes didn't get passed down.

My father taught me the difference between excellence and perfection and how to obtain excellence by striving for perfection. I remember him saying, "If you're going to do something, you better know what you're doing." That taught me preparation. And, "If you're

going to take the time to do something, you might



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A special thanks to Photography by Carrie for the adorable image



as well do it right.” I had learned to always do my best and the satisfaction that came with that journey. Little did I know at the time how much impact those statements would have on my photography.

I had a joyful and modest upbringing. Everything my parents had, they had to work for. They taught me the value of hard work and determination. My mother taught me about money and how to budget—skills that proved invaluable many years later when I started my business.

We ate meals at home as a family and entertained ourselves with board games and cards. Home was the place where I felt nurtured, safe and secure. Outside of those four walls was a different story. I didn’t like to meet people. I’d be the wallflower at any party and dreaded the thought of being the center of attention. I wanted to fit in but not be the focal point.

High school brought more frustration athletically and socially. While Bruce was earning multiple letters in basketball, I failed to even earn my numerals – the year of your graduation symbolizing the first step to

earning the school letter. I still have the unadorned letter jacket to remind me. Not being one of the, “In Crowd” left me feeling socially inept.

I was 16 years old and in my senior year when my guidance councilor asked me what I wanted to do the rest of my life. I said, “How would I know? I’m only 16”! She asked what I liked to do and I jokingly said, “play golf.” She told me that I should become a doctor because they play golf every Wednesday. Next thing I knew, I was in Pre-Med at Marquette University. But, two years later, I was at the University of Wisconsin enrolled in Engineering and working 2nd shift at Miller Brewing Company.



The organized sports at the Brewery gave me a chance at redemption. Inexplicably, I excelled. This shot of self-confidence gave me the courage to pursue every opportunity to test my abilities. The trophy case quickly filled with hardware in baseball, basketball, golf, bowling, racquetball, and pool

to name a few. I had learned about persistence, and what it took to be competitive. More importantly my

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self-esteem was at an all-time high and my newly found confidence gave me the courage to take chances. A very unlikely and unpredictable chain of events ultimately resulted in me becoming a photographer. Here's how it happened. Our bowling team had just won the championship and it was decided that we should try our luck at the ABC Bowling Tournament in Nevada. I figured that I should document the big event so I ran out and bought a camera. I'm pretty sure it was a Minolta SRT 101. All I knew about it was that if I turned a couple dials, two needles would align in the viewfinder and I'd get a picture. While in Lake Tahoe, I literally snapped a picture out the 6th floor window of the Cal-Neva Lodge. The glistening water of Lake Tahoe was framed by a foreground of silhouetted pine trees and supported by a background of majestic mountains. It looked like a postcard or something you might find on a travel brochure. Long story short, I had a 16x20 printed and framed by a company in New York. I even had the fake canvas texture crushed into the print. Proudly, I displayed it to my co-workers and sold a copy on the spot.

One of the secretaries suggested that I spend some

time in Door County, a very scenic area of Wisconsin, and photograph sailboats, sunsets and the like. She followed it up by saying that I should build a 10x10 display booth and sell the photographs at local art shows. I heeded her sage advice and it changed who I was and who I would become. I was obsessed with creating images. Photography had become my mistress.

Although I was selling images and receiving ribbons, there had to be more to photography than just turning two dials and aligning the needles. Nonetheless, I had found a way to create art without a paintbrush. My personal definition of Art seemed appropriate: **art** (noun) 1. something not necessarily understood, but could possibly be sold.

However, the inanimate subjects I was photographing left me unfulfilled and uninspired. I was drawn to paintings and photographs of people, especially those that told a story or forced me to draw a conclusion. I needed to include the human element in my work. Acting on that deduction, my artistic

philosophy and my style of photography changed dramatically. People are unique and a variety of stories



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can be told about every subject. I was careful not to limit myself to just one genre such as families, children or couples. As I immersed myself in the world of art and photography, my images became much more introspective and thought provoking. Analogous with a first kiss, I wanted my images to be exciting enough or interesting enough to make the viewer go back for more.

From that point on, I began to title every image. The title would offer more insight or a point of view for the viewer to consider. In some cases, the titles would offer explanation or directly elicit an emotion as in the case of, "God Bless the Heroes" and "In The Face of Evil."

My next step was to embark on a mission to learn absolutely everything about photography. It was and remains an amazing journey. There was math and physics and the thing I longed for, a creative release.

I read photography books, one after another. From these books, I learned about photography but not how to be a photographer. That would come a few years later.

Some might call it fate, I prefer Divine intervention, that Lorra, a high school acquaintance was in the neighborhood visiting friends the same time I was photographing apple blossoms in the yard. She blurted out, "My mother is a photographer. You should meet her." Eagerly I accepted her invitation and quickly struck up a life-long friendship with her mother. Lois was an abundant woman with a heart and smile to match. She photographed once in a while but her true love was working in the darkroom. She unselfishly passed along all the skills and tricks she had learned from her late husband, a press photographer. Her darkroom had become my refuge. This sanctuary of magic, creativity and exploration, sans any social pressure

had become my nirvana. It was here that I learned about color, patience and the relentless pursuit of perfection.

My father's words, "If you're going to take the time to do something, do it right" would ring in my head with each 8x10 sheet hitting the trash. Out of financial necessity, I became a good printer really fast.



*In the Face of Evil*



*Transient Surprise*



*Stand Like a Boulder*

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While showing at the Midwestern Show of Fine Art, a momentary chance encounter with a complete stranger changed my life forever. I had stepped away from my display to admire another photographer's work.

To my left were two women commenting on his images. One said to the other, did you happen to see that other guys work—pointing toward my booth? “No. Who’s was it”, inquired the other. It was a Jon somebody. Last name started with a “B.” At that instant, Jon Allyn was born. Using my given middle name for my last name, I took on an entirely new persona. I became Jon Allyn, the creative photographer. The hassles of spelling and pronouncing my last name were gone. The challenges and failures of my childhood all belonged to Jon “B something.” Thankfully, the experience stayed with me. It was a renaissance for me. I felt like Popeye eating a can of spinach.

Taking advantage of Miller Brewing Company's generous tuition reimbursement program, I sought out a degree in photography from the local college. More than 140 of my credits earned at Marquette

and UWM transferred over. After reviewing my portfolio and darkroom experience with the Dean of Photography,

I was offered the opportunity to receive an Associate's degree if I completed just two classes. I felt having that degree would validate me as a photographer.

Everything was going along as planned until I submitted my final project for

Composition class. The assignment was to write a statement of purpose and then represent it visually

with 15 matted prints. The prints

would later be displayed in the corridors. We could choose any subject matter and everyone expected me to choose landscapes. But

what purpose would that have, other than showing the beauty of nature that God had created? For me, my scenic photographs had become predictable and ordinary. I was capturing what I saw. I was simply recording what was there. I was taking

a photograph instead of making a photograph! Imagination and creativity had become far less important in my work than the time of day I chose to





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shoot. What interpretation of a scenic could I give the viewer that would provoke deeper thought?

For my images to have meaning, I would have to risk failure and go beyond what was expected. Not doing so would result in me being irrelevant as a photographer. I had to follow my intuition. At that point, I was determined to express myself visually and to let others experience my vision. I chose a subject that I felt would solicit interpretation from the viewer, the female form.

My statement of purpose was: Utilizing texture, shape and form, I will show the essence of beauty that is woman.

Although the images were innocent, impersonal, mostly abstract and received high praise from the instructor, the school refused to give me credit for the project. They stated that nudes could not be displayed in the school. They insisted that I select another subject and resubmit. I refused and consequently received an "F" whereby failing to get the degree. I could have done another project in a matter of a couple days, but it was the principle of the

thing. My father taught me a lot about principle.



Devil or Angel



Black-eyed Pea

After working seven days a week for six years at the Brewery, it was time for a career change.

The irony was that my new career would require that I use my given last name, Bromaghim. Interestingly, the confidence and inner strength from my new persona of Jon Allyn would carry over to Jon Bromaghim.

My father suggested that I follow in my Uncle Andrew's footsteps and become a City of Milwaukee firefighter.

The twenty-four hours on the job and forty-eight hours off was the perfect schedule for me to build my photography business concurrently.

I almost lost my opportunity when I totaled my car on an icy road and was left with half my face paralyzed for several months. The surgery to follow would cause me to miss the date of the physical agility test. Life had indeed thrown me a curve ball.

My father did the carpentry for the Fire Department and he was so well liked that a Lieutenant at the Training Academy offered to perform the test for me after the surgery.



I passed and entered the academy only to suffer a knee injury half way through the training. This forced me to start again in the next class several months later. With just one week left before graduation of the second class, I received 2nd and 3rd degree burns in a training exercise and was put on injury leave. Life had thrown me another curve ball. After months of healing, I was finally assigned to Ladder Company 12, the busiest truck in the department. I loved it.

Three years later, I was promoted to Heavy Equipment Operator and then to Lieutenant. I obtained an Associate degree in Fire Science, studied arson investigation, served on the Hazardous

Material Team and the Public Safety Team—putting on Sesame Street puppet shows on fire safety for kids in school. The kids were great. And I often wished that I could take them back to my makeshift camera room in my apartment and make their portraits. In 1987, construction was completed on my residential studio, which I still occupy today.

Just twelve years into my career on the Fire Department, life threw another curve ball – strike THREE. While battling a house fire on a cold and icy winter night, part of the attic floor gave way and I fell. I was

left with battered knees, a dislocated disk and a back broken in two places. That's not what I had planned for my career but that was the hand I was dealt. As John Lennon sang in his song, Beautiful Boy, "Life is what happens to you while you're busy making other plans." One career was over and I redirected all my

energy into photography and serving on various photography boards.

Six years prior to my injury, I would meet someone who would redirect my path once again.

One of the guys in my racquetball league was a photographer and he introduced me to the Professional Photographers of America. At the PPA National Convention, I strolled through the print



exhibit. My eyes filled with tears from the overwhelming beauty and power of the images. I also got my first look at the PPA Masters Ribbon. I had to have one hanging around my neck! My goal was to score 100 and be content if I scored 80 or above – as that was the magic number to receive a National Merit toward the Master's Degree. I entered print competition the next two years and quickly found out how my work compared to the professionals. I wouldn't exactly say I was encouraged by my image that scored a 51 (that's not a typo) but I was more than half way to my

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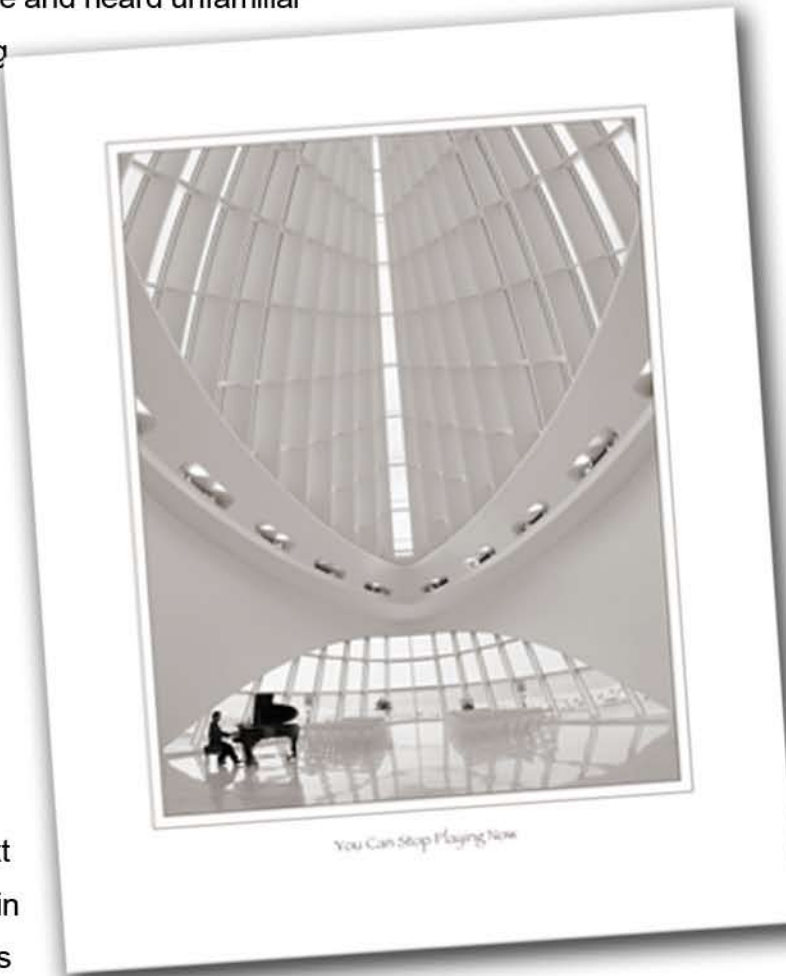
goal of 100. I was bitterly disappointed and it would have been easy to just quit. But, I'm an optimist and the glass was indeed one point more than half full. As Janis Joplin said, "I must be an optimist, because a pessimist is never disappointed."

I paid for an audio critique and heard unfamiliar terms such as retouching print quality, and presentation. Once again in the scheme of things, I had no idea what I was doing. I needed more than books if I was to have any prayer of earning the coveted Masters Degree. I was indeed fortunate that I discovered the Winona School for Professional Photography just ninety minutes away. In the next few years, I participated in twelve week-long classes with a variety of instructors including Blair, Cricchio, Evans, Gilbert, Kristian, McIntosh and Silber to name a few. I gained valuable advice from each of them as I continued to evolve. But none of them would have as profound an impact on my photography as Dean Collins.

I would study with Dean dozens of times after that. He was my idol and quickly became my friend. Through sheer repetition, empirical testing and commitment, I internalized his teachings of three-

dimensional contrast – a theory that gave me the tools necessary to create, control and record the entire or any specific portion of the full dynamic range of tones. For the first time, I was creating the subtle qualities of light and contrast that would define my work. I could record what I saw in my imagination not

just what I saw with my eyes. Consistently predictable results gave me the power to create. One of the most valuable things he taught me was how controlled over exposure or under exposure could be used to enhance mood as demonstrated in the image titled, "Bound for America." To illustrate the plight of a slave in the hold of a ship, bright highlights, cloudy blacks and shadows without detail were necessary.



Dean Collins taught me so much-most importantly, how to master the technical aspects of photography. By allowing the technical side to become second nature, I was free to explore my imagination and creativity.

Now who would have thought that an equipment failure could result in a Master's degree? I was preparing for a slideshow at a wedding reception when I encountered problems with the dissolve unit. Not really knowing whom to call for help, I contacted Ron

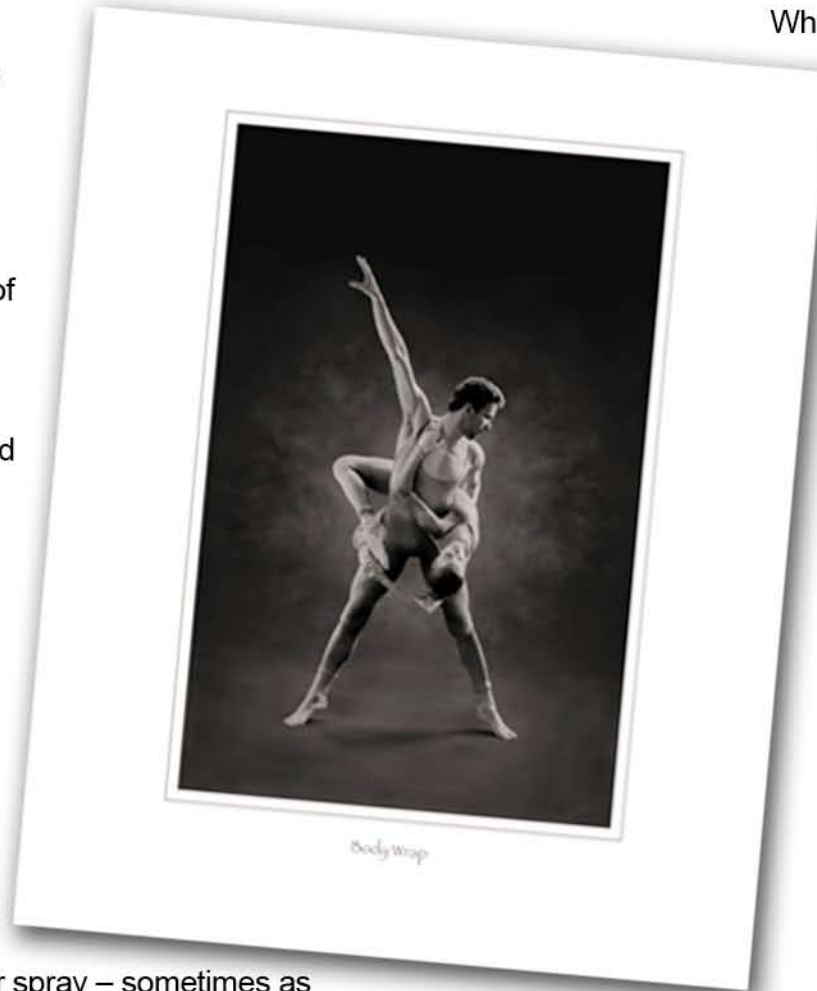


Lemerond, my lab rep. He gave me the number of a photographer in my area. His name was Jim Schoonover. Although he didn't know me from Adam, he explained that he was at a house party and couldn't leave but I could pick up the key and help myself to anything in the studio. This was taking "the kindness of strangers" to a whole new level. He saved the day and we became great friends.

Jim was and still is one of the most creative photographers I've ever met. He was experienced in print competition and already held the Masters Degree. Jim took me under his wing and he spent countless hours teaching me how to select and crop the right image, bevel cut mats and apply coat after coat of lacquer spray – sometimes as much as two cans per print, wet sanding between coats. I loved the craftsmanship and the camaraderie. My next PPA Print Competition after a two-year hiatus resulted in three for four accepted into the General Collection and my first Loan print. With Jim's tutelage, I was revitalized and on the fast track to earning my Masters Degree. That was until my Fire Department injury forced me to put down my camera for more than a year.

In life, it doesn't matter if you get knocked down.

Everyone will be from time to time. What matters is that you get up again. Even though life keeps throwing you curve balls, you can still hit a homerun. You just have to have the courage to step up to the plate and take your best swing.



When you're laid up 24/7 you have a lot of time to think. I had easily come to the realization that everything I had become was by the Grace of God and through the contributions of everyone I had encountered. I was determined to return the favor. I had already experienced the joy of teaching at the Winona School and I was committed to sharing whenever I could help. I wanted to share my

knowledge to inspire and motivate others to achieve great things so I began to teach. No one would have thought that the shy child would take on the most fearful thing known to man, public speaking. Then again, who would have thought that I would become a photographer?

During this incredible journey, I encountered other influences too numerous to name. But I would be remiss if I didn't thank Don Emmerich for his friendship



and support. His knowledge and his willingness to share leave me humbled.

So, what am I now? I am a photographer. I am an artist. My artistic philosophy can be seen in my work. The essence of which is to create images that take the viewer beyond the initial glance, to engage them and provoke interaction on an emotional level.

Realizing that even the simplest of images can elicit deeper thought, I endeavor to create a variety of images that reveal stories about my subjects through a congruency of subject matter, lighting, composition and expression. The kind of images that make the viewer pause to seek deeper meaning within the image or to experience their own emotions.

From that, my definition of art became: **art** (noun)

1. art is inspiration

Art elevates your awareness. For a split second, often longer, it separates you from your reality and causes you to reflect. At the very moment in time when you are impacted by art of any media, your world ceases to exist and you are transformed to another place. As brief or as lengthy as that time may be, you are

reacting to the work of the artist and can't help but become inspired. Not necessarily inspired to go out and create art yourself or set lofty

goals, but inspired in terms of thoughts and feelings. Your level of consciousness has been raised. The immediate effects of the world around you are shielded from you. The art has become an insulator from reality, a distraction – a reason to ponder. As you are impacted by art, you are inspired to think and feel and react on an emotional level. What you think and feel can be as limitless as the creative inspirations we call art.



*Cole Weston - In the Shadow of Creativity*



*Tripod*

Photography is truly a dichotomy of art and science – each dependent upon the other to tell a complete story.

With each photograph I make, I celebrate life experiences. I investigate each subject to capture its

true essence and reveal something meaningful.

What I am changes, albeit subtly or dramatically, with each encounter. I sometimes wonder, when it's all said and done, what will be said about what I have done? I can only hope the images speak for themselves.





Jon Allyn, M.Photog.,Cr.,M-Artisit, CPP,F-ASP

WPPA - 2014 Photographer of the Year - Combined



***"Adolescent Attitude"***

***"Pick Six"***



***"Take it to the Hoop"***



***"I Got Him"***



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## Guest Article

### *Anya Wait, Newborn Photographer*



As a professional newborn photographer for the past 7 years, mother of 5, and midwife, the safety of newborns at every newborn session I shoot is critical to me.

It begins at home –

I fundamentally believe that if you are around newborns, you should at least be updated on at least two critical vaccines, DTaP and MMR. Pertussis as well as Measles are very dangerous to newborns and recent outbreaks in numerous states have been reported. Clean, well-trimmed nails and no chips in your nail polish, if you wear it, are also critical to reducing the spread of germs. I always carry unscented hand sanitizer to every newborn session and use it liberally. Prior to beginning every newborn session, I always let parents know when I wash my hands, as I believe that shows how important the health of their baby is to me.

Clean, sanitized blankets and wraps (I wash these after every session), no scents in detergents – I use detergents labeled “Free and clear of perfumes and dyes”, since I travel to client’s homes, I always bring my own snacks. If you bring your own snacks, make sure they are nut free, as a lot of people have nut allergies which can be fatal.

Warm room. I have clients keep the room 85 degrees. Babies lose heat rapidly, as they are still figuring out how to thermoregulate their body temperature. When I am not posing them, I gently place a blanket over them. This both helps keep

them warm as well as keep them feeling safe and secure. Make sure mom has plenty of water, snacks, is sitting down most of the time, and is not getting overheated. I routinely check in with how mom is doing. I also closely watch baby to make sure baby is not overheating. When babies consistently breathe rapidly, it is a sign of over- A lot of photographers like warm air from a space heater blowing on baby. While I think this is ok, always be aware of how close the heater is to baby, as well as placement of the heater. Make sure heater is securely placed, not too close to the baby, and does not have the potential to tip over, causing a hazard.

If you use a heating pad to warm your newborn posing space, it should never come in direct contact with the newborn. If I use a heating pad (rare), I place the heating pad on my beanbag until baby is ready to be set down, warming up the beanbag. I then remove it prior to placing baby on my beanbag. Newborn skin is very delicate, can easily burn, and they can, once again, rapidly become overheated.

Position safety –

I do not do any images that are composites. I am sure some of these can be done safely, however I personally don’t feel comfortable hanging babes in slings or the other pose which will be discussed below – chin on wrists. If a photographer is going to do these types of images, where baby has to potential to fall over, or be unstable, they should always be done as a composite.

Head in hand pose --

I have heard a lot of photographers are doing head on hands pose as a composite image. I frequently do this pose safely and have never

done it as a composite. For safety purposes, I use a very large bean bag (shoot baby, newborn nest) and place baby closer to the center of the bean bag to insure if baby’s head does start to fall over, baby is safe and will not fall. I shoot





this image close with my 35 mm and am always very close to baby at all times, often just moving my hand to capture the image and rapidly shooting. Pay close attention to circulation when posing with feet and hands. If baby is in one position too long and I see circulation starting to change (hands or feet begin to turn red/purple), I gently adjust baby again. I try to shoot as quickly as possible to not leave baby in a certain position for very long.



Photo credit - Hope Brown Photography  
www.hopebrown.com Head on hands/wrist pose (also known as froggie pose) –This is a pose I do not do for a variety of reasons, however ultimately I believe if done with safety in mind, it will not harm baby in any way.

First and foremost, I believe this image should be done as a composite as newborns have no control over balance and could easily topple over. Prior to doing this pose with a newborn, please ask the parents if their newborn has been diagnosed with congenital hip dysplasia (CHD). CHD is found in 1 – 1.5% of the population and according to Dr. Melissa Murphy, DC, “an infant with unrecognized congenital hip dysplasia will risk full dislocation if placed in that posture. Dislocation can lead to chronic pain and life-long problems with mobility. Ensure that doctors have ruled out CHD before placing an infant in that pose.” This primarily has to do with the way the legs are positioned. To do this image as a composite, hold baby up by the wrists, shoot, hold baby up by the head, shoot, merge during post-processing in Photoshop later.

#### Prop safety –

There are so many available props out there for newborns. I always stick to simple, safe props. Not safe – glass or any other type of breakable jar, putting babe on a bookshelf or high up, putting

baby in unstable baskets (MAKE SURE BABY CANNOT TIP – always have a spotter), putting baby in a mailbox, refrigerator, or any other type of appliance. Pretty much the only prop I use is my large wooden bowl to gently curl baby in so he/she feels safe like in the womb. I prefer to stick to natural poses, and this is just personal preference based on my style of newborn photography.



#### Pets --

Be VERY careful posing babies with animals. Always remember that they are animals and have animal instincts. It is not the animal's fault if he/she is upset by baby. My typical scenario when family wants to incorporate a pet (dogs specifically) is to shoot lifestyle.



*Anya Wait is a professional newborn photographer, midwife, and mother of 5 living in Madison, Wisconsin. She has been photographing newborns for the past 7 years on location, and loving every minute of it.*

*If they want to add the equipment I use, I use a 5D Mark III and primarily photograph newborns with my 35L or my 50 macro depending on the image.*





## Guest Article

*Lew Everling, Cr.Photog., CPP*

### **Move On**

I just want to preface this article with the fact I'm not trying to make anyone mad, but just make some think, and as a great friend of mine once said, if you look around the room trying to figure out who that person is and you can't, well it might be you!

Don't take offense, just wake up. The BOPs, {Bitter Old Pros} really need a wake up call, who really has time for complaining? Really, the fact you shot film, or used an enlarger, had fixer stains on your clothes, its all well and good but really in today's world who cares. Just so you know, I started in the darkroom in 1980 and went into a studio on October 31, 1984 I've seen all the trends. It is a great bit of history but new clients really aren't concerned so let it go. I see the ramblings and rantings on Facebook posts, forums, blogs and general conversation everyday, its truly a big time waster complaining. The fact is nothing will change because your negativity meter is going through the roof, you can't change the past, only learn from it and now its time to move on.

If you're having trouble doing just that I urge you to spend just a half day at a local children's hospital. While spending the morning at Iowa City Children's Hospital, while my stepson Josh, was enduring his yearly check up, I had the opportunity to talk with the parents of a 21 month old Leukemia patient, then a 3 year old brain tumor patient, his selfless actions were not focused on his own health as he walks out of the office sporting a Superman shirt to check on my 8 month old son who's crying. This tough little bugger says, "Don't worry Superman is here, see my shoes light up" suddenly this little blonde haired, glasses toting Superman's voice soothed the baby and brought giggles about! When I had a few moments to think about some of the things I'd just witnessed, these kids are just grateful for one more day, they didn't ask to be ill, they don't deserve any of the struggles they have faced, or will face, yet they don't complain. They look forward to and live for the next comforting



moment. Often times thats looking for a way to help those around them.

Josh is 8, a brain tumor survivor, his biggest recollection of his experience was the hunger from the steroids during his treatments. Three years have past since his ordeal, he likes to pack rat snacks because "I don't ever wanna be that hungry again" its not the needles, IV's, pokes, prods, and surgeries, that stand out its all the waffles, donuts, PB&J's, cookies, and milk he ate before the morning visit of his doctor.

What we can learn from these amazing young survivors is they don't focus on the bad times, but merely turn their attention to what makes them feel good and are grateful for the future. They don't blame anyone, they live for the now and let the rest become history. By living in the present, we prepare for the future and let the rest go.

As it applies to any business, applying the lessons of these young survivors, don't blame the competition, technology, or anyone else for your complacency.

*Lew Everling is the genius behind many published articles including a frequent contributor to this magazine. He and his wife, Karen, have lectured on lighting, workflow, marketing and social media across North America. They continue to wow audiences with their high powered style and flawless presentations.*



Wisconsin Professional Photographers Association  
"Combined" - Runner-Up



***"Winter Blues"***

Winter Blues was one of those image I started playing with it back in 2004 but it never found it's way to a print case until this year when I needed another entry, so I decided to pull the trigger and complete the digital work that was needed on it. The image was taken on a Canon 10D; the sky and dark storm clouds had a moire pattern in them which needed to be addressed. Once that was fixed I did a color adjustment to shift the color of the scene to be more blue then painted the trees to bring out the greens.

**Canon 10D F13 at 125th ISO 100 28-70mm lens set at 28MM**



***"Sunset Toker"***

This is a man that was sitting on the edge of the cliff watching the waves crash while the sun was setting. I had a short conversation with him (he offered to share his joint hence the title); what sparked my attention was the way he was sitting there minding his own business with his guitar case. Artwork was preformed to remove a cluttered shoreline behind him, image was made at Sunset Cliffs, San Diego, CA.

**Canon 5D MK III f10 1/200th, ISO 125, 24-105 mm EF4L IS USM set at 105mm**





### ***“Once in a Blue Moon”***

This snow scene had little artwork other than shifting the density and color balance to appear that it was taken at night. The biggest problem I had with this image was with the moon to keep it from overpowering the scene.

**Canon 5D MI II with a EF 28- 135 F 3.5 - 5.6 IS USM ISO 200 set at 109 mm**



### ***“Horsing Around”***

Horsing Around is my favorite image in the case this year. I had been watching this scene for almost three years until conditions were just the way I wanted them. What I liked about the scene is the hill with the barn and leading lines of the fence. "Horsing Around" was taken on an overcast day during with a very light snowfall and huge flakes drifting to the ground. A modern house for the farm was on the other side of the barn so I added an older house to complete the image.

**Canon 5D MKIII F 11 1/640 ISO 100 EF 24-105 mm F 4L IS USM set at 40mm**



**Randy Peterson, M.Photog,Cr,CPP,F-WPPA**

*Wisconsin Professional Photographers Association  
"Combined" - Third Place*



***"Keeping an Eye on It"***



***"A Long Walk Home"***

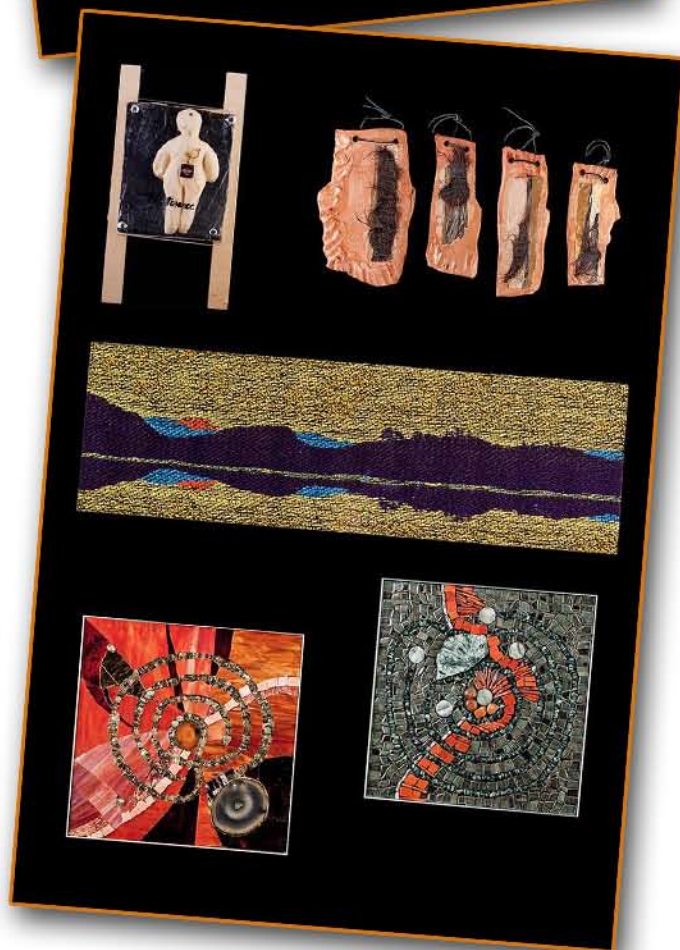


***"The Family Business"***



***"Snow Grazing"***





SJ Glaser Photography & Design – Plover, WI

Stu grew up in New Jersey and received his first camera, a Kodak Brownie Holiday, at age 6 and never looked back. He started his own darkroom at age 14, and worked for his

## Meet some of our New Members

### Stu Glaser



high school yearbook before graduating from Southern Illinois University with a degree in Cinema & Photography, and Fine Arts Photography.

After university Stu did a short stint as an assistant photographer before taking on assignments and shooting portraits and weddings. He also worked as a national sales and marketing manager for an audio visual supply company before finally moving to Wisconsin and marrying his old college girlfriend, Anne-Bridget who is an art professor. Stu also has a college age stepson named Isaac who is studying music.

In 2010, Stu started SJ Glaser Photography & Design primarily focussing on studio work. He photographs jewelry, sculpture, mixed media, textiles, weavings for artists websites, brochures and juried entry submissions. He also does design and layout work for eBook covers, and enjoys photographing 360 degree panoramas for personal and client work.

Stu joined Indianhead and WPPA last year and wishes he had joined years ago.

"I have gained so much technical knowledge and made new friends by my participation within these groups," says Stu. "I learned about print judging criteria and have been blown away by the images. I have seen at the WPPA conventions. These photo technician/artists have inspired me through their imagery. Now I know how much skill, heart, imagination and dedication it takes to get those ribbons with gold bars and pins."

Something people may not know about Stu: He likes to collect cameras and interesting old photographs. He is also a movie fan and used to collect animation art.

Welcome to WPPA Stu Glaser!



## Meet some of our New Members



*Wendy Roob*



Jonathan's Portraits – Milwaukee, WI

Wendy and her husband Jon have been working together since 1980, first for Jon's father's photography business, and then in 1993 purchasing their Brookfield location together. I got into photography "by default of marrying into the business," she laughs. They moved away for seven years, but just recently returned, opening their Milwaukee studio in February of this year.

Her primary job has been the administrative side of running the business and working with clients. Their studio's primary focus is family portraiture, high school seniors, beauty and glamour. In the last two years she decided to "learn how to use a camera – finally!" and has fallen in love with photographing newborns.

Wendy is looking forward to rebuilding their studio name and business in Wisconsin. Her goal is to become the go-to studio for newborn photography in the area, but admits she struggles with finding the right clients.

She would very much like to help raise the perception of professional photography, and looks forward to immersing herself in the photographic community to learn and share as much as she can.

Wendy is also a 2nd degree blackbelt in TaeKwonDo and is working on testing for her 3rd degree.

Welcome to WPPA Wendy Roob!





## Meet some of our New Members

### Jonathan Roob



shooting them. It's really about the people for him. "Photography is my occupation, building relationships is my advocacy. Because I do that well and get people to laugh, my occupation is easy. I don't think photography first, I think relationship first" he says.



Jonathan's Portraits – Milwaukee, WI

Jon Roob, pronounced "Robe", got an early start at age 11 working state fairs with his father's photography business. He remembers learning from his dad, Walter Roob, that there is more to learn than just pushing a button and saying CHEESE! His Mom, Mary, taught him about light, texture, dimension, color, expression, and many other aspects that made her a top artist at WPPA for many years.

Jon and Wendy purchased and ran one of his father's former studios in Brookfield for many years until they moved away 7 years ago. They recently moved back and opened their Milwaukee studio in February of 2014. Jon says that he "missed Wisconsin and the nice Wisconsin people."

Jon enjoys photographing families, seniors, pets and glamour, and is always looking for the "nugget – sparkle" that causes everyone to come alive rather than just

Jon hopes to build a successful business that can "fly alone" and then franchise it. His goals include to continue honing his craft to create images that make the viewer pass out. Though he feels strong in the studio and at finding light, he also wants to work on flash location lighting. Being a creative type he struggles a little with marketing and things that take him away from focusing on the client and relationship. "Marketing is always what has to be done first... I just do it," he says.

He looks forward to the ongoing education, friendships at WPPA and being able to chat with others that are successful in different areas.

Something you may not know about Jon (and Wendy)... He met his wife on a school trip to Germany when he was 17 and she was 15. They have been married 34 years now, have 3 children and 2 grandchildren.

"I have a passion for life; love the journey. Look for the good and what happens? You find it!"

Welcome to WPPA Jonathan Roob!



## Meet some of our New Members

### *Kayce Smalley*



Bella Barn Photography – Portage, WI

Kayce has been shooting since high school and got involved in photography with black & white film and printing. She started her business, Bella Barn Photography, in the summer of 2013, and just graduated with her photography degree from Madison College in May.

Having grown up on a farm, her photography she feels brings her back to her childhood. Photojournalism and lifestyle photography are her passion. Whether it's a smile or reaction where they don't even know she is there, she loves capturing genuine moments and the interaction between people.

She is a people watcher and has a hard time posing and making her subject look natural. Her goals are to continue learning, attending workshops and to open her own brick and mortar studio by May 2015.

She hopes to gain a lot of knowledge from our diverse group and was pleased to see many different areas from pet photography to glamour represented at Spring Convention. Regardless of what you do she says, "Information is priceless."

Kayce didn't drink store bought milk until she was in 5th grade and she has never broken a bone.

Welcome to WPPA Kayce!



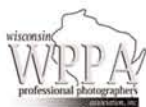




*Tim Koll, CPP, A-WPPA*

*WPPA Scholarship Chairman*

## Great Scholarship Opportunities Available to Wisconsin PPA Members!



Each year WPPA awards scholarships to WPPA members who apply and qualify. With so many changes revolutionizing the photo industry, educational courses are a wonderful opportunity to fine tune your professional goals and network with other professionals in the industry! The four scholarships are as follows: up to \$250 Gerhard Bakker Scholarship, up to \$250 Norm Swanson Scholarship, up to \$250 Ron Lemmerond Scholarship and up to \$500 cash stipend for a board approved course at the school of your choice. These scholarships are to be used anytime throughout 2015. Scholarships are open to all paid members in good standing with WPPA and who have attended both the fall and spring WPPA conventions the previous two years. This DOES include studio owners.

**SEND COMPLETED FORM BY OCTOBER 1, 2014 TO:**

**Tim Koll, Tim Koll PHOTOGRAPHY, 745 Sunset Drive, Waupaca, WI 54981.**

Note: No emailed or faxed applications will be accepted. Only applications through the mail will be accepted. You

can request new ones by emailing Tim at [tkoll@tkollphotography.com](mailto:tkoll@tkollphotography.com).

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Andy & Kersten  
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## News from the EC

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



It's been 32 years since I met Jon Allyn. We quickly became best friends. His passion for photography and creativity has produced innovative work for over three decades. His understanding of the industry keeps him ahead of the curve.

Our mutual love of photography and

type "A" personalities bonded us like brothers. It's comforting to know that he is always there for me, through good times and bad, through thin and thick, it's always been good and always a two way street. As I look throughout this industry, I find that we all need someone like that to help us along, the great partnerships throughout history have always had that kind of relationship.

One thing that we both can agree on is no negatives. Worry is the darkroom where negatives are developed. Jon and I surround ourselves with positive people. Positive people produce positive results, consistently. Negative attitudes can break the strongest bonds and destroy creative thought. As I travel throughout the U.S., one thing that always prevails is positive thinking. This month, I want to have you all think about the folks you associate with. Are they upbeat and enthusiastic or are they negative nillies? All too often these negative thoughts and feelings get into our work place trickle down to our customers and then the community, the

results can be devastating on your businesses. A few years ago, I started a few marketing groups that would meet from time to time to talk about the marketing ideas that were working and some that were not. Many folks assume that if an idea isn't working or producing the desired result that it was a total failure. But in truth, the knowledge gained is likely to create even more success. Nothing ventured, nothing gained! Do you remember me asking this question? If you knew that you couldn't fail, what would you do? I have coached baseball for 27 years and I have always gleaned the positives of every loss. The thrill of victory is even sweeter for those who have felt the sting of defeat! Learn from failure. It's how we improve. As seen in Jon Allyn's thesis every set back resulted in an extraordinary gain.

## ***"Sometimes Failure Leads to Great Success!"***

Take this opportunity to strengthen a friendship. The amazing

thing is that you have someone that you can count on. It may be someone you lost track of, someone really close to you. I urge you all to reconnect with those friends that share your positive attitude. We all must live for today, so contact these people now. For know one knows what tomorrow brings.

If you get a chance, take a look at the book... "The Power of Positive Thinking". It might give you a little more insight on the keeping a positive perspective in what many consider a negative world.

Be Good to Each Other...

Rick





# Fall Shoot Out/Portfolio Event (Tentative Schedule)

## **Saturday, November 1st, 2014**

7:00pm - 10:00pm Print Competition Case Entry Preparation

## **Sunday, November 2nd, 2014**

10:00am - 1:00pm Portfolio Building w/Mentors (4 Mentors/Bays are Available)

3:00pm - 6:00pm Working with your Images (Mentors on hand for Workflow Questions)

2:00pm - 5:00pm Print Competition Judging

5:00pm - 9:00pm Vendors & Trade Show Time (Food will be in the Trade Show Area)

9:00pm - Midnight Guru Lounge - "Synergy at the Highest Level"

## **Monday, November 3rd, 2014**

9:00am - 12:00pm Vendors & Trade Show Time (Coffee and Rolls in the Trade Show Area)

9:00am - 12:00pm Print Display Available

1:00pm - 5:00pm Shoot Out with more Mentors (4 more mentors available for Portfolio Building)

5:00pm - 6:30pm Awards Dinner

7:00pm - 9:00pm Guest Speaker (Surprise Currently)

## **Tuesday, November 4th, 2014**

9:00am - 12:00pm Guest Speaker Continued

12:00pm - 1:00pm Lunch

1:00pm - 3:00pm Guest Speaker Continued



## calendar of events

### WPPA Events

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

#### Fall Shoot Out

November 1st - 4th, 2014

The Osthoff Hotel, Elkhart Lake, WI



#### Spring "Photo Jam" Convention

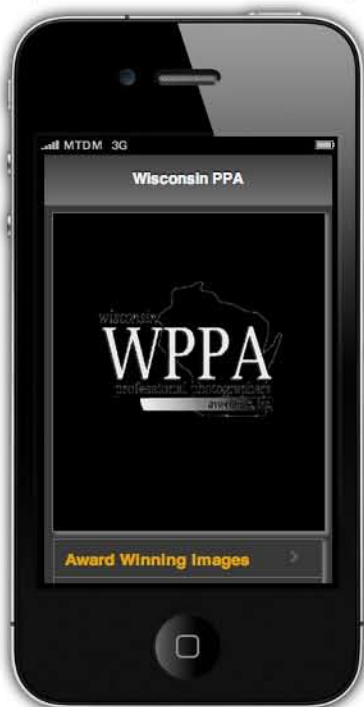
February 19th 24th, 2015

The Crown Plaza,, Madison, WI

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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

June 2nd - Appleton, WI

**Tad Meddaugh**



### Indianhead

[www.indianheadphotographers.org](http://www.indianheadphotographers.org)

RegionaI Director: Kirk Kolpitcke

June 9th - Wisconsin Rapids, WI

**Dave Johnson**



### South Central

[www.southcentralppa.com](http://www.southcentralppa.com)

RegionaI Director: Krystal Stankowski

September 22th - Waunakee, WI

**Mark & Mary Bortz**

November 24th, 2014 - Madison, WI

**Jon Allyn**



### South Eastern

[www.sewppa.org](http://www.sewppa.org)

Regional Director: Jon Allyn

June 2nd - Mukwonago, WI

**Barbara Breitsameter**



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## Next Magazine Dealine July 15th, 2014

