

Wisconsin The Photographer

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Featured Artist

DAN FRIEVALT



WPPA
PHOTOGRAPHER OF THE YEAR
PORTRAIT

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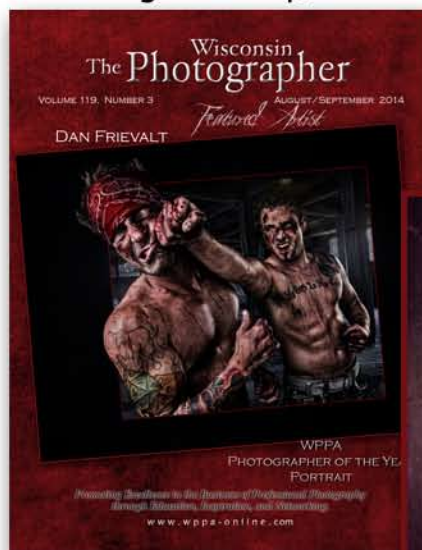
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on the cover...

dan frievalt
green bay, wi



Dan Frievalt of Frievalt Photography is a photographer that enjoys blending creative light with graphic design to create artistic images that evoke drama and tell a story. Dan's formal education includes an Associate degree in Marketing Communications and has worked as a Graphic Artist for 12 years before changing his career path to photography in 2005. "I always enjoyed photograph but ever since digital capture I have found a new voice in creating images by combining my design background with my eye for photography." In 2014 Dan earned a Master of Photography of Degree from the Professional Photographers of America.

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from our president...

I hope everyone has had a successful senior season, if not it's time to turn the heat up on family portraits. Market, market, market, I cannot stress this enough. It's a jungle out there and you have to be the king or you will be left out.

Our fall shoot out is just around the corner and shaping up to be a good one. Here you will have a chance photograph models and build your portfolio. Bring your equipment and an open mind and have fun. This is what fall is all about.

Have you checked your numbers lately? Where are you compared to last year? Do you need to step it up? Don't find this out at the end of the year, it's too late. Do something about it. Even if you are up you should be planning your fall NOW!

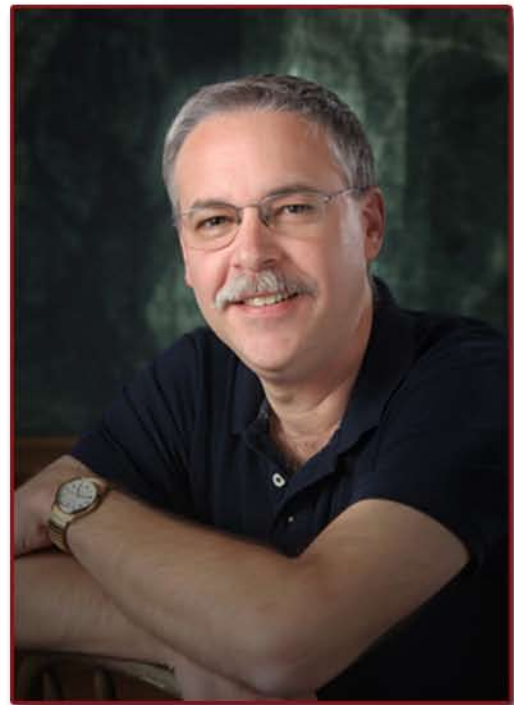
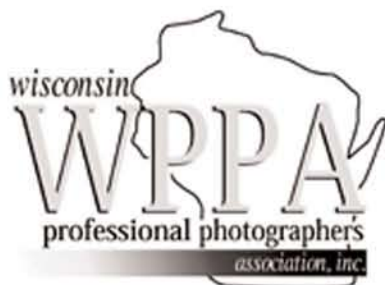
So you end the year on a high note. To end on a positive note...

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Pastor John Hagee

To our Success

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*Greg Loll, M. Photog., CPP
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HOW TO USE HIGH-SPEED SYNC WITH SPEEDLIGHTS

by Michael Mowbray (Excerpts from his book - Shoot to Thrill)

CREATE STUNNING IMAGES USING HIGH-SPEED SYNC.

The most common question I get is: How do you use speedlights outside in the full sun? It's a question that is best answered in a full-day seminar, but following are a few basic tips on my outdoor and location lighting technique using speedlights and high-speed sync, as excerpted in part from my book Shoot to Thrill.

Understanding TTL Metering and Exposures

At the center of my outdoor lighting technique is an understanding of how the flash and the camera interact using the TTL (through the lens) metering system. Once you have this understanding, you can more readily achieve the lighting effects you desire. For example, I often purposely make creative and technical decisions to under-expose midday skies in order to render the skies a deeper blue. I do that by understanding the camera's TTL meter reading and by knowing how to override my camera's automated exposure settings.



2 OCF to camera right, one on camera flash fired as fill. HSS and triggered with Radiopopper PX system. 1/3200, f4, ISO 100 in Av mode with -1/3 EV exposure compensation.

Turning Everything Gray

Your camera's built in reflective metering system has one job and one job only: it wants to turn everything it "sees" into middle gray. Taking a portrait of a polar bear on a snowfield? Your camera's metering system will want to turn it gray. Taking a portrait of a black panther on a black velvet rug? Your camera's metering system will want to turn it gray. Understand that your meter does not know what the subject matter is; it merely wants to create an average exposure (note that I did not say "correct exposure") by pushing the exposure towards the middle tones of a histogram. Thus, the polar bear (or white wedding dress) turns gray as the white tones are recorded as middle gray.

How Flash Interacts with TTL

I've just described how your camera's TTL system reacts to the ambient light it "sees". But how does it account for and incorporate TTL flash? The default system is as follows:

1. Ambient Light. The camera's meter first reads the ambient light in the scene and calculates an average exposure balancing it towards middle gray.

2. Camera Settings. The camera then takes into account any settings you have made that affect the exposure. These include the shooting mode whether your camera is set to manual, aperture-priority (Av), shutter priority (Tv), or program. If you have selected the program mode, go sit in the corner and ponder your poor life choices.

3. Exposure Compensation. Next the camera takes into account whether you have dialed in any exposure compensation (EC). The exposure compensation setting allows you to override the camera's built in metering system to make the desired exposure adjustments. Remember our polar bear on the snowfield example? If you dialed in an exposure compensation setting of + 1 1/3 EV, the camera would record the white of the scene properly. You are telling the camera to ignore what it "sees" and not to underexpose to make the white subject gray.

4. Flash Output. Next if you have a speedlight on-camera, turned on, and set to TTL, the camera senses that and will fire a preflash to illuminate the scene at 1/32 power. It reads the reflection of this flash, mixes it in with the exposure already determined for the ambient-light scene, and then sends a command to the flash to fire it at the power level appropriate for a balanced exposure according to all of the settings and adjustments above in points #2 and #3.

5. Flash Exposure Compensation. One sidetrack to this combined exposure is if you have separately set any flash exposure compensation (FEC) on your flash or in your camera. If this is the case, the camera then adds to or subtracts from the flash exposure based on this override.

6. Making the Exposure. Finally the shutter opens and your camera records the exposure.

This complex scenario all happens in a fraction of a second as you start to depress your shutter button. As professionals, we need to be smart enough to understand what the camera is "seeing" and know when to override and adjust the flash/camera settings based on what we want the camera to record from our own creative and technical point of view.

continued on next page

Practical Example

Now let's apply this knowledge to an example: a bride out in the midday sun. For a shallow depth of field portrait, my preferred camera settings are aperture-priority mode, ISO 100, and f/4. As my camera reads the ambient light in the scene, it sees a lot of bright blue sky and a white dress. Because its job is to achieve a balanced exposure and to render everything to 18 percent gray, it will automatically underexpose the scene slightly. Still, I will typically dial in – 1/3 EV

exposure compensation to further under-expose the ambient light and deepen the sky (but I am also

darkening the white dress even further, which I will compensate for in the next step). The camera will provide the appropriate corresponding shutter speed—which, in this case, is 1/2000 second.

Holy cats! That's a fast shutter speed right? This is the major reason I default to the aperture-priority mode for this type of portrait; once the shutter speed climbs above 1/500 second, I really no longer care how high it goes. It won't affect my ability to hand-

hold the camera or to stop average motion. But wait a minute. How can the flash handle a shutter speed that fast? Isn't the camera's maximum flash-sync speed around 1/200 second? Read on to learn how we can resolve this issue.



I'm using 2 speedlights off-camera and one on camera (serving as a fill light). The OCFs are in high-speed sync and are being triggered with the Radiopopper PX system.
Exposure: 1/2000th, f4, ISO100, -1/3 EV exposure compensation in Av mode.

You will need to know your camera's maximum sync speed. You will find that information in your camera manual. The maximum flash-sync speed (called the X-sync speed) is

around 1/200 second, depending on the camera model. If you exceed this shutter speed, one or both of the shutter curtains will block the flash's light from reaching the sensor, resulting in a dark bar or

or under exposed area at the edge of the frame.

So what are we to do in a situation this this? Well, if you set the flash to HSS (Canon) or the camera to FP (Nikon), something magical happens: the flash no longer fires one quick burst of light. Instead it pulses to time the very narrow gap between the front and rear curtains of the shutter as it passes in front of the sensor. This creates an even flash exposure across the entire scene.



My on-camera flash is set as the "Master Flash" and to HSS in order to control the OCFs and allow them to maintain HSS if necessary.

Best of all, it allows you to use a wide-open aperture (and a very short shutter speed that correspond) in order to achieve shallow depth of field. The trade-off is the HSS pulsing robs a lot of power from the flash, so you may need to double up speedlights in order to compensate for the loss of power. This is the option I choose.

In practice, I fire a quick test shot with an image like this and then adjust the exposure compensation and the flash exposure compensation to taste. As a general rule, I try not to turn down the exposure compensation to more than -1 1/3 EV. Once I go beyond that point, the ambient light seems just to "disappear".

Want to learn more? Pick up my new book **Shoot to Thrill** where I cover all of this and much, much more and include 60 practical examples of speedlight portraiture.



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

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Guest Article

*Lew Everling,
Cr.Photog., CPP*



What, I don't have time for that!

Ever catch your self saying that? Sometimes it just feels like the day gets all out of sorts, becomes crazy hectic and simply out of control. The first 60 minutes and last 10 minutes can truly affect personal and professional performance in so many ways. How do you spend yours?

So many times I hear the phrase "I don't have time for that" and it can be relating to so many things whether it be exercise, social media, marketing, family time you name it, maybe its just making a simple phone call to a friend or family member. We all even know some negative Nellies too.

Starting the day early in the morning tuning on the tube to the latest news and world events for 90 minutes is enough to drive anyone crazy. Then, catch the same crap again at noon, five o'clock and eleven! 180 minutes of total negativity, ok maybe they thrown in 30 seconds of a feel good story, and 8 minutes on inaccurate weather! It's safe to say its there is less than 10 minutes of good news going on.

Now I'm not saying that getting up to date on current events isn't necessary, but total obsession with the news and weather doesn't really give you a return on your investment. Jeffrey Gitomer's Little Gold

Book of YES, goes into great detail on attitude! I highly suggest it, we can't change the news or the weather but we sure can change our attitude and that of those around us. However, we tend to work on so many things, we go to seminars for marketing, lighting, etc, but we skip ones on our ATTITUDE, and tend to focus on others around us before ourselves. Spending 3 hours a day, 7 days a week leads to a whole lot of time wasted! What project would you spend 1092 hours per year on without billable time? Oh yeah and you can't change the weather, so play the day you were dealt, Mother Nature is dealing those cards and the forecasters are rarely correct, so just pop your nose outside and look. Why not start the day focusing on you, yep thats right rather than give in to the energy vampires that steal the life out of you, take the first 10,20,30 minutes and give back to yourself, your health, mind, and attitude. Get CRAZY and give yourself an hour, on our is only 4% of the day so now whats your excuse?

A few things to help spend some time focusing on yourself, leave the TV off, shut down the iPad, throw out the phone, forget Facebook, and absolutely no email! Tune out the world in the morning, and tune into YOU! Whatever it may be, personal, professional the choice is yours. Focus on you each day something new, it will totally set your tone for a positive day.

As a side note, I've said "I don't have time for that" myself, this is part one of a two part story, I'm cutting off here to share a personal experience since my last article. Just about 2.5 weeks ago, I put off calling my little brother in Indiana, not sure why but I'm sure I thought I was too busy, and needed to get something done, about 7pm on a Tuesday night I get a phone call that I hope no

Carl Caylor

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



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

This year has been filled with all kinds of new ideas. Well new to me anyway. I have been trying to set myself apart from the river of new artists in my area by doing sports paintings. I have been studying Woody Walters work and putting my own twist on it. I am a darkroom guy, not a Photoshop guru, but I am learning. To further force myself to learn new techniques, I made the choice to enter all composite images in this year's print competition. Two were evident composites. The other two I hoped could be viewed as actual capture. I want to embrace the new world, but I don't want to completely disregard the old. Maybe both can exist at once.

The image, "Black Magic Woman" was created on a green screen. The girl came in for a model portfolio shoot. Her fiancé is a painter and wanted to paint her face and body. I watched for a while to see where he was going with it, then got an idea for this background. While he painted in the dressing room, I painted the background in Painter on the computer.



"Black Magic Woman"

When she was ready, I showed her what the background was going to look like even though she couldn't see it when we were creating her image. Just because it is a composite doesn't mean it can't look like a traditional background. The difficult part of this entry was the extraction from the green screen. It was not as easy as I thought it would be. She had feathery red hair that just wouldn't separate. I finally gave-up and hand painted her hair back in. I was more happy with the fact that nobody noticed that, than the nice score it received.

The images, "Jump Shot" and "It's a Soccer Thing", are were both client orders from senior sessions.

I have been doing the paintings on spec for the most part and I can't say they have all sold, but I can say they all have created a great deal of discussion and a positive buzz in the area.

The final entry, "Stormy", was a self portrait I did as a case filler. I had the idea for a long time, but never got around to doing it. Last Summer our family took a trip out to Colorado for some mountain camping. The day we got to the trail head big storms came through. Instead of holding-up in a tent, we drove into a nearby town to get one last civilized meal before hitting the trail.

As we got close to town, I could see another storm brewing over the mountain. We stopped and I

created several quick images. The background in the entry is actually nine images stitched together in Photoshop. The lightning was drawn in using a brush from Woody Walters. All that was needed was my portrait. I wanted it to look rough like a hard working ranch-hand. I put on an old shirt that matched the foreground. Now the reality part, I needed to get dirty. Problem was it was -20 degrees with snow covering the ground outside.

No dirt to be found, except for the floor in the garage. Yes. All that grime that falls/melts off the bottom of our car was available right there on the garage floor. I rolled around on the floor for a while. I rubbed my hands in the dirt and grime and smeared it over my unshaven face. Now the next step: A ranch-hand would be sweaty. So into the sauna I went. 160 degrees and determined to look authentic.

When my shirt started getting wet from sweat, I jumped out of the sauna and ran downstairs to the waiting camera and green screen. I was by myself and using a cable release to trigger the



"Jump Shot"



"It's a Soccer Thing"

(Caylor) continued from page 10

shutter. I just couldn't get the image in focus. By the time I was happy with the sharpness, I was done sweating. I also noticed the sweating I did do cleaned the dirt off my face. So, back to the garage floor. Roll around and smear grime - all part of an image right?

One more time in the sauna, more sweat and finally an image that was in focus! I then put the selfie and the background together and all was good, except for my throat for the next week. For some reason I got sick from this image. I blame it on the post process computer work.

I never did plan on pursuing computer trickery, but I now realize it can be a great tool to convey what our visions are.

I remember my mentor Mille. Even at the end of her career, she continued to study the newest technology. She was right there taking notes with the rest of us. Embrace the new, but don't forget the old.

The two can work together.



"Stormy"

Carl is one of the most sought after instructors in the country because of his "Hands-On" coaching approach. You don't plan on just watching in this class, you need to participate. Carl will challenge you to become a better photographer than you already are. His greatest strength is his ability to see what skills others already possess and then find ways to help enhance those skills to a new level.

Carl Prides himself on giving a program that contains useful information rather than just a "show and tell" session. You will be inspired by his unique teaching method in whatever class he teaches. You will be reminded of things you already know. Most importantly, you will learn new, useful ideas that will make you a better artist and a more salable photographer.

Carl has been in the front of the Wisconsin Professional Photographer for many years and continues to share his knowledge throughout the state with his many studio classes. Look for his yearly class schedule to be marketed throughout the state.

"In Yo Face"

"In You Face" is my sequel to the image I did a few years back titled "The Aftermath". Both images were inspired by the movie Fight Club, which is one of my favorite movies. I loved the cinematography



in Fight Club and especially loved the gritty, bleach processed look that really added to the story. For "The Aftermath" I called upon a female friend to model for me, this time I wanted a more graphic story so I called up Chris who I just met and pitched the idea to him. He was on board and brought his friend Chris so that we could act out the fight scene in the studio. Yes Chris and Chris. It was a little confusing at times to direct them when shooting, lol. I did all of the makeup and bloody goodness on them myself, then I had them grease up with some baby oil to give them a nice sheen. I joked that I hope that none of my regular clients stop by as the scene we were staging probably looked pretty suspect! I had Chris who was received the punch put on a red

bandana because I wanted the red to play off of the red blood and create color harmony within the image. See even hardened rules like light and color harmony can work with dark imagery. I then broke a rule by using a wide angle lens to capture the action. I wanted the image to look almost 3D and coming right out of the camera and well, In Yo Face. Using the wide angle lens and shooting very close to the actual punch helped bring that to life. I then composited them into one of my warehouse backgrounds and designed the matte to have Chris actually come out of the presentation to further sell that the action was coming right at the viewer. Final touches were to make their eyes blood-shot plus I also added blood, yellowed and chipped their teeth a bit since they were too perfect and didn't fit the story.

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Dan has been featured on numerous covers of the Wisconsin Photographer including two in this current year. His work has been honored by many associations including both the Wisconsin PPA and the Professional Photographers of America Dan received his Master of Photography Degree from PPA at the Imaging Convention in Phoenix this last year.

Judgement Day

"Judgement Day" was inspired by the TV show Face Off where special effect makeup artists create fantasy creatures to win a shot of doing makeup for a horror movie. I have a friend Otto who is a very talented body painter so I called him up to body paint my model/bodybuilder friend Garrett. The original concept

was to have Garrett look more like lava exploding and oozing out of his body. After about three hours of body painting, we got to shooting! Otto and Garrett looked amazing, however I

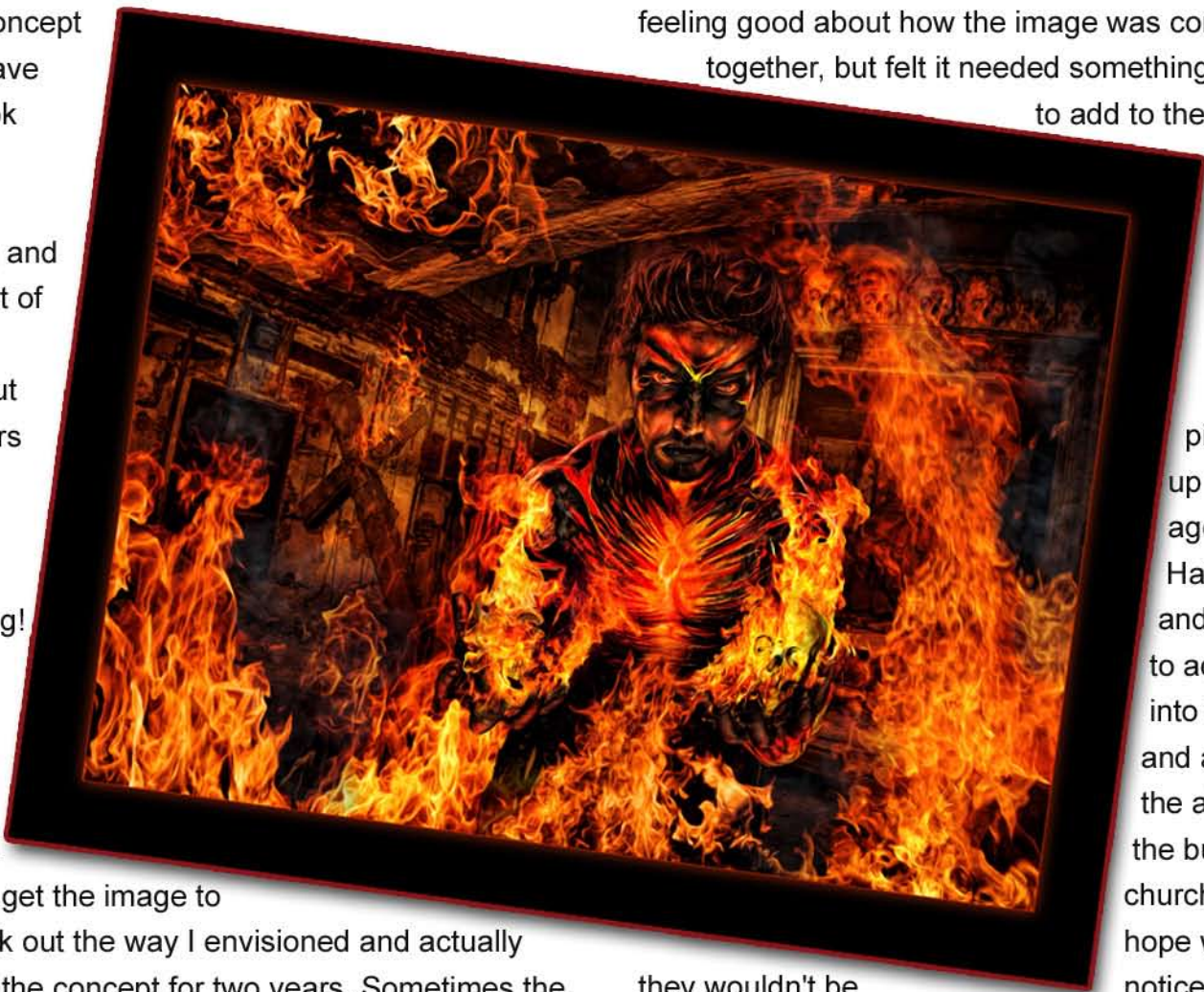
never did get the image to really work out the way I envisioned and actually scrapped the concept for two years. Sometimes the ideas in my head are much more clear than what my skill and talent can create. After working more with composites and honing my skill by more elements to help tell a story I decided two days for convention to rework the image of Garrett completely and add fire to tell a different story with him. I didn't want to image to be devilish even though it probably comes off that way, but not if you read into the title...Judgement Day. It is more of a statement piece of being accountable for your actions while you are still on this earth.

I shot Garrett in the studio with a three light set up. Two kickers behind him and a large softbox overhead and with a homemade eyeligher to pop his eyes. I then composited Garrett into a background that I shot in a abandoned church and started to add the fire all round him. I finished off by painting the image in Corel painter. I was feeling good about how the image was coming together, but felt it needed something else to add to the story.

I had a few plastic skulls that I had picked up years ago after Halloween and decided to add them into the fire and around the alter of the burning church. My hope was that noticed at first

they wouldn't be sight, but hopefully a challenge would happen and the more the judges would look at the image, the more they would notice those small details. One Judge did challenge and point out the skulls and thus helped the scored jump to a 99.

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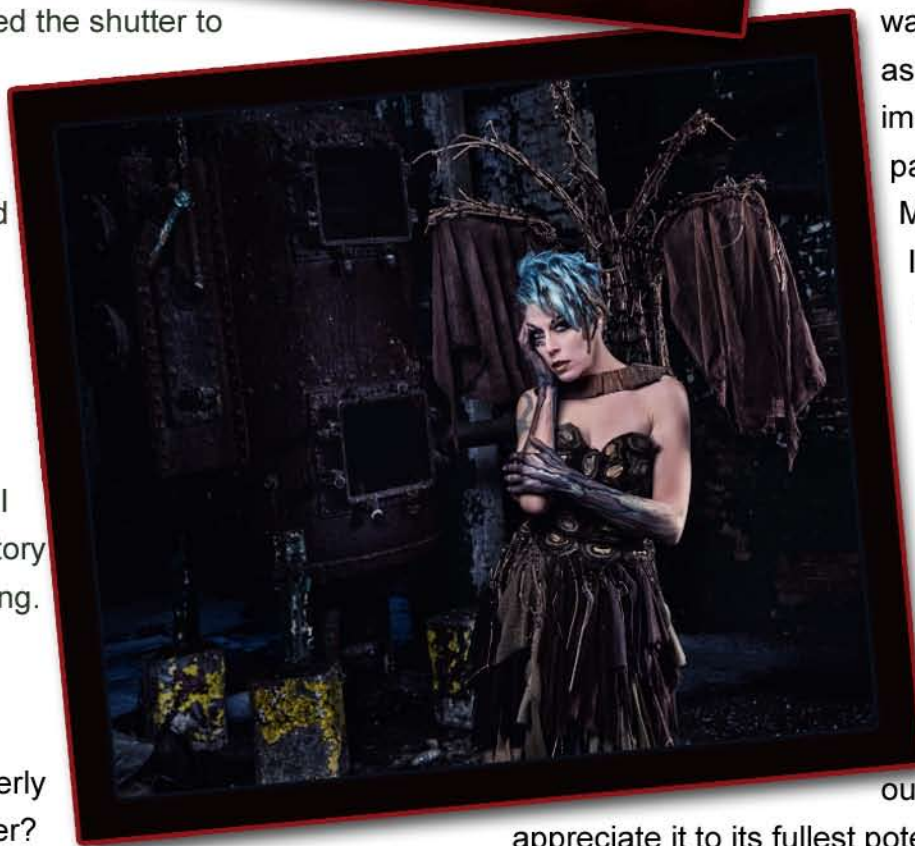
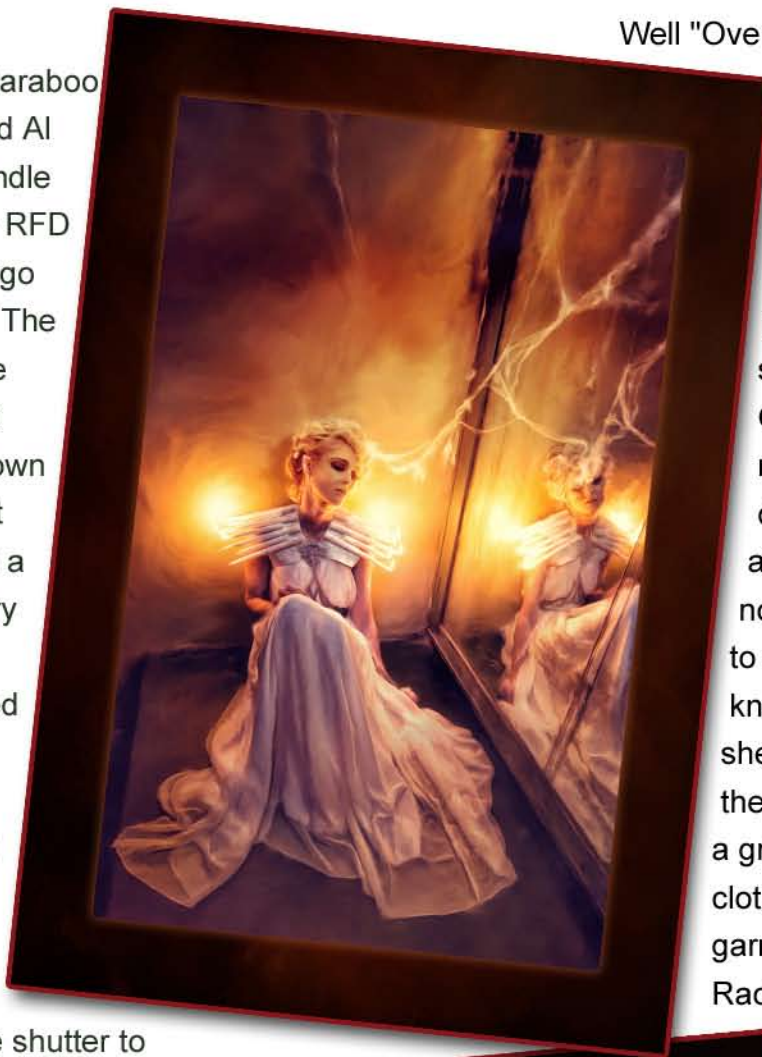


"Meltdown"

"Meltdown" was shot in Baraboo in the supposedly haunted Al Ringling Theater. The candle dress was hand made by RFD by Rachel Frank of Chicago and we really lit it on fire! The model Heather was a true professional and endured some hot wax dripping down her arms as I quickly shot and Rachel stood by with a fire extinguisher. The story behind this image was pretty simple, I just wanted Heather to sit next to the wall as if she was encapsulated in time and slightly covered with cobwebs. I let her with LED lights from the front and side and dragged the shutter to pull in the light from the candles which actually added way more light then I had first guessed on for exposure. I finished off the image by painting it in Corel Painter to give it a melted effect which I felt helped tell the story of the candles burning.

"Overgrown"

Remember how bitterly cold it was this winter?



Well "Overgrown" was shot on one of those -10 degree days in an abandoned factory in Gary, IN. Not only was it freezing cold, we also had to drive through a white out snow-storm on the way down to Gary. Plus I should mention the fear of what danger lurked in exploring abandoned places in Gary, not the most safest places to explore. Some of you may know this model Twig as she has modeled for me and the WPPA in the past. She is a great model and wonderful clothing designer. This garment is another RFD by Rachel Frank design and I

wasn't going to enter it as I have entered images of Twig in the past, but Carl and Michael both agreed I should enter her, so I did. It is great to have a small group of photography peers to bounce ideas off of each other and help you see images that would do great in print comp.

Sometimes we are too close to our own work to truly

appreciate it to its fullest potential. That was the case with Overgrown.

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What Makes You Different - It's About The Art

Mary Mortensen, M.Photos., Cr., CPP, ABI, F-WPPA, F-SCPPA

The most powerful influence one has in his/her life is a great mentor. I have had several wonderful role models throughout my life who have helped form what I am today. For those of you who knew Mille Totushek, she was just that for me (and some of you I am sure). She always carried her little notebook and pocket camera and even in her retirement years, she would take notes and capture images. She told me to "never stop learning. Once you think you know everything, that's the day you stop growing".

About 15 years ago my friend Darrell Chitty invited me to study Painter with him. We started a select group of photographers/artists and met a couple times a year to learn painting techniques. Today I am proud to be a member of the Dead Artists Society. After weaning out those who were not as passionate or wanting to contribute, our group is just made up of four members but talented in many forms of art. We meet at least twice a year and when we meet we are expected to bring something new to the group. This has kept us challenged and forced us to expand our talents. I have grown so much as an artist through this experience and now I am passionate about sharing this experience with others.



"Sadie"

The professional photographer is perceived today as anyone with a camera, whether it is a "pro" camera or an iPhone. It is my belief that as true professionals we need to offer the consumer over and above what they can do themselves. This is where the study of painting and advanced enhancement techniques plays a major role. Those of you that have studied with me in the past know that my major

emphasis is not just the capture but then taking your image beyond that. I always ask, "What else can I do to create an art piece?"

If you can see light and compose an artistic image and have passion for art, you can learn to paint and go way beyond! Really!!! Never did I ever imagine that I would free-hand paint. But, yes, this is my latest adventure. The first time our Dead Artist group had a blank canvas sat in front of us, we "freaked out"! But as soon as the paint hit the canvas, our creative instincts took over. Why, because it is the artist in us that takes over!

I would recommend studying the Master Artists, especially the Impressionists. It is fascinating to learn of their struggles to be accepted as artists and the drive and persistence they had. They are great examples of how to keep your eye on the prize and

continued on next page

continue to pursue your passions. Much like our industry today, the art world has evolved over time and continues to change. The opportunities for creativity today are endless.

Where to go with art?

The sky's the limit.... As a portrait photographer, I began with commissioned paintings for clients. These are especially fun because you have total control over lighting, clothing, set design, etc. The exciting part of this is that the painting usually goes in a direction far from where I originally thought it was heading.

Below are two examples of this. The baby was photographed with the lace because I had a vision of working with hi-key enhanced lace; but as you see; as the painting progressed my vision went far beyond that!

A few years ago I taught a class at Treehaven. Some of you were there to witness first hand how my painting evolved. I planned to photograph our model at the pond where I had been to for many years before that. Before the shoot my son Shawn and I went down to the pond to plan

our session and to my "surprise", we found a dried-up pond! Since we only had an hour before our model arrived, we decided to stick with my original vision and take it from there. Below is the actual "before" complete with a very dried up pond!



Again, my vision differed from what transpired.

While I was in the "muck" stage of my painting process, I saw the mist begin to evolve. The funny part was Shawn was sitting next to me as this was happening, and he leaned over and whispered "wow" in my ear – we both knew where the painting was going! This is the "Ah Ha" moment for an artist..... It may not come right away, but when it happens your heart starts pounding!

The best part of learning how to create art pieces is that you can go in more than one direction. I have



always loved flowers and have painted a good assortment of them and am currently in the process of planning to enter art shows across the country in the near future. This is a great way to become known in your area as an artist, not just a

(Everling) continued from page 8

one ever gets. It was my mother obviously in a shaken and stirred state, clearly upset. Her message was " your brother has been life-lined via helicopter to Indianapolis, we aren't sure if he's going to be ok" my heart truly stopped, and all I could think was I just want one more chance. Then I get call about the accident from my cousin, he'd been hit by a car while riding his motorcycle, he was literally 900 yards from home. His legs had been broken, one foot crushed, broken ribs, torn aorta and massive internal bleeding. All I could do was think why didn't I call him yesterday, I want one more chance! Prayers were answered, he survived, some say its going to be a long road with many surgeries, but at least he's on the road,

some aren't that lucky! The old saying tomorrow never comes, is so true so act today, I just happened to be lucky to get a second chance as did my little brother.



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. He and Karen, both, will be presenting at the Fall Shoot-Out as well as the 2015 Spring Convention in Madison.

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(Mortensen) continued from page 16

photographer (again, everyone with a camera or phone considers themselves a photographer today!). I call this "creative and inexpensive marketing"!

The opportunities are endless, once you open up your world! Hanging out with Mille years ago led me to see these opportunities wherever I was! Whether it is driving around and seeing a scene that I envision as a painting or art piece, or sitting at a restaurant and watching beautiful light falling on a subject. Again, if you have the passion, this will come naturally – but do something with it!

Here is an example of having my "point and shoot" camera in my purse at all times (a "Mille" mentoring example). Also, the nice part of using Painter is that file size is more than adequate to create a sizable painting. We were walking down the street and came upon these two men performing in the street; well, at least one of them performed although the other was entertaining. I thought this was a fun shot but it wasn't until a year or so later that it dawned on me what a great painting/art piece

"In Bloom"



this would be. It turns out to be one of my all-time favorites and was a Loan Print in PPA Competition!

There are so many potential opportunities of making money with your art. Here is the before and after of a dance image; the before taken during recital pictures at a dance school. The after was painted and printed on Hannemuhle Torchon fine art paper and oil enhanced by hand.



Hopefully I have "painted" a picture of taking your skills to the next level. Through this adventure, I have learned how to do encaustic art, transfers onto many different media like bark paper, tin and wood and as I previously mentioned, free-hand painting!



I encourage all of you to keep the passion and pursue new skills and techniques. I am discouraged to hear of so many of my friends closing their studios and pursuing other careers. Like the early Impressionists, pursuing your passion does pay off.

So many of my photographer friends are painting and starting to display their work in the art community. What does

"Sleeping On The Job"

continued on next page

(Mortensen) continued from page 19

this say? I believe the handwriting is on the wall as to where we as professionals need to head. I hope this article has helped to inspire some of you to challenge yourself and expand your horizons! Study with artists whose style you enjoy and then create your own style.

Knowing how important my mentors have been to me and again how passionate I am about this "art" thing, a few years ago Al and I hosted the first Art Camp at our North Woods getaway. Since the closing of Treehaven School, I felt there was a definite void in learning hands-on and interacting with our peers. Outside of

our conventions, another opportunity to get together to learn and socialize was gone. For those of you who attended Art Camp I know you will attest that it was truly a creative experience. From intensive 3 ½ days of creative learning to evenings of great campfire conversations, coupled with delicious barbecues prepared every night by Chef Al!

"In Flight"



We are planning the next Art Camp to be held October 19-22, 2014. Plan to arrive Sunday noon for an afternoon/early evening session and then a get-together campfire with classes continuing Monday through Wednesday noon. You are guaranteed to leave with your own art

piece! For more details you can visit



"Flower Child"

www.mortensenphotography.com/ArtCamp
to download the informational brochure pdf. or
call (262) 754-8889.



Tad Meddaugh

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

So often I see gifted artists become frustrated and lose focus on what made them choose photography in the first place. It's easy to get stressed out about the economy or worrying that your work isn't good enough for competition. I can tell you firsthand that you need to GET OVER IT and do what you need to do to make yourself happy and evolve as an artist. Frustration and fear will only hinder your creativity.

Surround yourself with positive people, get involved, study good art, demand quality, constantly educate yourself and change with the times, make smart choices and take smart chances. Do what makes your soul happy. Keep your head high and do the best that you can and good things will follow.

I feel extremely 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. That being said, I too struggle with selecting my competition prints. For years I looked through and submitted my



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

daily work for images that would work. In the past couple of years though I've forced myself to photograph for ME and that has given me far more satisfaction when selecting and submitting my competition prints. With a little thought and planning, a competition print that stands out and evolves as an original is far more likely. The following gives you some background and technical information about the images I submitted for state competition this year:

"Daydreaming"

I was fortunate to be asked to be a mentor at LightPro once again last year. Similar to our Guru lounge, we have different lighting set-ups, equipment and models to help teach those that are attending the event. I've found that I become even more creative as I explain how

I light and the thought process that I go through.



"Daydreaming"

(Meddaugh) continued from page 21

My photograph of Susan was created while explaining how I use a three light setup. I used two kicker lights behind her (14x48 strip lights). My main light was a beauty dish (27"Photogenic with white diffusion cover) which I used close and above her. A metallic silver reflector was used under the beauty dish for fill and form.

"Divided"

Divided was born literally as a spur of the moment shot of my son Philip. He attended a private high school where he could have no facial hair and don't think he picked up a razor for an entire year after he graduated. We decided to photograph our boys when Philip came home for Christmas. He arrived home sporting a Duck Dynasty like beard. I had borrowed a sword from a client for another shoot and, true to his screwing around nature, Philip picked it up and put it front and center of his face. As I was getting the lights set, I turned around, and saw him. Feeling a little ADHD I switched gears and photographed this image. I used a four light set-up with two kickers (14x48 with flex grids)

behind him and off to each side. I also used a background spot (7"reflector with grid spot) on my background which was black



seamless paper. My main light was centered above him (22"Paul C Buff beauty dish) and a metallic silver reflector was used under the beauty dish for fill and form. I draped black background material over him and placed the sword center for impact. During post process

we decided to add the crosses so I photographed two small pieces of old wood that were laying around my workshop. I photographed them in the shape of a cross and added them to the image.



"Charlotte's Web"

Chol came in for a fun modeling session with her friend Diya and this image was one of my favs. I loved her strong facial features and wanted to create a portrait that brought them out. Her look, coupled with her outfit, made the title Charlotte's

continued on next page

web appropriate in my mind. I used a three light set up, placing two kicker lights (homemade light tubes... 4x24) behind and off to each side. I placed my main light (16x60 Larsen Light Bender) on a track centered above her. I also used a homemade light bender silver panel reflector below her.

"The Protector"

My friend Jared and his Fiancee Megan were my models for this photo shoot. I photographed them specifically for competition. As they are both body builders they were the perfect subjects for what I was looking for. We literally used torn material to make up their clothing and props that were already at my Studio (all but the sword which I borrowed from a client that had used it for his senior portraits). I used a four light set-up with two kickers (14x48 with flex grids) behind them and off to each side. I used a background spot (7"reflector with grid spot) on my Won background. My main light (22"Paul C Buff beauty dish) was above them and camera left. I used a 42x72 metallic silver reflector camera right for fill.



"The Protector"

As I wrote this article, I saw a lighting pattern used for all of my competition prints that in the past was NOT my typical day-to-day norm. I have always predominately been a natural light guy. I wanted to add variety to my work and create images that were different. Experimenting with my lighting has definitely done that for me. I believe that artists need to force themselves to get out of the rut of what they've always done and try new things. Not only will it get you more stoked about that next shoot, your work will not be easily duplicated by the amateurs out there. I am forcing myself out of my comfort zone, experimenting more often with different lighting and having a blast creating new looks for my clients.

No, it's not faster and it takes time to learn. It's definitely not easier but once you learn and experiment with it, I promise it will become a natural part of what you do. I'm doing it to feed my creativity and add more variety to my work and

that is having a positive effect on my studio. Challenge yourself to do something different and push yourself to grow as an artist. Your clients (and potential new clients) will see the changes in your work and in you. They'll see your style transform into something newer, fresher, and different!

Good luck and God speed!



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Meet some of our New Members

Rosemary Cooper, CPP

My route with photography has been evolving for many years. As for many professional photographers the vehicle of making images is what brought me to where I am today. I have pictures I treasure of me, as a child, sitting on my beloved pony. They foretell life choices I would make. My husband, Gary, and I raised two daughters with horses. We still treasure those images of our little girls loving their ponies. Now they are women who love their "bigger" ponies. At work, photography was a tool for documenting something and a pleasure to pursue at home. I honed my skills in mastering light & camera.

We have lived six miles west of Princeville IL for better than 20 years. Primarily I am a niche photographer, PrairieRodeo.com. For the last 15 years I have specialized in photographing rodeo and horse racing. That is my passion and decided I would make choices based on it. While having held professional rodeo photographer Cards in the past, I settled in on the youth rodeo associations within Illinois.

Our girls grew up with and continued their horse interests. One went through Junior Rodeo, High School Rodeo and Collegiate Rodeo (Yes on a sports scholarship west of the river.) I never left High School Rodeo. Being part of that Association opened the door for the relationship I have today as their official photographer. It is the niche I choose to keep. It is a privilege to be allowed in the arena &

continued on page 28



Guest Article

*Pierre Stephenson,
M. Photog., Cr., CPP*



Never Getting "There"

I have always had an idea in my mind of what success as an artist looks like.

I had goals; unlike my business goals that could be easily measured, my artistic goals seem more arbitrary. I looked at the work of others that I admired, or images that I have in my head but didn't know how to create and thought, "If only I could shoot like this person, or create amazing work like that person, I would be 'there'", as if "there" were a final destination.

A lot of us tend to think this way. We are goal oriented. We try and define what areas we need to improve to achieve our goals.

So, what do we do? We work hard. We study. We attend seminars, workshops and conventions. We learn from our peers and find mentors. We practice. We fail. We succeed. We grow... and eventually we make it. We get there.

But, the funny thing about "there" is it's like a mirage. It doesn't stand still, but rather moves with us. As long as we are changing, growing- "moving" as artists, so does our goal. As a matter of fact, the only time we can focus on that mirage without losing site of it is when we are standing still and stagnant.

Every time we reach what we thought was our goal, every time we reach "there", we find that it has moved; "there" is not what we expected it to be at all. We find that there is much more beyond

this point in our artistic career that we just couldn't see or appreciate earlier, and we are forced to redefine "there".

It's can be frustrating if you are a goal oriented person, and if you forget a few simple truths...



1. It's not about the destination.

We've all heard this old adage before. Just because you are not yet the photographer you dream of becoming doesn't mean you are not capable of creating that level of achievement. It may not come easily, and you may fail many times at first, but you can succeed if you envision your goal

(Stephenson) continued from page 26
and you don't stop.

2. Failures are not bad.

Failures are not a bad thing unless you give up. They are how we learn and grow. Regardless of where you are in your career, if you are not failing from time to time you are not pushing yourself hard enough to grow as an artist.

3. You will never get "there".

I truly believe that if you are a good artist and photographer you will never get "there". As long as you always strive for more you will exceed your original expectations and open up a whole world of new ones. That arbitrary mile marker of artistic mastery will always be another mile down the road, and that is a good thing.

Enjoy the journey...

Pierre

I invite you to join my Facebook page "Pierre's Workshops" for online education, my workshops, critiques and sharing.



<https://www.facebook.com/groups/633466180070160/>

"Enduring Elegance"



"Mercury Rising"



more images from Pierre on next page



"Beauty Unveiled" by Pierre Stephenson



"Ice Maiden" by Pierre Stephenson

(Cooper) continued from page 25

not a place one can be just because it seems like a fun thing to do. Everything that we as photographers know applies in the arena. Whether it is relationship marketing or the physical photographic issues, the same "rules" apply. Giving back to support the organization and lifestyle is something I truly want to do.

As usual, one photographer ends up talking with another at an event. In 2009 a parent & PPA member was standing with me talking. He had not been aware of photographers who actually hung lights & metered at indoor barrel racing events. Our conversation lead to my question, "but how do I get better?" He introduced me to PPA where I was able to acquire a new level of professional skills. In order to get better I opened a studio, Prairie Photo Studio, where we live. Being empty nesters on 40 acres, indoor & outdoor options abound. I took an additional step-up in 2013 when I decided to start entering print competition and sit for my CPP. Not surprisingly I

felt the need to "feed my creativity" again. That is what brought me to joining the Wisconsin PPA in addition to Illinois. Thank you for the warm welcome I have received. I was pleased that two of my competition prints hung at the North Central District PPA competition and will be going to the International Photographic Competition.

Welcome to WPPA
Rosemary Cooper!

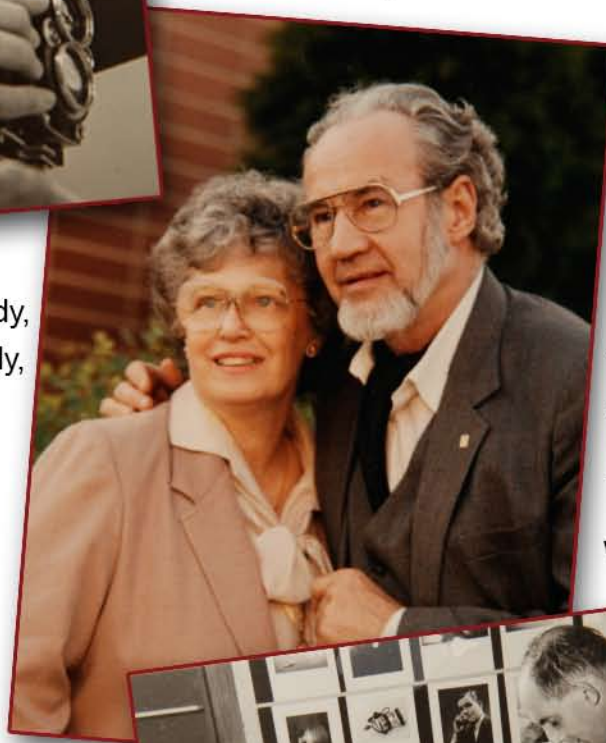


In Memory of Walter Roob

written by Kristine Roob-Blaguski



Walter Roob.... Wally, GrandDaddy, Husband, Dad, Great-GrandDaddy, Harmonica Man, Photographer, Business Owner, Philanthropist, inventor and friend.. You can't help but smile when you think of my dad, Walter Roob. Although we will miss the love he gave so freely to all of us, we have to be truly happy for him with the life he lived. This was a man with many big, big, dreams that he fulfilled as he lived life like each day was his last. If he were here right now, I know he would say his life was—"Thrilling!" Dad was many things, a devout Catholic, a loving, devoted husband, father, grandDaddy, great-grand-Daddy, an award-winning Master photographer, an accomplished harmonica player, an inventor and a friend.



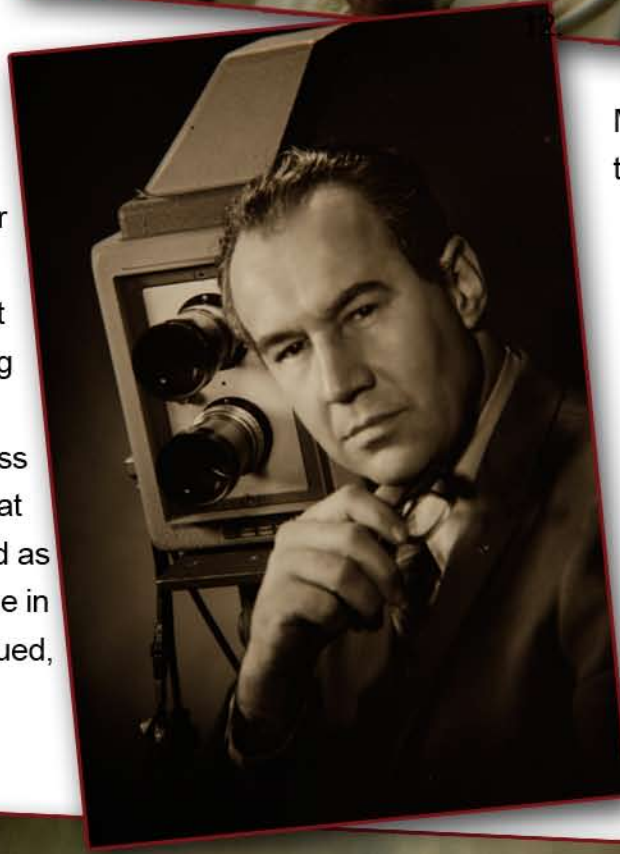
He was born & raised in Port Washington WI, where his parents owned a cigar, coffee & ice cream bar, ballroom & movie theater. He loved roller-skating & dancing. His first job was on his uncles mink farm which the road is still named, Mink Ranch Rd. in Ozaukee County. He participated in school plays, yearbook photography, the ROTC & worked for the Ozaukee Press, earning "photographer of the week" accommodation. He was a drummer at St Norbert's, a band major, a member of Alpha Kappa PSI fraternity. He studied under Ansel Adams at the Art Institute in CA, Winona School of Photography, Indiana, and Air force Photography School in Denver to name a few. In August of 1960 he received his Masters in photography

just 12 days before my birth, #6 of 9 children. Two years later received Master Craftsmen. He's been president of multiple photography associations: United School of Photographers, WI PPA & SE WI PPA and trustee for Winona. Oh and he also received his certification in photography.

Walter and Mary loved the performing arts often taking large groups of family along, cultivating a true love of the theater. His favorites were musicals and he could play virtually any song you wanted to hear on his harmonica—even following his stroke in 2011—you just needed to get him started on the tune.

(Roob) continued from page 29

He loved The Sound of Music, The Phantom of the Opera, Seven Brides for Seven Brothers, Les Miss, and so many more. Once when going to the Phantom of the Opera at the Oriental Theater he dressed as the Phantom...turning many heads not only with his costume, but also with the songs he played on his harmonica. That harmonica... Wow, could he play. He really enjoyed playing with the Milwaukee Harmonica Club for at least the last 10 years. He would always say what a great group of people he was playing with. He also played in senior centers, at schools, during mass and well, virtually anywhere that would let him! Initially it started as a hobby he taught himself while in the army. From there it continued, always playing as a way to entertain the kids on long trips in the mobile home. He would play, my mom Mary and the kids would sing-along. Milwaukee's own, 'Von Trapp Family Singers' with leather lederhosen & all as they explored places like New York, South Dakota, Disney World, and Mexico. As the family grew, the grandchildren went on many road trips with "GrandMary and Grand-



Daddy" too.

So many memories were made on these long trips, like the time Walter decided that Paul needed to have his haircut. Without talking to Mary, Walter buzzed Paul's head who instantly looked like his older brother David who died at age Let's just say, Walter was in the doghouse that night as Mary left him with all the kids in the mobile home while she stayed at a nice Disney resort in the Contemporary Hotel for the night. (Gotta love her!) Knowing Dad, he made the best of every minute he had with the kids. That's just how he was. He could turn work, into play, he could make a bad situation, better and you could always count on some sort of excitement and adventure when he was with you.

Take local parades for example, GrandDaddy loved them, he found them (in his own words) "exciting!" Often seen driving his blue Excalibur, or 'Pulse' (picture a mini airplane on wheels) while playing his harmonica and promoting the studio. The more grandchildren with their friends he could fit into the Excalibur

continued on next page

the better where Walter was concerned. He took any opportunity he had to enjoy life, to make a memory for himself or those around him. For some of us, just watching from the sidelines as he 'drove' the parade route was adventure enough! Believe me!

Walter Roob was a man of function...often using duct tape, safety pins, shoe goo or patch, staplers or Mary's beloved sewing machine to make things more

convenient for him or Mary. This often horrified Mom, who would come home to find things "fixed" by her loving husband. These seemingly minor adjustments included puncture wounds to the dash of the Mercedes or her Lexus, to help hang his mixture of flat soda and water by a rope that had been shoe-glued to the bottle.

He also used shoe glue to fix just about anything including.....

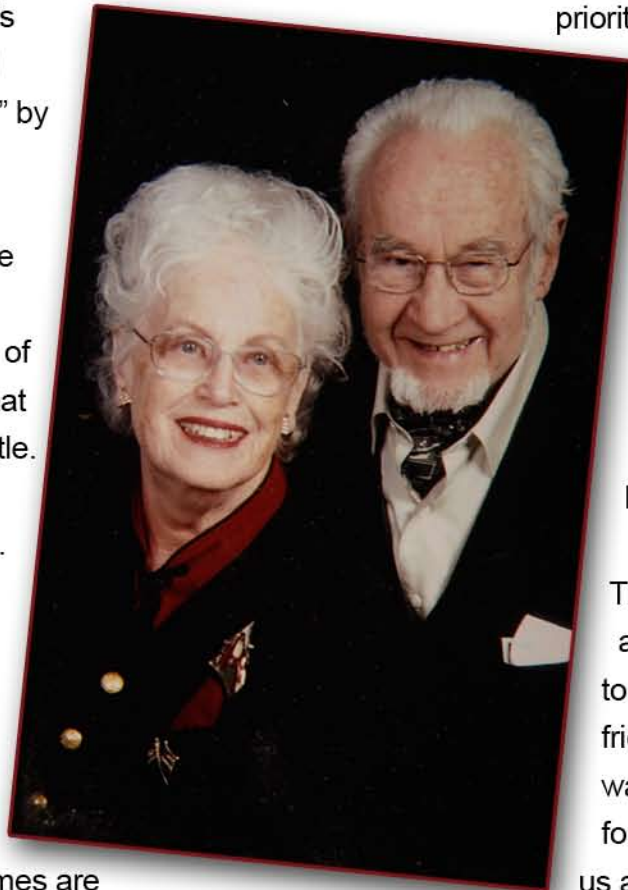
door stoppers, furniture & statues.... As we all matured, and purchased homes of our own, it was easy to develop a new appreciation for his "shoe glue, duct tape and sewing

skills." Creative 'fixes' in our homes are

referred to by saying, "I did a Walter." Dining out was also something Wally and Mary enjoyed and they loved it when family could join them. Walter was not a 'foodie' by any means, but he loved to eat out at various restaurants so he could visit with people, play his harmonica for them, give them an origami lesson, or share one of his many trinkets. Whether it was a 'dime-on-pin,' mini harmonica, angel pin, or some fancy origami bird, people loved him and they loved his simple 'treasures.' Parents were so grateful, because he would often help entertain young children who were hungry, over- tired, or just plain irritable. He was blessed by just putting a smile on someone's face.

There are so many facets to Walter Roob, so many ways he and Mary gave to others. Whether it was offering a helping hand (or several of their children) to help at church festivals or donating time, clothing and money where needed, they helped. If it was food that was needed, Walter could often be seen peeling tons of red potatoes for Mary's famous German potato salad. The two of them made it a

priority to give, to help when help was needed. They didn't sit back and wait to be asked, they were just always right there, ready and willing to help in any way they could. They lived what they learned by their faith... they willingly served. God and the church were always at the forefront of Walter and Mary's life together.



Time with his wife of 64.5 years and time with his family (which to him included long-time family friend and care-giver Erma Miller) was truly what Walter Roob lived for. He told each of us he loved us all the time. We told him we loved

him too. He typed us letters (on an old typewriter), mailed us large manila envelopes filled with 'stuff,' he created special "Walter Original" gifts to hand out at Christmas time, and he called us, one-by-one, just to say "I love, love, love you." When he was interviewed many years ago he said, "I just want to outlive my Mary and go to heaven shortly after ..." 98 days....that is 2,352 hours. Too short for all of us, but we can take comfort in knowing my dad Walter did everything he wanted to do and he is happy and at peace with mom and Jesus. I can hear him say, with a wave of his hand, "Done-Next."

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Processor 2.5 GHz Intel Core i5, Memory 4 GB 1333 Mhz DDR3 (has the slots for 2 more), Graphics AMD Radeon HD 6750M 512 MB, OS X 10.8.5 *(Excellent condition, Only used for proselect and billing.)*

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Photogenic 1500 Powerlight SL with grid, gel holder, and barndoors *(light stand available for purchase)*

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Savage-Smith-Victor Portable Grande Background Stand. Supports backgrounds up to 12.5 feet wide. Two heavy duty black aluminum stands that rise to a max height of 10 feet. Folds up and has a carrying case.

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Lots of Bright Yellow 8x10 and Wallet Sized Boxes/Packages .

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Studio Equipment for Sale

(Member Benefit Area)

Tallyns Print Case:

\$300 new! these cases are constructed for safe shipment of your valuable 20"x 24" competition prints It is encased in rugged 1000 ballistic nylon, with large dual zippers with lock capability, and a clear plastic-covered shipping window. The interior is padded in a soft nylon liner to resist scratching, and has interior windows for return shipping label and owner I.D. (for business card). The Reinforced frame prevents damaged corners. Brand new condition.

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Case of square cd tins

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Lots of Bright Yellow 8x10 and Wallet Sized Boxes/Packages.

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Paper Backgrounds (Rolls) Yellow, Burnt Orange(copper/bronze), Purple, Red, Orange, & Red 54" wide. Great for pet photography, children and seniors.

\$8 each

Peel & Stick Books

3x3 10 image optimus album in baby blue, pink & black, 4x5, 5x7 & 8x8 optimus album in baby blue, pink, fuscia, black 10 image, 5x7 self stick black folios, 8x8 self stick albums in various colors, 10x10 black 20 image self stick books

Call for More Information and Offer!

Gorgeous Frames: 20x24, 20x30, 13x20, 10x10, (6) 12x12 burnished silver and white matting/glass, 12x12 (6) chocolate brown with white matting, matching 8x10's as well, 5x30 black frame, assorted 8x20 frames, 16x16 & 15x30 wide black, wooden frames. Most are gw.

Make an Offer

Round Office/Conference Table with 4 Chairs (KI) About 6'

\$100

Several muslin backgrounds 10x20 \$60 each, 2 6x8 whcc \$75.

Lew Everling, lew@musephotodesign.com

MacBook Pro 17" Non-Glare Screen (great condition;minor wear marks; late 2011)

MacBook Pro 8,3, Intel Core i7, 2.4 GHz (Quad Core), L3 Cache: 6 MB, 8 GB RAM, 750GB

\$1525

Fall Shoot Out/Portfolio Event (Final Schedule)

(Full Information on this Event coming in Next Issue)

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



News from the EC

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

I was twelve, her name was Peggy Rowley. She was my first girlfriend, first crush, whatever you would like to call it, the girl I had my first kiss with. It was in the back of my middle school in Monona, WI. I can still remember the fear in my heart, my very soul, it was almost paralyzing. I would ride by her home on my bike as fast as I could because I was afraid that she would see me, worse yet, that her brothers would see me, crazy right? It was fear none the less. We have so much fear for so many things. Isn't it crazy that we have so much fear of the unknown? In the words of Jon Allyn, "We really don't know, what we don't know". What would you do today if you knew that you wouldn't fail? Know of only success, would you still have fear, or would you be able to accomplish everything you ever dreamed or wished for? Forty years have gone by since that summer of my first kiss, the fear of the unknown no longer effects me like it did so long ago. Forty years that have gone by with such great speed that I have almost forgotten a good part of them, but forgotten they are. It was thirty-two years ago that I started shooting photography, professionally. Thirty-two wonderful years of creating and emortilizing memories so that we don't forget them. It has been the ultimate job and profession and fortunatly, a great love.

What other profession can we talk about that has such an impact on the human race? Even in this time of digital everything, mini computers that can hold more data than what used to be housed in full rooms,

information being transferred at the speed of sound, technology that advances so fast that we miss it in between stages, there's still so much fear. Fear for our profession, fear that we won't be able to feed our families, fear that after so many years of doing what we love that we may have to find another career and fear that we are losing the profession we love. The importance of what we do is evident, more so today, than any other time in history. Why do I say that, because we are at a cross-road between the profession we knew and the profession we feel we are losing, more fear! Good or bad, it's what we're dealing with in todays world, but it's still something we need to preserve and cherish. I don't have a crystal ball, I can't tell you what the future will hold for the profession we all love with all are heart, that we have a passion for, that is in are very soul and fiber of who we are, but I know it's up to us to pass the knowledge on, to teach the next generation, be to part of what others past on to us. It's the only way to keep what we do, relevant and stop the fear.

I'm sure that the folks that came before us, looked with disgust at what we did to the industry before they excepted it and made it their own. We need to do the same, see the positive of what today's photographers have to offer and deal with the fear. We all were not born with a studio-store front handed to us to take over. We are not all privileged to know everything about the industry, being trained since we were old enough to walk, but I do know that it's our responsibility to pass on everything we have to offer of our profession. Give into the unknown, the fear, and turn it into a positive time for our profession and our industry. It's time to believe that today we will not fail and we will accomplish everything in our hearts. It's how we should treat everyday in our lives and live them to the very fullest without fear. So take the chance, kiss the girl or boy and don't forget to dive in with both feet.

Be Good To Each Other!
Rick

calendar of events

WPPA Events

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

Foxes

www.fvppa.com

Regional Director: Michael Kallies

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Indianhead

www.indianheadphotographers.org

Regional Director: Neil Gieger



October 13th - Merrill, WI

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Host Phil Zieseemer

November 10th

Pre-State Print Competition

Host Jan Fabre

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South Central

www.southcentralppa.com

Regional Director: Krystal Stankowski

September 22th - Waunakee, WI

Mark & Mary Bortz

November 24th, 2014 - Madison, WI

Fuzzy Duenkel



South Eastern

www.sewppa.org

Regional Director: Jon Allyn

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