

# Wisconsin The Photographer

Volume 116, Number 4

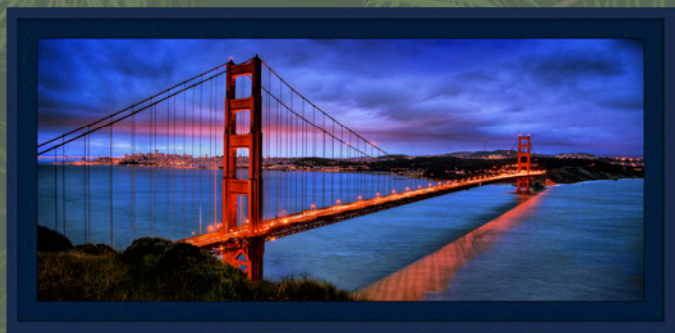
December 2011

*Featured Artist*

ken martin



1. Calm Before the Storm 2. Cold Capture  
3. Golden Gate 4. Nature's Palette



## *Holiday Issue*

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through Education, Inspiration, and Networking.*

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## on the cover

### ken martin de pere, wi



Ken Martin did well at this year's print competition. At state he received Best of Show with *Cold Capture*, a Court of Honor for *Golden Gate* and the Kodak Gallery award with *Calm Before the Storm*. His print case also did well at district competition with all four images receiving seals with the average score of 89. Ken received the Kodak Gallery award on the *Golden Gate* print. His case had the fourth highest score at the District competition. *Cold Capture*, *Natures Palette*, and the *Golden Gate* were selected for the PPA Loan Collection.

Here's the stories behind the images...  
"*Cold Capture*" was taken up at Cana Island last winter, I made the trip up to the island to take photos of the lighthouse at sunrise and saw the woman I used in the capture taking photos of the ice and open water. I knew I  
*Continued on page 2*



## message from the president

It's that time of year where we find ourselves once again getting caught up in the busyness of the holidays - photographing, retouching and packaging in a mad dash to make the crazy deadlines. I hope you are also able to make quality time for family, friends and reflection on the great things in your lives.

We are extremely fortunate to be able to do what we love and get paid for it. I'm thankful every day for what I do. The rewards of what we do are deeply felt by so many people. It's great feeling to know that you're giving people something so meaningful that it will no doubt be a treasure for many generations to come. Make sure you take the time to truly realize the impact of what you do as a photographic artist.

Having said that, I hope that those of you that attended the spectacular Fall convention were able to put into practice some of the valuable things you learned. Fall convention was an absolute killshot beginning with our shoot-out on Sunday. Thanks to those of you who contributed images taken at the shoot-out for our fantastic models and hair/make-up studio. Check out the images on page 6. The programs were amazing! WPPA would also like to extend a HUGE thank you to all the sponsors and to our wonderful vendors who took the time to be in our trade show. (Don't forget to show your support to our vendors.) Let me tell you, if you weren't there, you missed out on some of the best information one could get at a convention.

Thanks again to Rick Trummer for putting on one of the best Fall conventions I've been to. If you missed out on this year's Fall convention, you won't want to miss the Spring convention in Green Bay from February 23-27, 2012. Brace yourself as Convention Chairman, Jon Allyn has worked tirelessly to put together another fantastic convention with one heck of a line-up. Watch for more information within the WPPA Facebook group, in the Convention issue of THE WISCONSIN PHOTOGRAPHER

**Tad Meddaugh, WPPA President**  
*Master Photographer, Craftsman, CPP*  
*The Studio on Main, LaCrosse, WI*

and on the WPPA website and in the mail. Mark your calendars now!

Stay safe, my friends. I hope to see you in February. In the meantime, I wish you only the best. Have a wonderful holiday!

*Tad*



## on the cover *Continued...*

had something unique in front of me and made the captures. I used three bracketed captures for this image. The bracketed captures were 2 stops under/normal/2 stops over. I later combined the captures in Photoshop. I didn't like how the HDR programs made this image look so I used layer masks in Photoshop to finish the image. I used the under exposed file for the sky and the normal exposure for the water and ice and the overexposure to paint details back into the black coat. Canon 5d mark 2 with the 17-40mm f4 L

"*Natures Palette*" was captured at Zion National Park on the Subway trail. I used 5 one stop bracketed exposures for this image and processed them using Photomatix. Camera settings were ISO 50 the shutter settings were 1-2-4-8-and 15 seconds, aperture was set at f22. Canon 5d mark 2 with the 17-40mm f4 L

"*Calm Before the Storm*" was captured at Yosemite National Park about 20 minutes after sunset. I only used two files for this image and the capture settings were 8 and 15 seconds @ f16. The 8 second file was used for the sky and the 15 second exposure was used for the foreground. Canon 5d mark 2, with



## on the cover *Continued...*

the 17-40mm f4 L lens

**"Golden Gate"** On my trip to Yosemite I landed in San Francisco and never have been there before, I made a point to capture images of the bridge before leaving. After calling a photographer from the Bay area on where a good view of the bridge and city would be, (yes I do ask for directions) I arrived at the location (my arrival time was  $\Omega$  hour before sunset). I then waited for the lights to come on in the city. My camera settings for this image were  $\Omega$ -2-and 8 seconds @ f22. Using a small f stop created star bursts from the lights on the bridge and the longer shutter speeds created tracers from the traffic on the bridge. I used Photomatix to create the HDR image. Canon 5d mark 2 with the 24-105mm f4 L lens.

Whether its standing on the edge of a cliff at Toro Weep (3000 feet straight down) or the challenge of Subway trail, the air is fresh, the sites are awesome, and the company is great. One of the next places on my bucket list to visit is Iceland. It's the land of 10,000 waterfalls, 15 volcanoes, 4500 square miles of glaciers, shore line and let's not forget the northern lights and hot springs. Anyone interested?

I have been in business since 1985 and at my current location in De Pere since 1992. My studio specializes in weddings, family and senior portraits. As of last year I have added selling my scenic's and been selected to participate in two art shows in Green Bay. Plans are to get into more shows in the next couple of years.

I received my Master of Photography in 1990 and did not enter prints again until I made a wager with some fellow photographers (TJ Padjen, Greg Loll, and Lori Wysocki). The wager was that the photographer with the lowest case score in the WPPA print competition would have to cook a steak dinner for the others including wives/husband and girls friends. Well the outcome the first time around with this wager was not so generous

for me and I picked up the name "COOK". This did not settle well with me and I made it a point to do my best not to earn the title "COOK" again. So far, so good as I have been the WPPA Photographer of the Year 3 out of the last 6 years. It's been a blast and the cook-out has turned into a learning experience as we share ideas and techniques. This simple wager has me back into print competition and I have learned greatly from it. I also have a portrait of my mom that I created for my print case. I will cherish this image forever.

Last word from me is get involved in the print competition. Only good things can happen from it! I have received 5 Kodak Gallery awards, 5 Court of Honor awards and one Best of Show. At the 2010 PPA convention I was called to the stage as I had one of my portraits (Tribal Tradition) selected as a top 10 portrait of the year in the PPA competition. Hard work does pay off!

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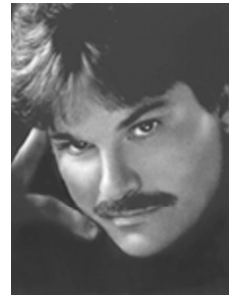
## fall convention 2011

### A Fall Convention Recap and Observation

You missed it! I feel badly for those of you that didn't or couldn't attend the WPPA Fall Convention. From the turn out, I think most of you didn't find it a "must see" event, but what you don't know is that for everyone that attended it was the "best" Fall Convention we have had for many years. These events are very important for your studio growth. These events keep us up-to-date and current and are crucial to the betterment of all of us as image-makers. As a "road warrior", I often am asked if everyone is having a hard time in this business and my answer is always the same, NO. It is the studios that are making time to reach these events, to stay current and relevant in our industry and finally to not be complacent in an industry that are moving and advancing daily.

So, why didn't you attend? Maybe a job during the weekend of the convention that has been scheduled for a year? A lack of funds for the least expensive event that the WPPA has been put on in two years? Maybe the line-up didn't interest you for the content that has been taking the United States by storm? Whatever your reason, I'm sorry that you couldn't be there, with us; learning and growing together. For the folks that have spent a good amount of time putting these events together, it has been a let-down, so much so that we can't find the help the organization needs to put these events on or for that matter the financial gatherings to be able to host these events. The WPPA is only as strong as the membership and over the last few years, we seen a decrease in attendance. So what is the answer? There are so many, with so many

*Rick Trummer, M. Photog., Cr., ASP,  
F-WPPA  
Fall Convention Chairman*



forks in the road, but the bottom line is it is all within you to keep WPPA healthy and growing.

Jon Allyn has put together an outstanding Affiliate Convention in Green Bay coming in the spring. My hope is that you will attend, will participate and will grow as a photographer and a studio in this fast paced industry. This is "your" organization, it's only as good as you make it. It will either be here in the years to come, or be gone with the studios that no longer find it relevant. The choice is yours and in your hands. As always, I wish you God's speed and a much better 2012 and look forward to seeing you all in a few months. Be successful and relevant in the year to come, peace!

*Rick*

## thanks to our sponsors...

As always, WPPA's Fall Convention would not be able to provide talent of this magnitude without the generous financial support of our sponsors.



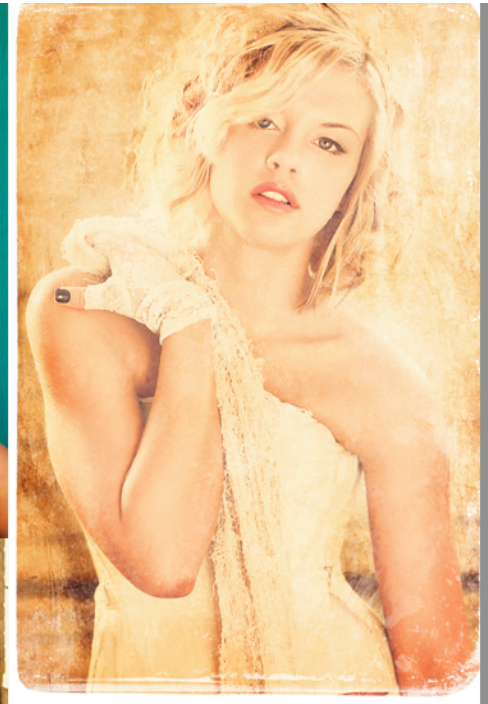
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FALL SHOOT-OUT MODELS 2011



## scholarship winners

Each year the Wisconsin Professional Photographers Association awards four of its members scholarships to further their photography education. Two of the awards—the Gerhard Bakker and Norm Swanson scholarships—have traditionally been awarded for attendance at The Wisconsin Professional Photographers School @Treehaven. Regretfully, the board of the WPPS at Treehaven has chosen to suspend operations for the foreseeable future. Over the past three years, the WPPS@Treehaven Board chose to support the professional photographers in Wisconsin by using its savings to supplement tuition. Had all classes been filled at these below cost prices, the school could have at least been able to maintain, but since even at below cost pricing professional photographers could not justify the time and expense to attend these classes, the WPPS@Treehaven Board made the decision to suspend operations.

"I'd personally like to thank everyone who

Tim Koll, CPP  
WPPA Education Chairman  
Tim Koll Photography, Waupaca, WI



has ever attended Treehaven or helped in other ways. It's been fun, but I think the week long learning experience may be a thing of the past," Dennis McGill, WPPS@Treehaven director said. The WPPA wishes to thank Dennis McGill and Phil Ziesemer for their wonderful dedication these past 18 years, providing some of the best national photography talent available!

Despite this change in education opportunity, the WPPA board voted to maintain these two scholarship awards for WPPA members. Both \$750 scholarships are given for members to use for registration and hotel costs to attend the upcoming 2012 WPPA Spring convention. The WPPA scholarships for 2012 were awarded at this fall's WPPA convention held in LaCrosse, WI. The committee selected the following recipients:



**Gerhard Baker**  
**\$750 Scholarship**  
awarded to  
**Lori Kenney**  
Firefly Photography  
Grafton, WI

*Congratulations to the recipients!*



**Norm Swanson**  
**\$750 Scholarship**  
awarded to  
**Tina Gerber**  
Tina Gerber Photography  
Edgerton, WI



**\$500 WPPA Scholarship**  
awarded to  
**Ken Martin**  
Martin Photography  
De Pere, WI

**\$200 MAIPP Scholarship**  
awarded to  
**Randy Peterson**  
Countryside Photographers Inc.  
Seymour, WI

*Not Pictured*



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## 2012-13 nominations

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The next WPPA annual meeting will be held on Monday, February 27th at 8:00 AM at the Radisson Hotel, Green Bay. One of the items on the agenda, will be to vote on your new slate of officers. The following members have been nominated for the state positions:

**Vice President: Paul Hafermann**

**Treasurer: Greg Loll**

**Secretary: Jas McDaniel**

**(3) Elected Directors:**

**Michael Mowbray**

**Open**

**Open**

Per our WPPA Constitution, the following nomination procedure may be enacted upon.

### 4.3 Nominating Procedure

#### (B) AT-LARGE NOMINATION

Following publication of the nominating committee's proposed slate, a member may choose to run for any of the elected offices up to and including Vice President, provided they meet the requirements for such an office. If such an "at large" nomination is desired, the following procedure shall be followed:

1) Secure an official At-Large

Nomination Form from the Nominating Committee Chairman (Tracy Van Zeeland) within 21 days after notice has been given of those nominated.

2) Complete the form according to the specified instructions on same.

3) Return completed form to the Nominating Chairman by the deadline line date specified on the form.

4) The determination of the Nominating Committee as to the authenticity and legality of the completed form(s) shall be final.

#### (C) NON CONTESTED ELECTION

If no At-Large nomination forms are filed within the designated period, the nominations shall be closed and the nominated slate of candidates shall be declared elected by the members at their annual meeting.

#### (D) Contested Election

If At-Large nominations are received, the names of all candidates shall be arranged on

the ballot in alphabetical order.

Instructions will be to only vote for the number of candidates to fill the vacancies. This revised slate shall be published in the January newsletter.

Questions can be directed to Tracy Van Zeeland, Nominations Chairperson at 920-739-4306.

## small, medium & large

---

When I was building my first website, way back in the last millennium, the most common screen resolution was 640 by 480 pixels. Most websites at that time were being designed for 800 x 600 screens, which was rapidly becoming the standard.

Desktop, and laptop, resolutions have been climbing ever since. If netbooks hadn't become popular a couple of years ago, it is likely websites would be designed for 1200 to 1400 pixel wide screens. Instead the common design standard for current websites is based on a 960 pixel wide grid, centered on the user's screen.

The problem is more and more visitors to your website now have screen resolutions way below those I originally built websites for, often with as few as 240 pixel wide screens. Of course I am talking about mobile phones, a.k.a. known as smart phones. All the iPhones up until the iPhone 4 only had 320 by 480 pixel screens.

For a long time, that was fine, most smart phone users were willing to put up with websites designed for desktops since they didn't visit those sites very often. Even the websites designed for access on mobile devices, like many of the airline websites, were more focused on the lower bandwidth issues associated with 2G data.

The iPhone started changing all that, especially when the iPhone 3 came out with 3G data speeds, which jumped from dial up modem speeds to old DSL speeds. Even then, most development efforts were focused on building iPhone Apps, not mobile device oriented websites.



Then Google introduced Android, a competitor to iOS, the iPhone operating system. And a lot of phone manufacturers started building smart phones. Now Android is the biggest selling operating system on smart phones (all while iPhone sales have continued to increase).

Along with smart phones becoming common, mobile data speeds are skyrocketing. With 2G data speeds, basically the same as dial up access, getting web pages took too long. 3G has made most web pages load in a reasonable amount of time, so more people are using their smart phone web browsers. As 4G finishes its roll out this year, giving your smart phone cable internet speeds, you can expect that more and more people will be accessing websites via their smart phones than ever before.

Visitors to most websites from smart phone web browsers have gone from 0.6% in 2009 to 5% in early 2011 and doubled in the last 6 months, according to web tracking company Comstat.

You could ignore 1% of your website visitors and probably not have any complaints. But when 10% of your website visitors are seeing a fraction of that gloriously designed site you spent a small fortune to have built, you now have to be worried about visitors to your site that are limited to 320 pixel wide displays.

When you design your mobile website, think about the use cases about why your mobile visitors are coming to the site. As an example, a trade show's desktop website might be focused on why you should attend, or exhibit. Visitors come to that version of the website before the show. But when they are at the show, browsing the site from their smart phone, they are less interested in why they should attend, and more interesting in finding the booth they are looking for, or which seminar they should attend in 20 minutes. How they navigate your site, and what content is most important, changes depending on how they are accessing it. I'll bet your site will have similar differences.

If you had followed my advice and built your

website using a content management system, you have a relatively simple solution. You can have two versions of your website, one optimized for the glorious real estate of a laptop or desktop monitor, and another optimized for the tiny screens of smart phones. The same content is used for both, just with a different organization and presentation.

But wait, there's more.

Over a year ago Apple introduced the iPad, the first real tablet to achieve commercial success. Tablet computers have been around for almost 15 years, but they have been too heavy, too underpowered, or too expensive to become more than hopeful teases. But the iPad has sold in the millions, bringing a useful tablet at a reasonable price. Android and its legion of manufacturers have made attempts to match the iPad, but to date the iPad is the dominant tablet. Amazon's new tablet might change that.

The iPad with its 768 by 1024 resolution screen is larger than a smart phone screen and smaller than a desktop screen. While it might be close to a desktop in screen resolution, it really is much different. A desktop user can navigate their mouse to within a few pixels, clicking on hyperlinks that are 10-15 pixels high with ease. However, pointing at links that small using your finger is much, much harder. Navigating on a tablet is much more like navigating on a smart phone, even though it has a lot more real estate to display your web page.

The bottom line is you really need to design your website for three audiences: desktop users with high resolution screens, smart phone users with low resolution screens, and tablet users with medium resolution screens but low resolution navigation. All three are becoming significant percentages of your website visitors and you need to be putting your best face on for all three audiences. You do need small, medium and large websites. At least I didn't use Goldilocks!

*Gregg Marshall, CPMR, CSP, CMC is a speaker, author and consultant. He can be reached by e-mail at [gmarshall@vender-tech.com](mailto:gmarshall@vender-tech.com), or visit his website at <http://www.vender-tech.com>.*

## sneak peek convention 2012

If you want information, education, inspiration, hands-on shooting, trade show, print competition, \$99 rooms, and FREE breakfast, and the most fun you can have without a note from your mother, then the WPPA Spring Convention is for you. Radisson Hotel, Green Bay, WI, February 23-27 and for a lucky few, through the 28th. I'll explain later.

Let's start with the fact that Wisconsin is hosting the North Central District Photographic Competition. 10 states will be submitting images. That means you will benefit from the judge's comments and seeing the talent and creativity of around 200 photographers. That's 800 images!!! Every one of you must make a commitment now to enter 4 prints - no excuses. That includes the old timers and the newbies. Don't make me mention names. You know who your are. Anyone that has been around for a while will tell you that participating in print competition is the finest and fastest way to improve your photography and grow your business. There is no disputing that. I'm counting on print cases from all our members, whether you're attending the convention or not. Please support our efforts of taking on the District judging. There will be 2 days of judging with 2 panels. Physical prints as well as digital entries. Print crew starts on the 22nd with **judging on the 23rd and 24th.**

**CHECK IT OUT** - Now as much as I love print competition, I never liked the "spectator" experience -- especially if I had prints entered. For me, watching print competition was like seeing an art show in a library. I fully understand the need for silence in the judging room and joyful or anguished outbursts would be inappropriate and disrupting. Now, how cool would it be to be able to talk, laugh, learn, eat snacks and drink beverages during the competition while you take your shot at winning prizes by participating in our **FIRST EVER, PRINT COMPETITION PARTY ROOM!!**

**Sponsored by Burrell Colour.**

The Photographic Exhibition Committee of PPA has agreed to send the signal of the live judging to our Party room (a good distance away from the judging). In this room, we can

*Jon Allyn, M. Photog, MEI, Cr, CEI, F-WPPA*

*Affiliated Spring Convention Chairman  
Jon AllynPhotog. & Portrait Design  
Milwaukee, WI*



whoop it up and party all in the name of education. Let's all remember that one of the greatest benefits of belonging to an association like WPPA is the networking and knowledge gained through the interaction with each other. (You can't get that from a webinar). We will have some of our own PPA International Jurors in the party room to lead discussions, answer questions about the prints and the process etc. The atmosphere will be totally conducive to easy learning regardless of your level of experience.

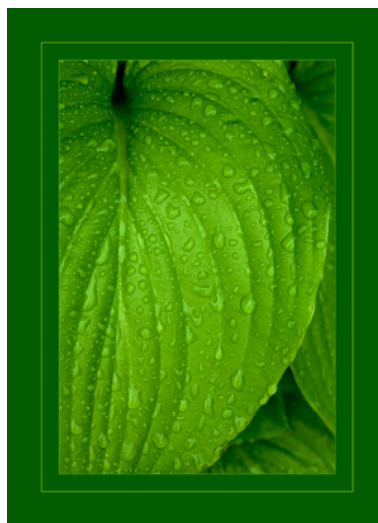
That evening, **DARRELL MOLL** will be sharing his secrets of mastering print competition. Learn what it takes to become a PPA Diamond

Photographer of the Year. Caution: Darrell is one of the jurors on the panel, so please don't discuss your competition prints with him until AFTER trophy selection late on the 24th. That's just the first day! That's worth the price of admission alone and you have 4 more days.

**Friday the 24th**, we expand on the print competition experience

with even more goodies and partying. After dinner, we are hosting "**SPEED NETWORKING**". Like speed dating but there aren't any losers. We will be exchanging business cards and areas of expertise with each other to generate a vast network of resources and new friends.

After that, is **WPPA'S GURU LOUNGE** extravaganza takes place. Enjoy hands-on shooting bays, equipment, models, mentors and helpful guidance. Make new friends and play away until midnight.





**Saturday the 25th**, the morning program is **JOEL GRIMES**, a portrait/advertising specialist. I signed him to our convention the minute I saw his website. His shooting style can be applied to seniors, weddings, executives etc. Joel drives home the idea to think like an artist and work within the very uniqueness that each one of us poses. Joel will cover all sorts of topics from how to overcome your competition, to keeping up with the current trends in the marketplace. Get ready for a shot of creative adrenaline.



The afternoon program is the incomparable **WOODY WALTERS** *sponsored by ACI*. He will share his unique vision into montage imaging and how he utilizes this technique in portraits. Walters will demonstrate his distinctive masking abilities while he shows you how to incorporate multiple images to capture and illustrate your clients' passions and lifestyle. Using custom backgrounds created by Woody, these montages come together in minutes and offer your clients endless possibilities. He is always bringing something new to the table.

And, even though what he does looks complicated, he can teach anyone how to easily produce the look. If you want to experience it

first hand, bring your computer and sit down with **WOODY** in the evening. He will be tutoring during **WPPA'S GURU LOUNGE** runs for a second night. Evaluate what you shot the night before, refine it and shoot again. This is an incredible opportunity.



**Sunday the 26th**, **PARISH KOHANIM** *sponsored by CANON* will share his images taken throughout his successful 30-year career in photography, giving "behind the scenes" anecdotes, and revealing what it takes to put a major shoot together and execute it successfully. Parish is a Canon Explorer of Light. I visited his studio in Atlanta. His powerful images and willingness to discuss his shooting techniques and business ideas made him a must have for our members. His program is complimentary to students.



The afternoon brings **GREEN BAY PACKER HALL OF FAMER, LEROY BUTLER**. LeRoy was the originator of the Lambeau Leap. His inspirational talk and autograph signing will benefit the Leroy Butler Foundation for Breast Cancer Victims. His program will be open to the public for a small donation for adults, kids free. The awards gala will take place that evening.

**Monday the 27th**, *sponsored by BWC*, will blow you away. **RICHARD STURDEVANT** the PPA Double Diamond Photographer of the year, the only person in the U.S. to score (4) 100s in one competition, and the most sought after speaker in the country will be here. Richard will share his insight and knowledge on how to create art, how to create composites and how to tell a story with the photographs we capture. He will share what has worked for him in marketing his art and how it has brought him continued success.

- Demonstrating the art of composites
- He will be using Photoshop CS5 and Corel Painter 12
- Using plug-ins and brushes
- How to price the work in your area

The convention officially ends at 3:00pm. But wait, there may be more.....

"It's time to get your butt in gear. Declare war with the creative process. Prepare for battle and get ready to blast through the barriers that have been keeping your creativity stifled. Now

more than ever we have to be more than photographers...we have to be artists. It is time to unleash the creativity we have and share it with our clients.” – Richard Sturdevant

Enter a print case, attend the convention, visit our vendors in the trade show and build your business. All the tools are here. **Now it's up to you.**



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## print competition update

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Last spring I had an article in the newsletter and a post on the Facebook page saying that I was going to nudge you from time to time about our State print competition. Well life happens and this is the first time that I've had to get back to you, and there has been some changes. First and foremost, the PEC was looking for someone to host the District Print Competition and we decided to show them how it was done right. So instead of our one day-one panel, best in the country State Competition, we are having a two day-two panel, Best in the Continent TEN State, TWO Province Affiliated Competition. Being affiliated means that when your images score 80 and above they are sealed for a merit when you send them on to National. This year you can enter either a print or a file to be judged. One panel will judge prints and the other will judge digital files. Our print display is going to be in the lobby, therefore open for us and the public to view all the time. I would like to see more prints. The files will be on monitors, but prints are better to linger at and study. To enter your images you will have to go through the PPA web-site and go to the North Central District Competition link and follow the instructions (even if you are hand delivering your case you need to register and pay on-line). You will only see two categories; Portrait (which is portrait, wedding and albums) and Illustrative (which is illustrative, commercial, EI and anything else not portrait). We are still giving out all of our State awards for all of our usual categories, including the Senior Folio competition, so I will have forms and instructions in the Convention packet.

I mentioned that we are having two rooms for judging, which would make it difficult to see how all the images do. Also when you are in the judging rooms you have to be quiet even when your prints or others prints are doing really well. That leads me to another change. There is going to be a third room, a Print Party room. There will be monitors so that you can watch both panels and not have to be quiet (cheering is encouraged). There

*Matthew Bennett, CPP  
WPPA Print Chair  
Studio 205 - Portraits by  
Matthew, Brillion, WI*



will also be food, drink, and gambling on the print scores.

More detailed information will also be in your Convention packet.

Every time I talk to a photographer from out-of-state they tell me that there are more great shooters in Wisconsin than anywhere else. This is our chance to really shine. We have brought together the best PPA jurors to judge our images. Everyone who hasn't entered for a while, and especially those who have never entered competition yet, this will be the best time to enter. For beginners, print competition is one of the best ways to learn and grow your art. Not only learning what the judges think will make your work better, but also seeing the work of others and hearing how the panel feels that an image that scores 95 can be improved. Masters, remember how you got where you are by learning from the Masters before you. Please be there for those coming up now. I want Wisconsin to be a major presence in this competition. Not only do I want every one to enter this competition for what it does for you but I want to prove to everyone what they are all saying about us. We're Great!

Thank you for the privilege of this experience. Please read on about 12 elements that PPA uses as their "gold standard" to define a merit image and review the Affiliated Print rules for 2012!.

## the 12 elements

---

The Photographic Exhibitions Committee (PEC) of PPA trains judges to be mindful of these elements when judging images to the PPA merit level and to be placed in the International Print Exhibit at Imaging USA, the annual convention. The use of these 12 elements connects the modern practice of photography and its photographers to the historical practice of photography begun

nearly two centuries ago.

Twelve elements have been defined as necessary for the success of an art piece or image. Any image, art piece, or photograph will reveal some measure of all twelve elements, while a visually superior example will reveal obvious consideration of each one.

The Twelve elements listed below are in accordance to their importance.

**Impact** is the sense one gets upon viewing an image for the first time. Compelling images evoke laughter, sadness, anger, pride, wonder or another intense emotion. There can be impact in any of these twelve elements.

Steve Kemp's  
Countryside  
Photographers  
Seymour, WI  
"Winter's  
Playground"  
2011 WPPA  
Print Entry



**Technical excellence** is the print quality of the image itself as it is presented for viewing. Retouching, manipulation, sharpness, exposure, printing, mounting, and correct color are some items that speak to the qualities of the physical print.

**Creativity** is the original, fresh, and external expression of the imagination of the maker by using the medium to convey an idea, message or thought.

**Style** is defined in a number of ways as it applies to a creative image. It might be defined by a specific genre or simply be recognizable as the characteristics of how a specific artist applies light to a subject. It can impact an image in a positive manner when the subject matter and the style are appropriate for each other, or it can have a negative effect when they are at odds.

**Composition** is important to the design of an image, bringing all of the visual elements together in concert to express the purpose of the image. Proper composition holds the viewer in the image and prompts the viewer to look where the creator intends. Effective

composition can be pleasing or disturbing, depending on the intent of the image maker.

**Presentation** affects an image by giving it a finished look. The mats and borders used, either physical or digital, should support and enhance the image, not distract from it.

**Color Balance** supplies harmony to an image. An image in which the tones work together, effectively supporting the image, can enhance its emotional appeal. Color balance is not always harmonious and can be used to evoke diverse feelings for effect.

**Center of Interest** is the point or points on the image where the maker wants the viewer to stop as they view the image. There can be primary and secondary centers of interest. Occasionally there will be no specific center of interest, when the entire scene collectively serves as the center of interest.

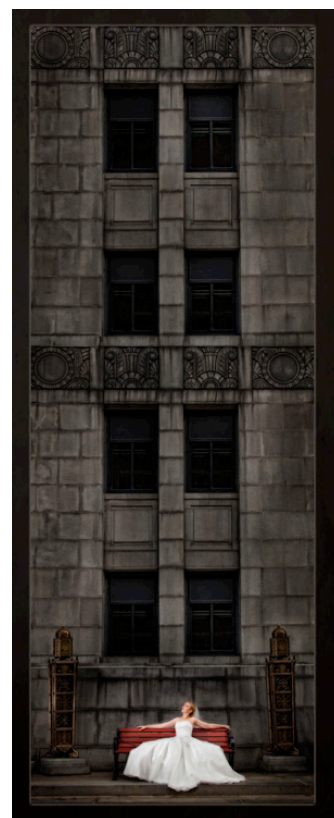
**Lighting**—the use and control of light—refers to how dimension, shape and roundness are defined in an image. Whether the light applied to an image is man-made or natural, proper use of it should enhance an image.

**Subject Matter** should always be appropriate to the story being told in an image.

**Technique** is the approach used to create the image. Printing, lighting, posing, capture, presentation media, and more are part of the technique applied to an image.

**Story Telling** refers to the image's ability to evoke imagination. One beautiful thing about art is that each viewer might collect his own message or read her own story in an image.

Michael Mowbray's  
Beautiful Portraits by  
Michael, DeForest, WI  
"Radiance"  
2011 WPPA Print Entry







## 2012 DISTRICT PHOTOGRAPHIC COMPETITION RULES

This District competition is a precursor to PPA's International Photographic Competition, a world-renowned photographic competition where entries are evaluated against a standard of excellence using the 12 Elements of a Merit Image. For more information including video tutorials and reference materials, go to [www.ppa.com/competitions/international.php](http://www.ppa.com/competitions/international.php).

PPA members are eligible to earn PPA's Seal of Approval when an image bearing a Seal of Approval is submitted to the PPA International Competition, an exhibition merit is earned, which can place the entrant closer to an award or a degree like the Master of Photography degree. These rules pertain to images created by traditional photographic process as well as, those captured and/or manipulated electronically with a digital camera or scanner.

### ELIGIBILITY

1. Entrant must have captured and created the original exposure.
2. Any entry that has been reproduced from an existing photograph, portrait, graphic or any other artwork produced by another person is a violation of the competition rules and will not be judged, accepted or displayed. If an entry, in the good faith opinion of the Photographic Exhibition Committee, violates copyright, trademark, or any other applicable law, that entry shall be disqualified.
3. The entrant's name must not be visible on the entry.
4. A maximum of four entries may be submitted per entrant.
5. Competition entry must be completed using the PPA/District online entry system prior to the online entry deadline. On-site entry is not possible, but print cases may be hand delivered (subject to District Rules) if the online entry was completed.
6. No entry will be eligible if it has been made under the supervision of an instructor or as a class assignment.
7. No two entries may be of the same subject.
8. Entries previously merited at any PPA International Competition are not eligible, including any image from a merited album.
9. Entries bearing the PPA Affiliated Exhibition Seal of Approval and submitted according to the rules of entry by makers from within their assigned District will be automatically accepted for exhibition only when submitted to the next PPA International Photographic Competition immediately following the District Competition where awarded. (Out of District entries are not eligible for the Seal of Approval).
10. Entry media includes prints, digital submissions, physical albums and digital albums.
11. If an image is awarded an exhibition merit in any category of PPA competition, it may not be entered again in any other category at any time by any entrant. No image that received a merit may be entered more than once under any condition.

### PHOTOGRAPHIC OPEN competition CATEGORIES

You must designate one of the below categories for each entry:

1. **Portrait:** Consists of Portrait, Wedding and Album entries.
2. **Illustrative:** Consists of commercial/industrial images, scenics, pictorials, digital paintings and similar subject matter. Portraits and weddings are not appropriate for this category.

**PPA District Electronic Imaging Competition (Master Artist Degree) is held at the Southeast District. Note that Commercial entries are now a part of each District's Photographic Open/Illustrative competition. Download rules when available at [www.ppa.com/competitions/districts.php](http://www.ppa.com/competitions/districts.php).**

### SUBMISSION OPTIONS:

Entrants may submit either prints (photographic or press printed images presented for judging under lights) or digital submissions (digital files presented for judging on a monitor) or a combination of either entry type.

#### Print Submission

1. Entrants may submit printed images of any shape and size on a mount board a minimum of 80 square inches to a maximum of 480 square inches, with the largest dimension no longer than 24 inches. (Recommended mounting thickness is 1/8" to 3/8").
2. Print entries must be mounted on standard mount material (double weight mat board, gator board 1/4" foam, or Sintra). "Float" mounting is accepted at the entrant's risk for damage. Images on metal and mo" mounted to another standard material must have rounded corners and smooth edges. No mount that could potentially damage other entries or pose a danger to print handlers will be accepted. Masonite, glass, stretcher frames or conventional frames will not be accepted.
3. A digital reference file must be submitted with each print entry. This file must *exactly* match the submitted print entry (image and presentation).

File specifications are the same as under the Digital Submission categories.

### Digital Submission

See digital entry tutorial at [www.ppa.com/competitions/international.php](http://www.ppa.com/competitions/international.php).

1. Files must be sized so the longest dimension is 4,000 pixels (20 inches at 200 ppi). Each file must contain an embedded color profile of either sRGB or Adobe RGB 1998 and be saved at a JPEG quality setting of 10. Total file size *should* not exceed 3.5 MB.
2. Files are to be named: ImageTitle.jpg (no spaces, capitalize each new word - example: SeeSpotRun.jpg)

### ALBUM ENTRIES

Album entries may be submitted in the form of a Physical Album (an album printed and bound as a book for judging under lights) or a Digital Album (a set of digital files to be judged as sequential layouts on monitors). You must designate one of the below categories for each entry:

1. **Events:** Use this category for time-sensitive social events, such as weddings, bar mitzvahs, etc.
2. **Non-Events:** Use this category for portrait and storytelling albums.

Note: Multi-make and single-maker albums will be judged as one category.

### Physical Album Entry

1. Album covers must be between 63 - 400 square inches.
2. No multiple volume albums are allowed.
3. Any studio identification or entrant's name in the traditional album must be covered.

### Digital Album Entry

See digital entry tutorial at

[www.ppa.com/competitions/international.php](http://www.ppa.com/competitions/international.php).

1. All pages/spread files must have the longest file dimension at 4,000 pixels (20 inches at 200 ppi), have an embedded color profile of either sRGB or Adobe RGB 1998 and be saved at a JPEG quality setting of 10.
2. Each page/spread file may contain as many images as you desire.
3. An entry shall contain a minimum 5 page/spread files up to 36 pages/spread files.
4. Files are to be numbered in viewing order using two digits i.e., 01.jpg, 02.jpg, 03.jpg, etc.)
5. All individual files must be compressed into a single ZIP file. ZIP file must be named: AlbumTitle.zip (no spaces, capitalize each new word - example: SummerWedding.zip).
6. Studio identification or entrant's name cannot appear on any file within the album entry.

### Multi-Maker Album Entry

1. The makers of a multi-maker album **MUST** belong to the same District to be eligible for the Seal of Approval. If they do not, the album may be entered at the International Competition to be eligible for merit.
2. Each entrant must pay the appropriate entry fee.
3. ZIP file must be named: AlbumTitle.zip (no spaces, capitalize each new word - example: SummerWedding.zip). Each makers entry form must use the same title.
4. Images in the album must be the work of the entrants, with a minimum of 20 images per entrant.
5. Multi-maker albums will be judged as one entry.

### DEADLINES & FEES

1. Entry fee is \$95 per member and **MUST** be prepaid before the competition. Go to [www.ppa.com/northcentral](http://www.ppa.com/northcentral) and open the "Print Competition" link to submit your entry. You **MUST** upload your image files, pay the entry fee. For print entries, forms and labels must be printed and attached/enclosed with the case from the online registration system.
2. Competition registration opens on January 26, 2012 and all entries must be uploaded by 4:00 PM (Central time) 5:00 PM (Eastern Time) on February 16, 2012. **ALL ENTRIES MUST BE UPLOADED ONLINE BY FEBRUARY 16, 2012, EVENT IF YOU ARE HAND DELIVERING THE CASE!**

### SHIPPING & DELIVERY INSTRUCTIONS

1. Shipping entry deadline is Friday, February 17, 2012
2. Ship to Matthew Bennett, Studio 205, 110 S. Main St. Brillion, WI 54110 Contact phone for Matthew: 920-756-2345.
3. Entries must be shipped in an approved, secure, reusable shipping container commonly known as a "Print Case".
4. The hand delivery deadline is Wednesday, February 23, 2012 between 2:00-6:00 PM at the Huron/Ontario Room, Radisson Conference Center, Green Bay, WI.
5. Print case return shipping fee is \$25 per case. You may also enclose a fully prepaid FedEx or UPS shipping document or label. Non-prepaid entries that are not picked up on-site shall be returned, shipped via UPS at a \$40 COD fee.

**Note:** Failure to comply with these rules may result in disqualification of entry. The decision of the Overall Jury Chairman is final.

# whcc



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## new members

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**Mark Andersen - Primary**

Stun Photography  
Green Bay, WI

**Jared Anderson - Primary**

Jared Anderson Photography  
Hudson, WI

**Kathy Brock - Primary**

Brock Photography  
Green Bay, WI

**Katie De Boer - Primary**

K De Boer Photography  
Randolph, WI

**Melissa Greco - Primary**

Millemium Memories Photography LLC  
Holmen, WI

**Jim Jentsch - Primary**

J Michaels Photography  
Adell, WI

**Pam Kastner - Primary**

Timber Creek Photo  
Mauston, WI

**Donald Korbas - Primary**

Picture Pro Photography  
Ogdensburg, WI

**Kim Kuhlman - Primary**

Kim Kuhlman Photography  
Evansville, WI

**Audry Langeberg - Primary**

L Photography  
Omro, WI

**Shannon McMahan - Primary**

Shannon McMahan Designer Portraits  
Madison, WI

**Jerry Oswald - Primary**

Oswald Photography  
Oshkosh, WI

**Tiffany Schmitt - Primary**

Graphic Impressions LLC  
Schofield, WI

**Paul Toepfer - Primary**

Paul Toepfer Photography  
Madison, WI

**Rachel Waldmer - Primary**

A Thousand Words Photography  
Poynette, WI

**Kathy Wileman - Primary**

**Marianne Wileman - Associate**

Studio 115 Photography & Gift Gallery LLC  
Edgerton, WI

**Wayne Zeman - Primary**

Wayne Zeman Photography  
Brookfield, WI

We would like to welcome everyone to the WPPA and look forward to meeting you face-to-face at the Spring Convention! Thanks to the "Buddy" promotion, WPPA has received a large influx of new members for 2012!

## new year's resolutions

---

I will think of a password other than "password" or "hello".

I won't worry so much.

I will be more imaginative.

I will do less laundry and use more deodorant.

I will stop sending e-mails to my spouse.

I will spend less than one hour a day on the Internet. This, of course, will be hard to estimate since I'm not a clock watcher.

I will read the manual... just as soon as I can find it.

I will answer my snail mail with the same enthusiasm with which I answer my e-mail.

When I hear a funny joke I will not reply, "LOL... LOL!"

I will balance my checkbook. (on my nose).

I will find out why the correspondence course on "Mail Fraud" that I purchased never showed up.

Start buying lottery tickets at a luckier store.

Don't eat medicine just because it looks like candy.

Always replace the gas nozzle before driving away from the pump.

I will always "check for paper" when leaving the restroom.

I will try to drive closer to the speed limit.

I will keep an extra safe distance when driving behind police cars.

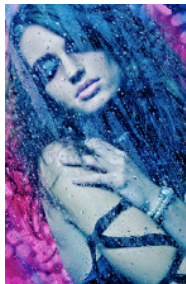
I will always wear clean underwear, "just in case".

# camera tilt theory

I call this "Camera Tilt Theory" because it's just my opinion on when and when not to tilt your camera in order to add interest to your images. Some will argue that you should never tilt your camera when taking an image. I feel it's a matter of taste and if done properly, can add strong, dynamic interest to your images. Let me explain what when I first started tilting the camera, I really didn't know when the best time was to do it. I was just tilting away and hoping that the images would look good. I used camera tilt more as a creative crutch and not as a creative tool. I was getting bored with everyday straight on shots, so I would tilt the camera to add interest. Only after a few years did I understand and respect the camera tilt and learned the proper time to use it.

## Camera Tilt Do's:

1. Camera tilt should add interest to the image and not take away from it. In some regards, it shouldn't even look like the camera was tilted. Here is an example of camera tilt on a business head shot.



In this image I tilted the camera to show the diagonal lines of the water and her arms.

2. Tilting the camera when there are straight lines of architecture in the image, can add strong diagonal interest to your images.



3. If you are going to tilt your camera, make sure it is really tilted so that the viewer isn't

Dan Frievalt  
WPPA Website Chair  
artessence, LLC  
Green Bay, WI

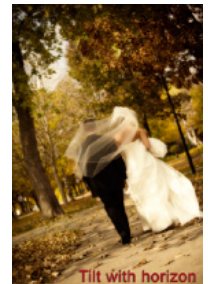


asking if it is just crooked. I usually tilt my camera at about 45 degrees to the right.



## Camera Tilt Don'ts:

1. Don't tilt your camera just because you think it will add interest to your image as a creative crutch. Try and come up with something that is creative first, because camera tilt that is wrong will not make-up for lack of creativity.



2. Don't tilt your camera when you have a horizon in your image. It will look as if they are falling off the edge of the earth. I used to do this all the time and when I look back at those images, they really disturb me...what was I thinking???

3. If you find that the viewer is tilting their head when looking at your images, you are probably not doing it right.

4. If you shoot the same image straight on and one with camera tilt, don't show both to your client. Pick only the best one to show or they will be very confused.

Regardless of your stand on camera tilt, I suggest you go out and look for some areas in which it may benefit your images. Take a image straight on and then with camera tilt and see which one you like better. Give it a shot and who knows, you may like it! My goal last year was to do less camera tilt and really work on getting a powerful image without the use of tilting the camera. In doing so, I feel I have become a better photographer and I also learned when to use camera tilt when needed.



## sssh...secret of success

It seems that every month there's a new photographer on the block. They pop up everywhere...we see their work on Facebook, we hear about them from former clients (!), and we see new faces behind cameras shooting in the local park. Until the last few years, competition wasn't an issue. But these days the avalanche of sheer numbers is what's distressing. If you have a business that's been around since before digital, you're probably overwhelmed, confused, and frustrated at not knowing what to do to stay relevant. Heck, most of us just want to know how to stay alive!

Well, as always, there's no right answer, and the answer varies with your studio's unique circumstances. For our studio, we doubled our senior numbers from last year. But our formula for this success had more to do with what we WERE doing previously that was adversely affecting our bottom line. We had a wall portrait and album requirement. Until the last few years that was a good policy. But due to the influx of so many new shooters, as well as the troublesome economy, we found our required purchases were too much of an obstacle. This year we eliminated that requirement and credited our session fee toward those items. People still bought those items, but instead of being required to, they were rewarded if they did. This removed the speed bump, and in today's world we need to make it a smooth ride into our studios. But what if you don't have such a required purchase and still are experiencing declining numbers? I don't have the answer for everyone, but this is the answer that I've been working on for our studio and in my photography.

Before I begin this I need to credit John Hartman. A few years ago John decided that he wanted to give his photography, which was already very good, a shot in the arm and make it so damned good that NO potential client would have any reason not to come to his studio. He saw that the market was no longer (nor never was actually) guaranteed

Fuzzy Duenkel, M. Photog. Cr.  
Duenkel Portrait Art  
West Bend, WI



us...but rather we need to continually earn it. The consumer's tastes were shifting away from traditional styles and ready to accept just about anything else. So he started searching for new camera equipment, new lighting techniques, and new Photoshop techniques that would make his photography stand head and shoulders above anything else. Some of the things I've been doing are a direct result of John's trail-breaking work.

Similar to John's reinvention of himself, I've never been completely comfortable with my photography and constantly look for ways to spice it up. Until recently, other than more use of flash, I can't think of much else that is different than I'd always done. If you're doing the same things you've done for the last few years... chances are your photography is not fresh enough for today's new markets.

Since I can't just become more creative without a crutch, I use technical tools to start the creative process. For example... back in the film days, knowing that I had a soft focus filter and TMAX3200 (you youngsters... look it up) in the camera made me think and shoot differently. I'm no artist, I'm a craftsman...so I need new technical tools to help me make images that look artistic. It works for me, so it may work for you.

Let me list some tools I suggest that will give your photography a kick in the pants.

**1) Fast lenses.** If you're using slower and cheaper lenses... first of all, shame on you. As a professional we should *ONLY* use the most expensive lenses we can afford. Shallow depth of field is tool we need to use as often as necessary. If your backgrounds are too sharp in your photos...remember that an iPhone can do what you do. Anything from f1.2 to f2.8 in longer lengths... if it costs

a lot...**BUY IT!** Spend the newcomer out of existence!

**2) Use fast lenses** to alter your shooting style. If you're a tripod shooter, take it off the tripod and find a whole new world of angles that simply won't happen when your camera usually rests on a tripod at eye level.

**3) Tilt-shift lenses or Lensbaby Composer Pro.** Not everyone's cup of tea, but a different look than the run-of-the-mill AWAC.

**4) If you're a long lens shooter... get wide angle or fish eye lenses.** If your longest lens is 105mm, get some longer lenses... like a 200mm or 300mm lens.

**5) Off-camera flash.** This isn't new, but if you're a solely "natural-light" shooter, you're really saying that you don't know how to use flash. A professional should use *ALL* the available tools to get a saleable image regardless of the lighting conditions.

**6) Multiple flash units.** One flash won't cut it. You need at least two...more desirably three...or more. At the Fall Convention, Jamie Hayes showed how those little Morris slave flashes can add great accents. (Note: If you're shooting remote TTL, you'll need to shoot in manual exposure mode for those slaves to work properly since TTL flash sends out preliminary flashes that will trigger the slaves before the exposure is made.)

**7) Colored accent lighting.** Whether used to accent the subject or the background, colored lighting can alter reality to create an image that the weekender wouldn't even think of.

**8) Infrared-converted camera** for an occasional answer to a mid-day sun.

**9) High power flash.** If you shoot in mid-day sun, you need a big flash. We start our sessions very late in the day, so I don't need a super power flash. But I do have an Einstein and a mini-Vagabond power supply to enable me to overpower the ambient light.

**10) Stroboscopic capability.** The Einstein can fire off as many flashes as your camera's "motor drive" can shoot for some action special effects.

**11) Continuous light.** Look into all the various continuous light options, whether that be tungsten, florescent or LED. Being able to

SEE the light is always the best way to go, to shoot more from the heart.

**12) Fog machine.** No, it wasn't just for the 80s. It can be used, under a car, motorcycle, or in a shed to simulate a moody atmosphere.

**13) LEARN LIGHTING!** OK, this isn't a new tool, but it's the one thing that separates us from the amateur.

**14) In the studio...make sure you have all the options...**in addition to the standard softbox, you'll need grids, snoots, a Beauty Dish, ring-light, and a belly pan reflector like the Larry Peters Eyelighter.

**15) If you're a guy, learn to shoot like a girl.**

If you're a girl, learn to shoot like a guy. What do I mean by that sexist remark? It means that we need to learn the strengths of each other's styles and apply them to our weaknesses.

**16) Actions and Photoshop Filters.** I saved this for last because it should be considered last. Why? Because most newcomers use them and overuse them. Yet this is one area that while we can't beat them, we can join them... but with well-lit, well composed images, we can do it better.

Remember, photography is part art and part craft. Amateurs think it's all about the art. They don't want to learn the craft. That's why they're so eager to buy actions, not a book about how to **WRITE** those actions. So if **WE** focus on the craft that leads to the art, we'll stay ahead of them all.

There are no easy answers. And the answers I offer are expensive. Yet that's what I like! When digital cameras became cheap, that's when our troubles began. So if we can purchase products and software that our competition can't afford, that's truly one way to stay ahead.

So take a hard look at your images. Or ask an impartial viewer to compare your work with your competitors' (including work-out-of-the-home part-timers). I know my work is good...but not good enough. Is yours?



The aci logo is a black square with the lowercase letters 'aci' in white. A thin yellow horizontal line is positioned below the letters.

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### **Equipment Insurance for Most Members**

Professional Photographers of America (PPA) announced in October a landmark decision that will help protect its members' businesses and put hundreds of dollars back into their pockets each year. In a move never before seen in the industry, PPA ([www.ppa.com](http://www.ppa.com)) revealed that it will pay for \$15,000 in equipment insurance coverage for each of its Professional Active and Life members living in the United States. The decision adds yet another unmatched membership benefit to a list that already dramatically out paces any other photographic organization.

The policy, called PhotoCare, covers photographic equipment losses up to \$15,000, including up to \$5,000 for certain computer equipment. PPA members can also purchase additional equipment insurance and general liability policies through Lockton Affinity, PPA's exclusive insurance partner. That coverage will come at a significantly reduced rate negotiated by PPA. However, no additional insurance purchase is necessary to receive the initial coverage paid for by PPA. Based on current market prices, the amount of equipment insurance being offered would typically cost the photographer \$350 or more annually.

PhotoCare is available to U.S.-based Professional Active and Life PPA members. In order to activate the policy, members must log in to [www.ppa.com](http://www.ppa.com) and opt in. Instructions are provided on the site.

### **Imaging USA 2012**

The Ernest N. Morial Convention Center in New Orleans will host an international convention and trade show for professional photographers, January 15-17, 2012.

Other notable features of Imaging USA 2012:

- **Annual Photography Exhibit**—Open to the Public. One of the world's largest annual photographic exhibits will be open to the public and there is no charge for admission.

- **Special Events.** A full slate of exclusive events featuring everything from award galas to a dance party with Fifty Amp Fuse.

- **Pre-Convention Photography Courses.** Imaging USA will offer three days of in-depth pre-convention programming for an additional fee (from classes on the business of photography to hands-on workshops that allow photographers to work with several different pros, one at a time).

- **Specialty classes for sport and event photography.** Imaging USA includes an educational track customized for sport and event photographers.

- **Evidence Photographers International Council Education and Certification Class.** For an additional fee, attendees can participate in EPIC courses to learn about forensic and crime scene photography.

Registration is open to all professional photographers and several options are available, including full-convention and one-day passes. A special Join & Go promotion includes a free full-convention registration for new professional active members who join PPA prior to the show. For more information about Imaging USA or to register for the conference, visit [www.imagingusa.org](http://www.imagingusa.org) or call 800-786-6277.

### **WPPA Group Photo**

WPPA members attending Imaging USA, should plan on meeting at the Registration desk at noon on Monday, January 15th for a group photo. Remember to ask vendors if they will be displaying at the WPPA trade show in February! The more people that ask them, the more consideration they will give to visiting Wisconsin and sharing their products and services with your fellow WPPA members! Help promote WPPA!



**Professional Photographers  
of America**



## from your exec. coordinator

### WPPA Membership

If you haven't already sent in your renewal, there's still time! **December 31st** is the deadline. And you can still save 50% on your dues by finding a "Buddy" to join with you! This has been a tremendously successful program. We have a lot of fresh new faces that will be attending the spring convention! Encourage a past member or new photographer in your area to join WPPA! And you'll both reap the awards!

### Convention 2012 Highlights

As Jon Allyn divulged in his convention article on pages 11-12, there are going to be some new twists to Convention 2012. Here are some more details on two events that I am helping implement...

### Speed Networking

I've attended a few sessions with a business group in Racine, and they are a blast! You'll get to meet a lot of people and walk away with some new ideas to help ignite your sales for 2012. Here's how it works. Bring a dozen business cards with you. Some participants have even brought promotional pieces with them to share with their new-found contacts. There will be a long table in the room and you'll be sitting across from your first contact. You'll have 10 minutes to introduce yourself, exchange business cards and share your best photographic moment of 2011. It may be a technique, background, promotion, sales tactic, whatever! Best approach is to think about what you would like to walk away with and then pull from your own experience to offer to the person across from you. When the bell rings, you'll be told how many places to move down. And the process starts all over. By the end of the session, you'll have six new friends and six fabulous ideas to noodle on how they would best work in your business situation. What? You feel 10 minutes isn't enough time? Well, that's where the business cards come in. You can always follow-up at a later date if you want more details. Thus the name "speed" networking. We want everyone to feel free to share ideas, so if you happen to sit across from your competitor, all you need

Deb Wiltsey, Cr. F-WPPA  
WPPA Executive Coordinator



to do is raise your hand and you'll switch places with another person. It's easy...it's fun! It's like marketing musical chairs!

### Creative Competition

I came back with this idea from one of the Executive Director's workshops a few years back and got the "go ahead" to implement it this year. I know what you're thinking... another competition! How much is this going to cost me? Well, first off, this one takes only minimal effort on your part and only costs \$10 (per entry) to participate! And EVERYONE can enter! Best part is there are NO RULES! Well, I lied. There is one rule. The outside dimension must be 16x20 so your entry fits on the display rack.

*Everyone will receive the same image.* It's up to you to be creative with it. You can crop it, paint it, make it three dimensional, mat it creatively, print it in color or black-and-white...the sky is the limit! See...the challenge of this competition is how creative can you be?

All entries will be judged by convention attendees and the entry receiving the most votes will be awarded the "Creative Juice" trophy at the Awards Gala. If there is a tie, we'll ask that our Print judges make the final decision of the winner. Look for the entry form and more details in your Registration packet which will be arriving in January.

*From my house to yours...  
Have a very Merry Christmas and a  
very Happy New Year!  
I look forward to seeing all of you at  
the 2012 Spring Affiliated  
Convention!*

*Deb*

## calendar of events

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### WPPA EVENTS

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

#### WPPA Board Meeting

*January 11, 2012*

Radisson Hotel, Green Bay, WI

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#### SPRING CONVENTION

*February 23rd-27th, 2012*

Radisson Hotel - Green Bay, WI

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#### SPRING CONVENTION

*February 22nd-25th, 2013*

Paper Valley Hotel, Appleton, WI

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### PPA

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

*January 15th-17th, 2012*

Imaging USA - New Orleans, LA

*January 20th-22nd, 2013*

Imaging USA - Atlanta, GA

next newsletter deadline

**December 23, 2011**

Please e-mail your articles to  
[dwiltsey@hotmail.com](mailto:dwiltsey@hotmail.com)

The next issue of **THE WISCONSIN PHOTOGRAPHER** will be the Convention Issue and mailed to your door! We would like to do a special tribute to Treehaven School of Photography, so please send Deb your photos and favorite memories of attending a Treehaven class!

### FOXES

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

**Regional Director: Gary LeBouton**

*January 25th, 2012 - De Pere*

Ken Martin - HDR

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### INDIANHEAD

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

**Regional Director: Ellie Hussong**

*January 9th, 2012*

Tom Blomlee - 4 Image Comp & Rd. Table

Kirk Kolpitke - Posing of Hands

*February 13th, 2012 - Eau Claire*

Tom Giles - Pre-State Judging

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### SOUTH CENTRAL

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

**Regional Director: Jas McDaniel**

*January 23rd, 2012 - Waunakee*

Lew Everling - Social Media

and Pre-State Judging

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### SOUTH EASTERN

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

**Regional Director: Ron Wimmer**

*February 6th, 2012*

Studio Stuff/Mentor Mash

*April 2nd, 2012*

Amy Gaerthofner - Boudoir

