

# Wisconsin The Photographer

VOLUME 118, NUMBER 3

JUNE 2013

*Featured Artist*

DAN FRIEVALT



WPPA  
PHOTOGRAPHER OF THE YEAR  
COMBINED

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**PHOTOGRAPHERS**

rtrumnerwppa@gmail.com  
 608-469-1097

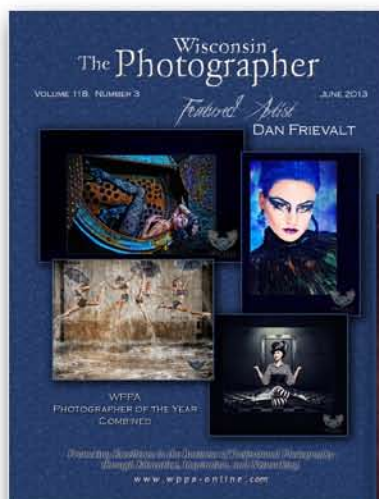
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**on the cover...**

**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."

*continued on page 12*



## from our president...

### Big Announcement

If you haven't already heard, the WPPA has a **new Executive Coordinator**. Rick Trummer, M.Photog., Cr., F-WPPA, F-APPI, F-SCPPA, F-PPANI, F-IPPA has been hired to this position. Rick has held every position on the board including President and we are all very excited to be working with Rick. He has also been working on securing more vendors for our tradeshow as well as new advertisers for the newsletter, so we will continue to look for positive changes to our organization in the near future. On May 15th we approved this year's budget, which includes some changes to our dues structure and a fantastic early bird registration fee for the Fall Shoot-Out. You will also see changes to our fall print competition. **This fall we will have print competition, with a twist.** You will be allowed to enter as many as 8 images, any combination of print or folio. No case fees, just a per print fee. Senior folio competition and the print competition will still need to follow the print rules for awards. The Next Generation competition will again be part of the Fall competition and there is much more information to follow so hold on to your seats, it should be a great time. Set aside October 19th-21st to be at **The Fall Shoot-out held in Wisconsin Rapids** at the Hotel Mead. Our Fall Convention Chair, Ken Martin, is working on bringing us some great talent to learn from. This hands-on three day event is designed to let you learn while shooting under the direction of some of the most creative and successful photographers from this area and from the nation.

This year's **Spring Convention will be in Green Bay** at the Radisson Airport. We will be holding the District Print Judging once again. I will make the call now for volunteers. Please contact Krystal Sutter at [silvertreewi@gmail.com](mailto:silvertreewi@gmail.com) if you can help out with print crew. Our Spring Convention Chair, Carl Caylor, is working to put together an awesome line up of talent. **You will be disappointed if you miss this one!!!!** The new Connections newsletter has been well received.

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



This publication is also going to our past members. The next publication is **July 1st** and will have some Fall Shoot-out speaker info as well. As always it will include Regional and WPPA updates.

Remember you can reach me at  
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## Guest Article

### Lew Everling, Cr.Photog., CPP

#### Technology Changes, DEAL WITH IT!

All the rage seems to be that our photographic industry is the only one that feels the ill effects of technology. I hear it all the time, "We are the only ones up against new inventions are that are constantly re-engineered and available to anyone who then becomes our competition."

Well, this simply isn't true! There isn't any single industry exempt from technology changes that give the competitor an advantage, regardless of if they are long known competitors, start-ups or simply the DIY {Do It Yourself} person. Technology advances, new competition, and a passionate desire has existed since the beginning of humankind. That has always been the case as we can see through the history of our own industry.

"Dating back to 1844 to hang your shingle as a daguerreotypist it was as simple as a small investment, and a little bit of instruction. Does this all sound familiar? For the sum of \$60 George Reed purchased his camera in February from Anson Clark, took some instruction from him and in less than a month he'd cleared his investment and was in business by March. Advertisements were abundant in the New York Herald for learning the art of daguerreotyping for just \$50, students flocked from all walks of life seeing this as their way to wealth. However, not all stuck around, from 1840 to 1861 the Boston directories listed 180 names as Daguerreotype Miniatures, 77 were listed for one year only, and only 7 lasted 10 years or more. Frank Gage wrote 'Today you will find the Yankee taking daguerreotypes; tomorrow he has turned painter; the third day he is tending grocery, dealing out candy to the babies for one cent a stick.' " { info from The Daguerreotype in America, Third Revised Edition, Beaumont Newhall, letter from Frank Gage, unpublished letter, A.E. Osborn to Southworth & Hawes, May 8, 1848. GEH}

In researching, I found it interesting that as far back as the daguerreotype days, the daguerreotypists would only refer to the ambrotypists as mere photographers. Daguerreotype craftsmen felt they were a step above the others and the ambrotype was just a fad, a filthy one at that. With every new generation there is always something to complain about, however rather than complain, innovators simply adapt and push themselves to new levels accepting the challenge. The ambrotypers even got a bad rap as the tintype took over. A few years later, the daguerreotype and ambrotype fade away as the cycle of new emerging technology continued.



Growing up I saw my Mom face the same challenges in her profession as a hairstylist. I witnessed at an early age how the services and professional products she provides, not the tools, made her and many other stylists successful. Since the advent of the Toni home perm in the early 40's and Ms. Clarol home coloring just prior, there has always been a DIY option for hairstyling.

Toni's cross marketing campaign with McCalls fabric patterns was an example of targeting the DIY consumer as well. These products were readily available at all department and drug stores for purchase. Just as our professional labs now market to consumers, I remember when the beauty supply houses began to sell to the general public at a slightly higher price yet the successful stylist's didn't flinch. They simply provided better service while emphasizing their skills, training, and continuous education.

The cycle of new technology in an industry doesn't end. One of my commercial clients owns an auto-body shop, and their greatest competition isn't the other 10 shops in town, but the shade tree mechanic of little or no experience at all. However they will do the job, provide some aspect of service at much lower rates and force the true shop to look to the elements of what they do. They must demonstrate why they are better, more qualified, and their work has more value.

The list can go on and on, from plumbers, electricians, construction trades, cooking and more. As for the photography industry, what happened to going the extra mile? What happened to thinking differently, and innovation? Maybe we should embrace change and quit focusing on what our neighbor is doing with their new digital SLR.





## Lawrence Sage Floor

Images © Nate Peterson

Backdrops by WHCC aims to be the premier resource for photographic backdrops and floors. Utilizing the latest printing technologies, we are able to provide Backdrops and Floors at a far lower price with a much faster turnaround time than our competitors. Backdrops and Floors ship within 2-3 days after purchase with free ground shipping anywhere in the United States.

### Backdrops

10'x8' (\$240) and 6'x8' (\$175) Backdrops include a pole pocket for easy hanging. Printed directly onto wrinkle-free 100% polyester so they are easy to store and transport.

### Floors

4'x8' (\$250), 8'x8' (\$430) and 8'x12' (\$620) Floors. Printed directly onto polyester with a neoprene backing so it is non-slip. Floors are lightweight and easily roll up to transport or store.

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Backdrop: Marianas



Backdrop: Reflection  
Watercolor  
Floor: Wallace Green



Backdrop: Cellar Stairs Teal



Backdrop: Chevron Mint

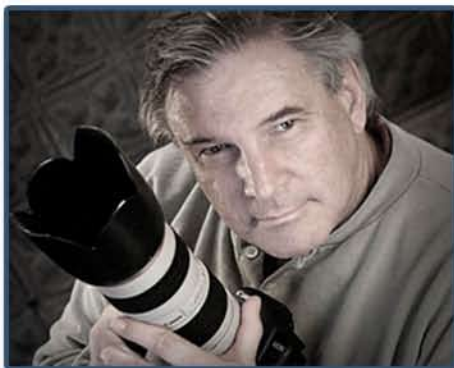


Backdrop: Flower  
Jungle



## Ken Martin, M.Photog., Cr., A-WPPA

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



### "Storm Watch"

On a trip to Marquette MI with another photographer (TJ Padjen), we stopped by Scott Dupras studio. Scott gave us the three hour tour of the area and I knew after seeing the lighthouse that I would be photographing it.



Got up early for sunrise the next morning to make my captures. I bracketed the captures (two stops under-normal-two stops over) to create an HDR image.



### "Natures Palette"

Oh here I go again on vacation, in Page AZ I hired a guide to take me into the back country to an area known as the "White Pocket". This is in high desert and very dry most of the year so after researching the area I decided to travel in early Oct hoping there would be some rainfall. I lucked out the area had a huge storm 3 days before my guided trip to the area and I had the pools of water I was hoping for. I bracketed my exposures (two stops over-normal-two stops under) to create an HDR image but was not happy with the look. I then used the normal exposure capture and masked out the sky and placed the sky from the two stop under capture into the final image. The image received the Kodak Gallery Award.

### "Misty Morning"

On vacation in Northern California to see the Redwood forest I discovered "Battery Point Lighthouse" and had to spend a sunset there to make some captures of it. The sunset was not one of great color so I started to play with the image and decided to convert the image into a black and white. Still not quite what I wanted I started to play with NIK Color Efex and used the fog and high key filters for added effect. The image had maybe 20 or so small sea stacks in the foreground and gave the image a busy look so I decided they must go and spent a few hours taking them out using Photoshop.



### "Horse Shoe Bend"

This image was captured while on vacation in Page AZ. I had made my captures for an HDR image but after working on it with NIK HDR I could not get the look I wanted so I blended three files into one using layer masks.





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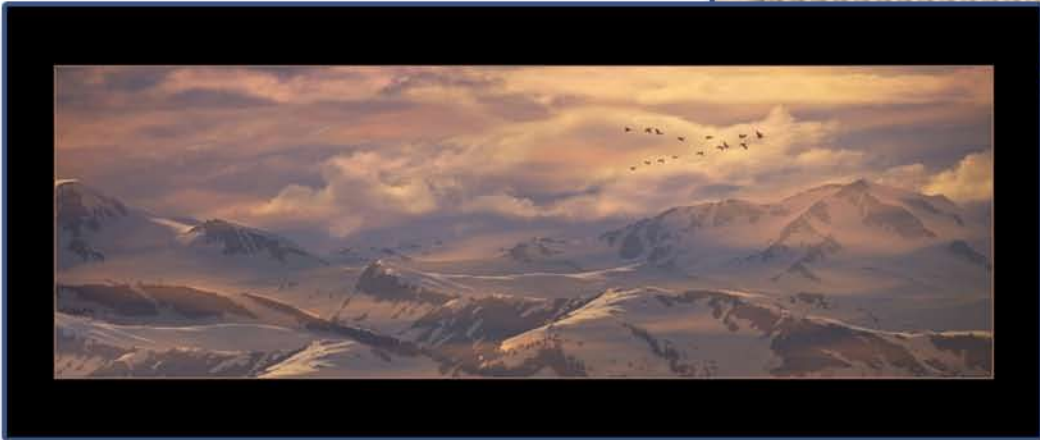
special thanks to Annie Marie Photography, Amber Shane Photography and Captured Memories





Rick Trummer, M.Photos., Cr.,  
F-WPPA, F-APPI, F-SCPPA,  
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WPPA Photographer of the Year  
3rd Place



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"I have sold it to 85%  
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since receiving my  
sample in March."

"The new felt  
paper is rad and  
makes them feel  
like a high-quality  
art book."



*Fuzzy Duenkel, M.Photog., Cr.,  
F-WPPA, F-SEWPPA*

Pursuing Pleasing People Pictures  
(not to be confused with... Purple People Eaters)

When pursuing pleasing skin tones, we need to do our best to try to use light that's not only coming from the right direction, but also of the same color across the face. I'll show examples where the colors were messed up.

The point here is that if you're trying to get great skin tones, you can't get there if you start with bad lighting of any kind.

It's not just using the right raw conversion setting. It's all the things leading UP to that point that set the stage.

Analogy: Many years ago at a WPPA state convention, Joyce Wilson, a terrific photographer, was going to show us how she photographed a mom and a child. She started by having them wear the proper clothing. Then she set up the lighting. Then she chose a background to coordinate with her subjects' clothes. Then, once she had them sit there, Joyce proceeded to shoot what I considered poses and camera compositions that I could have done, and I was almost disappointed because there was no "magic" in that part. BUT... it dawned on me that the "magic" wasn't in the poses and how she aimed the camera... It was in what she did BEFORE she grabbed the camera! Ah HA! It's the total package... not just the last step. THAT'S what getting good skin color is all about. The first point will be about on proper lighting. The face on the left of Photo 1 shows uncontrolled light from the sky. Not only is that a problem for attractive facial portraiture, it's a problem for the make-up and skin tone.

The image on the right shows what controlling the light does. Neither image is retouched. But it demonstrates the starting point for PROPER facial lighting.



photo #1

Excessive top light is the number one fault I see in new photographers' work. We have to TRAIN our eyes to look for incorrect top light because it's very subtle to our eyes. So, if your skin tones are often washed out... were they lit properly?



photo #2

The next comparison in Photo 2 was done in a girls' bedroom lit by window light. The left image was filled with a gold reflector. As you can see, it would be extremely tough to color correct. I used a silver reflector for fill light on the image on the right. That's MUCH easier to globally color balance. So keep the facial colors uniform... never use a gold reflector for fill light!

The next image, Photo 3, was done outside with a tungsten spotlight as fill. Again... wrong color. The one on the right was done with the silver side of a FuzzyFlector. As you can see, the color is consistent.

*continued on page 10*



# There's a new low price leader!

**Burrell Imaging is the professional market's low price leader.  
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<b>WHCC</b>	\$1.15	\$2.20	\$14.50	\$64.90	\$93.00
<b>H&amp;H</b>	\$1.11	\$1.93	\$13.08	\$37.05	\$92.80*
<b>Bay Photo</b>	\$1.15	\$1.79	\$13.50	\$69.00	\$95.00
<b>Miller's</b>	\$1.89	\$3.07	\$15.45	\$70.00	\$96.00
<b>ACI</b>	\$1.16	\$2.17	\$14.97	\$64.50	\$75.00
<b>Mpix Pro</b>	\$1.09	\$1.99	\$15.99	\$60.00	\$90.00

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Prices shown here were based on a survey of prices listed on each lab's website. Price survey was done on January 16, 2013. Print prices listed here were based on a non-color corrected print using Kodak e-surface paper or another similar paper product. \*Includes spray.





photo #3

The point here is that you need to keep main and fill the same color if you don't want to spend enormous amounts of time fixing bad color.



photo #4

Photo 4 is a typical outdoor “yearbook” photo situation, but the grass and foliage are causing a color cast. That green could be mostly color corrected in raw. But with color casts caused by surrounding objects, you’ll often have one part of the face green (from the grass and leaves) and other planes of the face blue (from the sky). Both of these cross colors CAN’T be fixed in raw. So it’s always better to start with the same color of light across the entire face.

While over the years I’ve been a big user of neutral (white/silver/mirror) reflectors, another way to achieve consistent color is to light the subject with flash. That way you’re assured of a neutral, 5600-ish source of light to start with.

I prefer a speedlight strobe (in my case a Canon 600RT) and a Larson 22 inch softbox. It’s a clean source of light that makes color correction easier than reflected light (as long as it overpowers the existing light).

For the right image, I covered up the green grass with my Fuzzyflector to eliminate the strong green cast. I could have overpowered the green solely with flash, but then the background would have gotten too dark.

Next, I fired the softbox flash, placed just to my right a little above head height. The camera was on Aperture Preferred Auto, flash in eTTL, and no exposure compensation. No other meter readings were necessary. With an image like this where there are no extremely light or dark areas, TTL is VERY consistent.

If you're having inconsistency with TTL flash, you might want to evaluate what you're including in the scene. Is there a bright sky in the picture? When I keep everything in my images within the same key, like no bright sky, I have no difficulties with flash.

We’re already almost there for healthy looking skin tones!

The next phase of color control for pleasing skin tones is shooting raw. Yes, you could shoot jpgs as long as you shoot a gray card every time the client moves a few inches (yes, it can really change that much). In my DVD series I show a few examples of how small movements can cause substantial color shifts.

To illustrate this, Photo 5 shows a girl photographed by window light. Because it was facing north and that window light was blue sky, she took on that cool color tone.







photo #5

Shooting raw allows me to alter color later without any harm to the file. Exposure or ISO changes must be done in-camera during the initial capture, but changing color in raw software is no different than setting the color in-camera.

I prefer Capture One (CO) rather than Adobe Camera Raw, Lightroom, and Aperture. While those programs have their benefits, Capture One consistently and more effortlessly gives me the right skin tones I enjoy. I test all programs for skin color with each new version, and I always come back to Capture One.

The image on the left is straight out of the camera at 5600 and .7 hue in CO. For the image on the right, I simply dialed in the color I wanted, which was 6500 temp and 2.3 hue. To take the guesswork out of color adjustments later, I recommend using a gray card or an incident device like the ExpoDisc during the session.

The final stage of achieving consistent, rich, and proper skin tones deals with retouching. This doesn't affect color as much as it represents the final touch that ALL professional portrait photographers should be doing at no extra charge (but factoring that time into your prices).

I start with using either the patch tool or healing brush to take care of any blemishes, scars, or stray hairs.

Then I often run a quick action that runs Imagenomic Portraiture, duplicated on three layers. The opacity is low on one, and I set the Layer Blending mode to Lighten on another layer. This keeps it subtle yet effective.

Another skin blending technique is to use a gentle amount of gaussian blur (approximately 15 pixels, depending on file and face size, and low layer opacity) on selected areas of the skin after you do the major retouching.

Yet another way is to use Split Frequency retouching. But that's a huge time-sucker, and really only practical for wall display sizes. As you can see from the following example, I don't overdo it. That's because there wasn't much to do. The groundwork of her decent make-up and quality lighting were done first.

That's it for consistent, pleasing skin tones. As you can see in Photo 6, there wasn't any "magic" about it. It's just a matter of applying solid portrait principles every step of the way.



photo #6



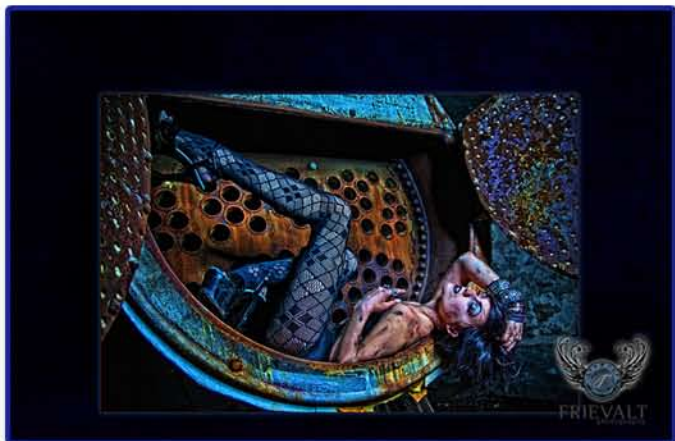
Fuzzy Duenkel,  
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Fuzzy Duenkel is a continuous contributor to "The Wisconsin Photographer" and a Hall of Fame Member of the WPPA. Please look for more of his insights in future magazine issues.



## "Hott Mess"

"Hott Mess" is an image that I created without any planning at all, which is rare for me. I usually have a concept in mind and then "cast" the model for that role. In this instance I just really liked the raw emotion of the model Andrea. I gave her a list of clothing options to bring, and I just wanted to create on the fly with whatever she brought. I loved the patterns in her tights and had her put on all of her bracelets and rings which added more texture.



I then did her hair and makeup to give her an edge, including adding mud and black soot to compete the look. Since she is a tiny model I figured putting her into a 120 boiler that only she could fit into was the right thing to do! The boiler also had a bunch of contrasting textures both with age and physical adornments which I felt brought the image to life. Andrea added the proper emotion and I lit the image with only a single ringlight. I processed the image using Lightroom and I now have a preset called "Boiler Blue" that was created from this session and I use quite often.

## "The Cold Stare"

"The Cold Stare" was shot especially for competition. I had a concept in my head of creating something very extreme with hair and makeup. I brought in a Makeup Artist and we created this extreme look using makeup and an airbrush to get the clean lines. Sometimes having such intense makeup can take over a models presence, but Carissa has a very strong look and I knew she would



knock this one out. I wrapped her in feathers and a neck ruff that I made from lace for a few dollars. She didn't bring any earrings and after a few shots I felt like she needed something, so I glued some feathers to her ears to create my own. The background is a sheet of silver insulation board that I usually use as a reflector, but I added a few blue overlay textures in PS to create a harmony of color. She is lit with a large softbox overhead and a homemade eyeligher below to really pop her eyes.



## "Off The Wall"

The original concept for "Off The Wall" was totally different, but I usually shoot all sorts of angles and lighting just in case I am inspired later to create something else. That played into my favor with "Off The Wall." This is a composite image and after getting my key shots I decided to have the model Twig sit on the floor for a few shots. I loved her long legs along with the stripes in her tights and wanted to accentuate them by shooting low and with a wide angle. I had her do a symmetrical pose, which in my mind made sense with all of the straight lines she had going on in her outfit. She was lit with two Larson 14" x 48" strip lights and a beauty dish over head. I then composited her into a background and positioned her just right into the frame so that it could be envisioned that she was either in the frame as a portrait or out of the frame and coming at you. The key in making this image believable was matching the black and white squares in the floor to reflect just the right about of light on Twig's boots. I worked and completed this image only a few hours before I had to upload it for judging...nothing like totally revamping a concept hours before the deadline!







**"Dancing in the Rain"**

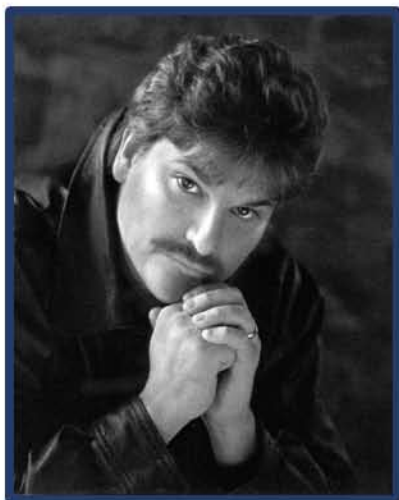
"Dancing in the Rain" is an image that really meant a lot to me, so much so that I almost didn't enter it. I have learned that when it comes to competition that you need to remove your feelings from your work, but I was darn proud of it and entered it anyway. The reason this image was so close to me is because it was my first big project under Frievalt Photography. I really wanted to push my technical abilities and creative skills to create a powerful image of these dancers. I shot each of the dancers separately and composited them into the background. I then added all the rain and water splashes with brushes. The file has over 100 layers and took me about 6 hours to complete! Many times during the creative process I wanted to give up and just trash the idea of it working, but the vision in my head was so strong I decided to push through the self doubt and finish the image. I am glad I did and regardless of how it scored in the competition I was proud of what I had created. This image helped launch Frievalt Photography and set a new tone for the year on what I could create artistically if I put my mind to it.

## Awards:

2009 Kodak Gallery Award  
 2009 Top 10 WI Photographer  
 2010 Top 5 Senior Photographer  
 2010 Top 5 WI Photographer  
 2011 Kodak Galley Award  
 2011 Fuji Masterpiece Award  
 2011 Canon Par Excellence Award  
 2011 WI Photographer of the Year  
 2011 PPA Platinum Photographer of the Year  
 2011 WI Special Service Award  
 2012 Kodak Gallery Award  
 2012 WI Photographer of the Year, Runner up  
 2012 PPA Bronze Photographer of the Year  
 2013 WI Photographer of the Year  
 2013 WI Outstanding Achievement Award







## News from the EC

### Rick Trummer,

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

The only thing that we, as humans, know for sure is that "change is inevitable". No matter what, when, how, where or who, change will happen almost on a day to day basis, it's a constant. We are who we are because of how

we react to change and move on to these challenges we are given. In April change came to the Wisconsin PPA when your executive board hired me to follow Deb Wiltsey as your Executive Coordinator. I am prepared for change to happen and ready for the challenge that's ahead of me and the organization as a whole.

The board has directed me to move in a new direction, I have already written new software to run the association and there's

more to come. This months magazine will feature movies that you can click on inside the articles, QR codes have been added to the "Events" page to go directly to the regional websites through your phone for up to date information.

This coming year you will see a new dues structure as the board is trying to give you more, much more, for your money. Your primary membership rate will now be \$99.00/ year with each associate costing only \$50.00. Firm membership rates will be available to help studios bring in and educate their staff and really exciting news is that the rates for the two

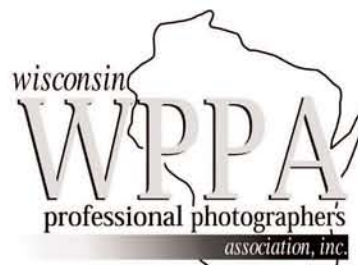
**"Change is Inevitable"**

big shows will now change to bring those

employees to the conventions. These are all changes to help the studios grow and at the same time help in the pocketbook as well. Change will be coming to others ways as well at the conventions as iPad, phones and other portable devices will be able to access the WPPA app for schedules and information at your fingertips. More vendors, more photographers and new excitements are sure to follow. Get ready for the ride folks, it's time for change and a new WPPA with new highs and new challenges ahead and as always "be good to each other".

## WPPA Financial Statement - Jas McDaniel

The Wells Fargo Account	\$3,340.61
Checking Account	\$0.00
CD	\$10,420.99
Edward Jones	
Money Market Account	\$37,741.76
Total Current Assets	\$51,503.36





## calendar of events

### WPPA Events

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

WPPA Board Meetings  
August 14th, 2013  
Hotel Mead - Wisconsin Rapids

November 13th, 2013  
Webinar



### Fall Shoot-Out

October 19th - 21st, 2013  
Hotel Mead, Wisconsin Rapids, WI

### Spring Convention

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

## Fall Shoot-Out Tentative Schedule

### Saturday, October 19th, 2013

1:00pm - 5:00pm	John Hartman (Marketing)
5:00pm - 9:00pm	Tradeshow
9:00pm - Midnight	Guru Lounge

### Sunday, October 20th, 2013

8:30am - 12:00pm	Tradeshow
9:00am - ???	Print Judging/Competition
1:00pm - 5:00pm	Shoot-Out/Mentors
6:00pm - 8:00pm	Awards Dinner
8:00pm - ????	Guru Lounge

### Monday, October 21st, 2013

9:00am - 12:00pm	Ken Kneringer (Seniors)
12:00pm - 1:00pm	Lunch
1:00pm - 3:00pm	Ken Kneringer Continues

### Foxes

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

September 17th, 2013 - Pulaski, WI  
Carl Caylor - Available Light Portraiture

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



### Indianhead

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

October 14th, 2013 - Wausau, WI  
Rick Trummer - Workflow/Color Management

November 11th - TBA  
Pre-State Judging



### South Central

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

September 23rd, 2013 - Waunakee, WI  
Mary Mortensen

November 25th, 2013 - TBA  
Joe Switzer



### South Eastern

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

June 3rd, 2013 - Hartford, WI  
Dishtno Pass - Shoot Out  
Pierre Stephenson, Rick Trummer, Fuzzy Duenkel  
Teri Shevy and Jim Schonover

September 9th, 2013 - TBA  
Wendy Veugeler

November 4th, 2013 - TBA  
Laurie Klien



**Evald**



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421 Dayton Street  
Watertown, WI 53094

Phone: 1.800.873.3300

Fax: 1.800.871.4771

Website: [www.evaldmoulding.com](http://www.evaldmoulding.com)

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