

## “Morning Breeze”



by Louise Simone

2015 ASP Fellowship Degree Recipient

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It's that time of year to renew your ASP membership, here's how



One of the 25 images required for the Fellowship submission, Louise Simone shares her degree achieving portfolio and thesis that earned her the highest degree in photography today.



*portfolio and thesis starts on page 5*

“That

excellence

comes from

learning

and doing

and knowing

why”

There are just some days when I shouldn't be writing a President's message and this day is probably one of them. However, deadlines loom over me and our editor seriously frowns on me when I send him a piece of paper with a smiley face drawn on it as the President's message. That being said, let's hope this doesn't get me into any trouble.



I'm here to remind you to renew your membership in ASP and to drag another potential member - kicking and screaming - into the ranks with us. After all, the time will soon come where I believe ASP is going to be the cornerstone and foundation of REAL professional photography.

And this is where I could be getting myself into trouble. But, here goes.

If you strip down all the fluff from our organization and get right to the heart of what we stand for you'd probably find one thing - prints. That's right. We believe photographic images belong on some kind of medium - paper, canvas, metal, etc. And we believe that they should have a standard of technical excellence and that you just don't "get lucky" in achieving that excellence. That excellence comes from learning and doing and knowing why. And that - in my opinion - is what ASP is all about.

Knowledge is something that is continually sought after and expanded, long after trends are gone. ASP is based on expanding knowledge, not on chasing trends. Not on down-loading fluff. Not on "getting lucky". After all, you never hear a new Fellow accepting their Fellowship and saying, "Well, I just got lucky." Ask any Fellow and the word, "luck" probably isn't in their vocabulary.

There's no where to better to begin learning about ASP than our Annual Awards Gala that will be held at Imaging USA. We celebrate "The Best of the Best" and give you an insight on those who have achieved amazing milestones in our industry. These people establish the benchmarks by which we believe excellence is measured.

We will also be honoring Civil War photographer Mathew Brady with our International Award. Brady was a pioneer in professional photography and highly deserving of this honor. Accepting on his behalf will be the

55th Signal Corps of the United States Army. Also known as the Combat Camera Unit, these men and women are not only soldiers, but photographers as well. It is our honor to have them attend and I hope you will all join me in honoring them by attending and showing our appreciation for their service to our country.

At the gala, I will also be handing over the reins of this organization to Jessica Vogel. We've worked closely together this past year but I must say that it has been Jessica who has forged head-strong into the very difficult projects. She's a force to be reckoned with and will

be an amazing president. If nothing else, it would be worth your membership fee just to be a part of any organization that she leads.

So here's to seeing you all in Atlanta this January. Let's hope for nice weather, no viruses and a great time together.



## President's Message

Kalen Henderson  
*M.Photog., MEI, Cr., CEI, CPP, API, EA-ASP*



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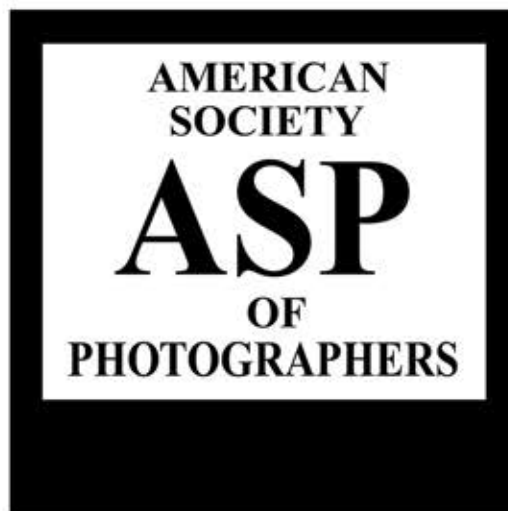
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"My

fondest

memories

were

listening to

the Cubs

games "

Mark Twain once wrote that the two most important days in your life are the day you were born and the day you figured out why. I can't remember the day I was born, but I do remember the day I knew I wanted to be a photographer which lead to the why.

My first job was raking leaves and cleaning the outside area of the Bohrod mansion, I was eight when I started. I worked along side my brother Jeff, five years my elder. Aaron Bohrod was a very famous painter and "UW Artist in Residence" known for a range of work in watercolor and gouache that included realist figures in cityscapes, landscapes, surrealism, and trompe l'oeil painting, he spent his early career in Chicago where he was born on the West Side.



In 1948, he moved to Monona, Wisconsin, where he became a long-time member of the art faculty and satisfied the inclinations of many artists who leaned towards European-influenced modernism. In this university position, he replaced John Steuart Curry, Regionalist painter from Kansas, who had died. Many artists led by Surrealist Marshall Glasier thought Curry had been provincial and limited in subject matter and style, Aaron Bohrod filled a gap that would be felt for generations to come.

I had the honor to work for the Bohrod's for ten years of my life. My fondest memories were listening to the Cubs games with Mr. Bohrod and watching him paint when I had my breaks during the hot summers in Monona. Aaron knew I had a fascination with art, but my drawing and paintings were terrible, so he found an art to where I could be creative without a brush in hand. At age ten, I was introduced to the black and white darkroom and the "art" turned into my love. To watch as the image appeared on paper in the processing tray was so wonderful and I found myself reading and learning everything I could about the photographic craft. I would take daily trips, giving myself assignments to learn as much as I could about the industry.

My mother co-signed my first loan from a bank, at ten I purchased my first 35mm camera and

photographed every waking moment to fill my heart with the "art" he so kindly introduced me to. Later, I would be the one he trusted to copy his masterpieces to 4x5 film for publications throughout the world, he passed in 1992 at the age of 84. He was my first client, although he always complained about the prices I charged, as he only paid me .75/hour as a lawn boy.

## From the Editor

Richard W. Trummer  
*M.Photos., Cr., CPP, EA-ASP*

He would check in with me from time to time to make sure I was

learning as much as possible about the craft, he was a true educator which is why I probably work so hard today in front of photographers passing on the craft he introduced me to forty-two years ago. All of us have a wonderful story about how we started, not everyone can say they figured out the "why" so early in ones life, thanks Aaron! ♦



## The Portrait: “Expressions and Memories of Humanity”

I was born in Montreal, Quebec, from a French Canadian mother and a father of Italian origin. I am second in a family of five children growing up in a friendly and caring community although I was paralyzed by diffidence, against which I had to fight several battles to push my limits and achieve my goals.

My earliest childhood memories stem from a time when I would escape in my own mind, by projecting the most exciting movies I could imagine and by inventing scenarios where I was in a boundless universe. My mother, with her background as an haute couture seamstress and designer, taught me all of her knowledge with extraordinary patience. One of my favorite hobbies was to create unique clothing pieces with remnants of fabric my mother no longer needed. I simply loved to design exclusive dresses for my dolls. I began by drawing patterns and in the midst of letting my imagination run free, I developed a fascination for drawing, which quickly spread to the depiction of facial features that I would visualize...

The older I got, the more my enticement for drawing and painting was rooted within my being and defined the person I was becoming; art had become my medium of expression. In my late teens, when I had to make career choices, I naturally expressed my desire to pursue my development in the Fine Arts. It is with great disappointment that my father, from his logical “math teacher” standpoint, dissuaded me from travelling down that path and instead pointed to the road of Pure and Applied Sciences where, he claimed, all doors would open up to a promising career with my university diploma in hand. In spite of the choice that was made for me, in my heart, my dream of becoming an artist was alive as I was hoping to one day achieve it. Meanwhile, I was learning a life lesson in light of the difficulties lying ahead: I realized how challenging it proved to be to become who I really was and to remain happy, although I didn’t follow my true aspirations.

The purpose of this thesis is to draw a clear picture of the person I was and am today, through the variety of personal and professional experiences that determined my course and shaped me as a professional portrait photographer. One thing remains true, regardless of the path I have chosen, the path continues ahead of me. It continues to teach me something about



*“Louise Simone” - continued on next page*





myself as an artist and human being everyday...

When one door closes, another one opens...

After completing my classical studies at school, I was accepted in the Pure and Applied Sciences program at a local College. Although passive to the daily responsibilities of being in such a demanding program, I worked well enough to perform satisfactorily but always had the world of the Arts in my mind's eye. One day, my best friend at the time decided to quit school and was hired in a photography studio. Once school was out, I searched for a summer job and luckily, my friend gave me the opportunity to work at her studio, which I candidly accepted. Although my shyness was still prevalent, working with the public definitely became the best remedy to counter my timid side as this pushed me to perform. Little did I know that working in this studio would have a major impact on both my professional and my personal life. I met a young Italian photographer working in this studio, for whom I became completely enamored with. I did not have the slightest inkling 45 years ago that this man would become my husband, partner and the one that would open the doors to all those dreams I had held so dear. By the end of that summer in 1969, Joseph had become the most important person in my life. I nevertheless decided to return to school that September but two years later, even though I was not a trained photographer, I gave up on my studies to go work with Joseph across Quebec. While I was seeking clients for baby pictures and assisting him with school photos, Joseph photographed away as we were very busy being on the road. We literally lived in our car and stayed with my parents when we were in town. We eventually married in 1972.



Peaks, Valleys and Life's Surprises

After personally enduring several health problems, I was determined to make a name for myself when an opportunity came about in 1974. Joseph and I became the owners of a photography studio set in an Italian community in northeastern Montreal. I could finally begin to build my dreams and achieve my ambitions.





The challenges were tremendous as the already established clientele was mainly comprised of immigrants who were much more comfortable in their native language. I had to learn Italian quickly and within three months, I was able to communicate relatively well with the customers. The studio was constantly bustling and the demand for wedding, communion and baptism photos simply seemed to increase. Needless to say, I had neither time nor expertise to change and improve what had already been established. It was at this time that my interest in retouching manifested itself. I could not bear to see another bride live with a pimple on her beautiful face, which appeared the night before her wedding. Retouching became my field of expertise. Although I was talented, I still did not feel fulfilled due to my eagerness to create. That's when I became interested in the camera itself and spent much time observing and understanding it, until news came of a professional photography convention in Toronto. This moment was the breakthrough, which would change the course of my professional life forever.



Finally, a door of hope opened. The images on display gave me chills as I found them breathtakingly beautiful. My initial feeling was that of failure though, as my knowledge was evidently meager compared to the quality images I was setting my sights on. Still, the passion and vision that were born within me that day marked the beginning of a metamorphosis. I was now determined to become a professional portrait photographer and give my images the illusion of timeless paintings where I could produce much more than a "document", but rather reveal the subject in all his or her authenticity. With all of my creativity in tow, the only thing that would change in creating images would be the tool.



In 1976, Joseph and I decided to set up our laboratory and print our work on site to have better control over the quality of our work. In the spring of that year, I became a mom after so many attempts to conceive a child. I received a phone call telling me that my prayers were answered and that the greatest gift that life could give me was just a day away: A pretty little girl of five days old with big, blue and curious eyes. This unconditional love was



*"Louise Simone" - continued on page 10*



# MetalPrints

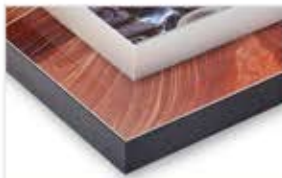
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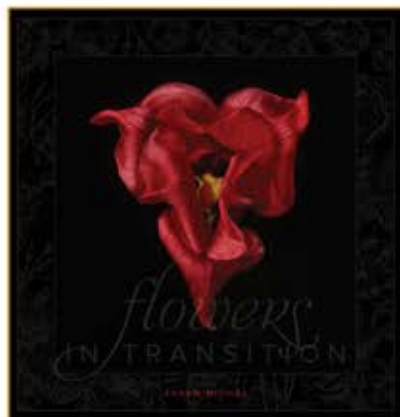
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**\*\*Any ASP member in good standing wishing to run from the floor for governor must contact the Executive Director, Jon Allyn, within two weeks of this publication date to file papers of your intent. (414-871-6600 or jonallyn@aol.com)**



Photographic artist Susan Michal is offering you the opportunity to be one of the first to receive a special, limited edition, fine art print, "A Giving Heart" through the advance sale of her new book, "Flowers in Transition". The edition is limited to 500 prints and will be retired once the first 500 books have been sold. Through your support and the support of photographers and admirers of photographic arts around the world, Susan hopes to sell out this edition, and present a check for \$50,000 to PPA Charities and Operation Smile at the charities event held during Imaging USA in Atlanta this January.

**A note from the artist, Susan Michal:**

"This year has been life changing for me. In November of 2014 I started a fine art project that has now become the book, "Flowers in Transition". My desire was to give back to PPA as my board service comes to a close. I challenged myself to raise \$50,000 for PPA Charities in support of Operation Smile. \$100 from the sale of each collection will go to PPA Charities to benefit Operation Smile.

**This collection includes a limited edition print**

"A Giving Heart" for the first 500 orders.

Your collection and print will ship in mid-December, just in time for the holidays.

Keep in mind it would make a beautiful and meaningful holiday gift for anyone on your list, or even for yourself. Thanks in advance for your giving heart and support of this project. Together, we can "change lives one smile at a time."



immediately transferred into a paramount energy dedicated to creating children's portraits with whom I felt an ease to communicate.

### Changes and Evolution

Along the way, I continued searching for opportunities to improve through professional development and therefore signed up for a workshop given by Don Blair, who unquestionably became the master of lighting and body language for me. Above all, I was fascinated by the magical connection that he had with his subjects. As well, Joyce

Wilson, gifted with great creativity and spontaneity, brought me strength and assurance as a woman. I became increasingly captivated with quality of lighting, composition and attention to detail. My images changed as they began to mirror the vision I had conceived in my mind. In 1980, Joseph and I renovated our studio from wall to wall, transforming its appearance and atmosphere to a classical art gallery where beauty reigned. Everything was chosen with refinement, sending out a clear message through large canvases, that my vision was to capture the great moments of life that speak to us through portraiture.

With growing confidence, I decided to become a member of several Professional Photographers' Associations and decided to participate in competitions. In 1983, to my honor and amazement, I was named Photographer of the Year in Canada, becoming the first woman to ever receive this title. Following this significant event in my career, I began to receive several requests to give professional training, which I gladly accepted. Joseph and I continued receiving many requests to give workshops, especially from the United States, yet Joseph's language barrier prevented us to move forward so we decided to postpone this exciting project until Joseph felt more comfortable in English. During this same year, we met the president of France's

Professional Photographers' Association, Mr. Arthur Plater, who invited us to France in order to offer training to professional photographers. This first professional European visit was to become one of many as we eventually travelled to share knowledge in Spain, Italy, Belgium and Greece, to name a few. It was an absolute delight to share my experience with international colleagues. I felt I was gaining as much as I was sharing, as my own human and cultural experience was enriched, which helped me grow as a photographer. Learning from each other on an international





colleagues. I felt I was gaining as much as I was sharing, as my own human and cultural experience was enriched, which helped me grow as a photographer. Learning from each other on an international and boundless level not only exceeded my expectations and ability to create a well composed aesthetic image, but it also paved the way toward the creation of images with echoes of timeless immortality.

By fear of becoming stagnant, I discovered how I could create unique and exclusive images with strong composition after following a fascinating workshop with Frank Kristian. The image "Black Pearl", accented with an opened, bright turquoise fan is a clear example of this pivotal moment in my evolution as a portrait photographer. I was gaining knowledge from mentors that truly inspired me to progress in the field. I was discovering and applying a sense of rhythm, color harmony, balance and design in my images. I also became fascinated with revealing the subject's authenticity through the use of body language and symbolism. The use of powerful lines and elements, as well as bringing to light the deepest expression in a child filled with wonder, touched my heart and revived the flame of my passion to create.

I was constantly in search of new approaches that simply breathed "different". In addition to graphics, I used other items such as fabric that took shape under the effect of a fan to give motion with the lines that blended with predominant colors. I liked to transition from a traditional style to a contemporary one, and from low key to more pastel shades, such as in "Petite Duchesse" which is more classical in style, and "Elegance", which is more contemporary. I felt that all of my hard work, efforts and dedication were truly paving the way to a successful career. Joseph and I achieved a reputation that went beyond the borders of Quebec and Canada. Following the meeting of Mr. Terry Deglau in 1995, we were invited to join the Kodak Mentor Team, which we are still a part of today. Being a proud part of this team opened the door to teaching many more workshops in the United States. This path continued to be fruitful as I was honored with recognition and titles for the years to come.

### Crossroads

By the end of the 90's, the digital age was knocking on my door and was ready to take me on, yet I did not feel as ready as it did. Needless to say, its arrival and promises caused a great deal of turbulence. My relentless commitment to quality put me in a situation

*"Louise Simone" - continued on next page*





*"Louise Simone" - continued on from page 11*

where I felt skeptical about digital photography more than anything else. Joseph and I decided to wait until we felt confident that digital technology's methods and processes could meet the same quality criteria we were able to produce with our 4x5 film camera before making a transition. It is in 2000, with the acquisition of a Kodak ProBack Medium Format, that we made a complete transition. This automatically required long hours of training and management, however new possibilities were on the horizon; I could wave goodbye to retouching photo series or retouching the same image 27 times! Finally, here I was standing on edge of a new world of limitless possibilities. I was introduced to digital painting which enabled



me to spread my wings and fly even higher than before. I could create from the visions in my mind without oils or paints, such as in "Lily of the Valley", "The President" and "Amazon" found in my portfolio. I quickly fell in love with the way my painted images retained the imprint of impressionistic brush strokes. The new technology also allowed me to create what I imagined, what I had vividly envisioned for so long.



In 2003, the most difficult challenge had become to balance family life, career, and teaching. We thought it wiser to pursue our work from home rather than the studio, as we were traveling frequently to give lectures and workshops. Our prolonged absences due to teaching abroad lead us to transfer our studio to our home in 2004. Regardless of these changes and a humbling success, my core value had always been, and still is, to treat the clients the same way I wanted to be treated myself; with warmth, care, creativity and an awareness of good service. No matter where the path takes me, this essential principal is carved in stone. I know that once we master the techniques of lighting, composition, body language and psychology, once they become like second nature to us, our studio can be anywhere. Our knowledge and skills are the foundation of our work.



With the transition from studio to home, came another wave of creativity and motivation as I collaborated with Joseph to put together a book entitled "The Portrait: Miroir de l'Âme", a collection of our most cherished images at the time. The book takes the viewer on a voyage of transitions from birth onward, each phase introduced by a beautifully crafted poem. The book was a great success as 4000 copies were printed, which sold to our clients and esteemed colleagues around the world. In 2009, with a goal in mind to create a document for photographers who were interested in learning our methods and improving their craft, we put





together a DVD entitled "Classical Portraiture Design".

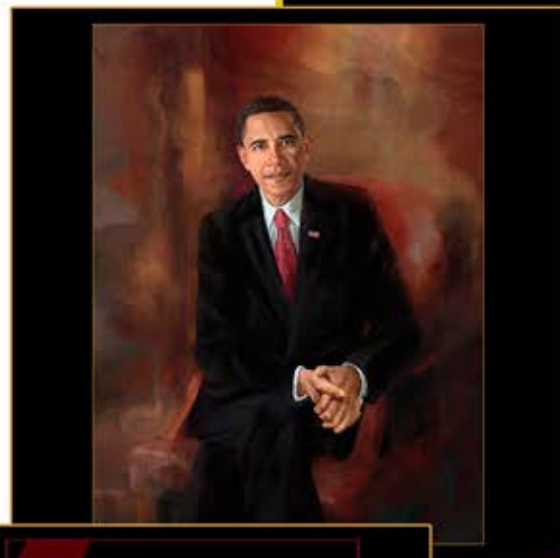
### To this day...

In the last two years, I have continued expressing myself through photography and am now directing my fine arts to galleries and exhibitions for the general public to see my creations. I have discovered new dimensions to digital photography and am developing my craft and skills, transforming photographic arts to pictorial arts, by using different media such as canvas, watercolor and aluminum transfers.

For as long as I can remember, I have been seeking to find meaning and purpose in my life. I firmly believe that what I am passionate about serves as a platform for me to become who I really am, leading me to the most profound questions. Keeping this in the back of my mind, I can develop a conscience of being, a concept beyond any human direction or rules. I was blessed to receive the gifts of creativity and love, which means I have the power to change anything with my potential and without any limits other than the ones I choose. Portrait Photography gives me a feeling of completeness. My human and professional evolution depends on the essential connection I share with the subjects. I photograph. It is like a mirror, a constant reflection of who I am, leading me on the road to becoming a better person. I aspire to be a person in constant evolution, whose soul is always anchored to what really matters.

I am driven by two passions, which complement one another; photography and painting. In my opinion, there is no end to what can be accomplished. My two passions are in constant progress and generate a feeling of fulfillment without measure within me. I could never call it a day, as creation makes me feel alive. My goals are to continue evolving and sharing my experiences for as long as there are doors to open.

Life is a large canvas where we paint a masterpiece together. I believe we are as good as what we leave behind to be remembered, which is why I choose to leave the imprint of my soul and my artistic influence through photography and painting on the large, collective canvas of life. ♦

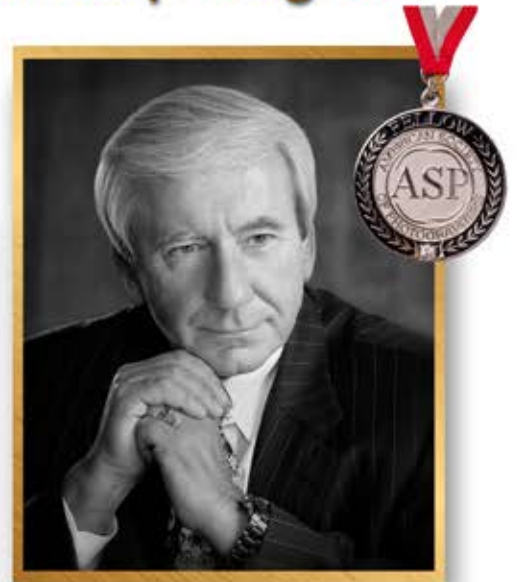


# ASP Honors it's New Degree Recipients

This year's ASP Gala will highlight all of the medallion winners as well as the following EA, Honorary EA, Fellowship and Honorary Fellowship Degree recipient's.

## ASP 2016 Fellowship Degrees

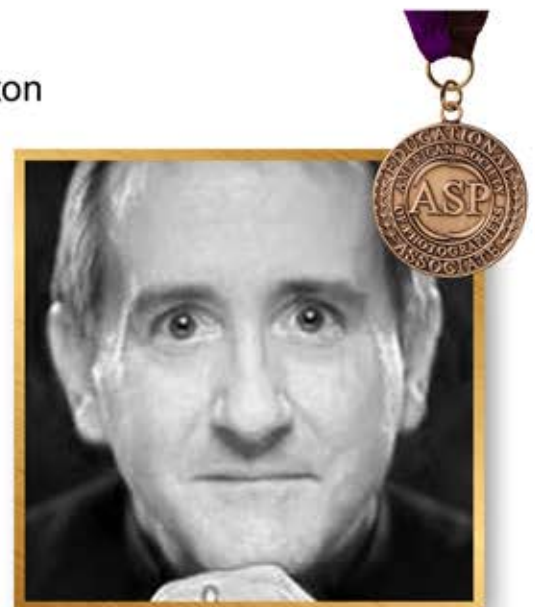
Susan Michal  
&  
Peter Lik



Anthony J. Cilento

## ASP 2016 EA Degrees

Ella Carlson  
&  
Christine Walsh-Newton



John Hartman



# ASP Renewal Page

After clicking on the "Renew Membership" link from the home page, you will be asked to click on a membership option and update your information in the all fields. Update and also sign up for the Gala using the easy click button below.

If you select the "Buddy Membership" option, you will be asked to put in your buddy, email address and phone number.

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Wainwright	Mark	lpease@prodigy.net
Wainwright	Bevan	lpease@prodigy.net
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You can use the "Member Resources" area to download a list of recent ASP Members that you can ask to join ASP and receive all the benefits of membership.



# The American Society of Photographers Red Carpet Gala

**Let's try something new and exciting for 2016!**

Join us for a Celebration of Excellence at the ASP Red Carpet Gala, Monday, January 11<sup>th</sup> at the Omni Hotel in Atlanta Georgia. This year's Black Tie-Optional event will feature three food stations, the Anitpasta Station, Stir Fry Station and the Artisan Cheese Display. Plus, the Little Bites of Delight desserts will satisfy any sweet tooth.

The food stations, cash bars & photos will be in an open lounge area from 7:30pm until 8:45pm where you can mingle & have your portraits made. The ballroom will be set with non-reserved & reserved tables along with theater style seating for the award presentations.

Purchase discounted, advance tickets online at [www.ASofP.com](http://www.ASofP.com)

Pickup your tickets and reserve your seats at the ASP Booth, located in the IPC display area at Imaging USA, on Sunday, January 10<sup>th</sup>, between 2pm & 4:30pm. Gala will be held in International Ballrooms ABC immediately following the Grand Imaging Awards

Food, Drink, Photos and Socializing 7:30pm - 8:45pm

Awards Ceremony begins at 8:50pm

**A Celebration  
of Excellence**

Questions?? Contact Jessica Vogel  
[jessicavogelphotography@gmail.com](mailto:jessicavogelphotography@gmail.com)  
502-682-0180

## HOT Stuff Word on the Street



**Face Mounted  
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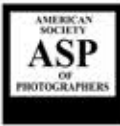
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