

THE OKLAHOMA

PHOTOGRAPHER

A MAGAZINE OF THE PROFESSIONAL PHOTOGRAPHERS OF OKLAHOMA

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custom **FOIL**

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HAS ARRIVED.

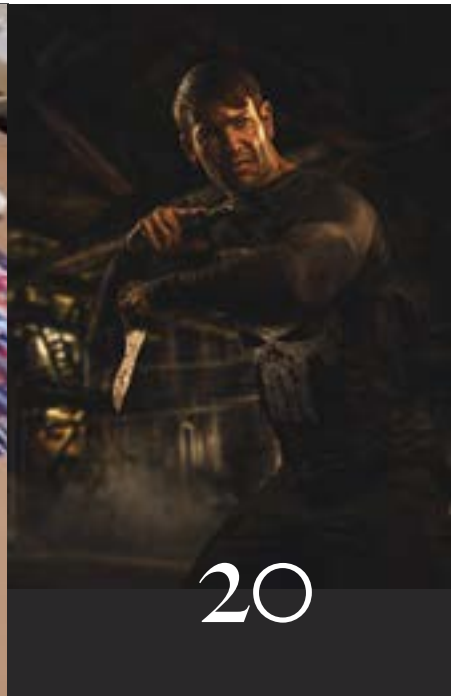


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Welcome to another issue of the Oklahoma Photographer! The official magazine of the Professional Photographers of Oklahoma.

Our state professional organization has been helping professional photographers with education and networking since 1931! I joined PPOK early in my career and found a great pathway to learning as well as friendships that I hold dear to this day.

In addition to PPOK, our state has two local groups, the Indian Nations Professional Photographers Association, in Tulsa, and the Metro

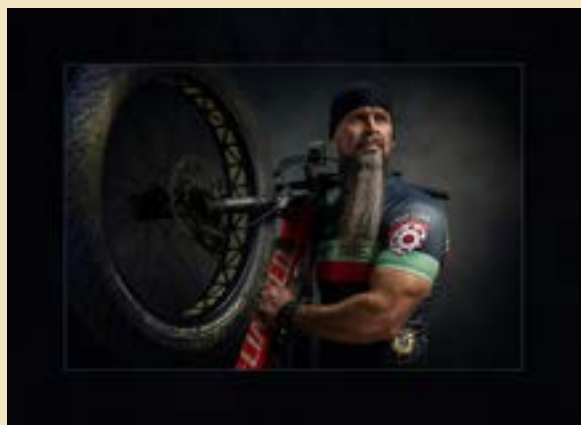
Professional Photographers Association in OKC.

All three of these are affiliates of our larger umbrella association, the Professional Photographers of America. I encourage every professional to be involved in various levels of our professional associations. I certainly would not be where I am today without them. And our industry as a whole would not be were it is either. Join INPPA, MPPA and PPOK to forge local friendships and networking with learning opportunities Join PPA to help fight for protection of our rights as artists as well as the education and networking.

-Gary Box, Editor

EDITORS NOTE

On the Cover.....



Phat Man - Curtis Sprague

One of Curtis's first professional portraits. He photographed a colleague who is an extreme cyclist.

Shot at Curtis's home using constant lighting.

Canon Rebel T3i, 50mm f1.8 lens ISO 100 1/40 second f 6.3



PRESIDENT'S MESSAGE

Elise Breeding
2019 PPOK President

I believe in the power of the word “yet”. When it comes to progress, goals, success, etc. we will never get to the finish line when we say “I can’t...” or “I’m not...” even if the phrase we speak may be 100% true. When we say “I can’t... yet.” we are instantly acknowledging that it CAN be done if we put our minds to it.

~ “I can’t do video on social media...” Yes you can, you just haven’t yet found the focus to get started or the content you want to share.

~ “I’m not good enough to make \$1k+ sales...” Maybe not yet. What goals do you need to accomplish to get yourself to that level? More classes on breaking down whatever obstacles are in your way? Do you need a phone call with a mentor? Do you need to invest in a sales class? Business class?

~ “That lighting style is so pretty, but I can’t figure it out...” Okay. You know the solution is “figuring it out”. What do you need to do? Call an expert and pick their brain? Take a class? Study the lighting pattern and take notes on the direction of light, and the depth of detail in the shadows?

~ “I’m not creative...” Is that really true? Photography isn’t a boring industry. You wouldn’t have picked up a camera (or even this magazine) if you didn’t have some creative juices flowing through you. Maybe finding a podcast, book or class on creative thinking could benefit you. Or maybe just taking a break from editing to use some coloring pencils on a piece of paper could bring inspiration to a project you want to try.

~ “I’m not motivated to try this...” Well, what does motivate you? How can you incorporate that energy into this task?

When we believe the negativity, we don’t focus on the solution. We can push through a lot of our setbacks by simply breaking down the steps that are needed to cross the finish line. Then, with every finish line, comes the opportunity to set new goals and realize your accomplishments are a lot easier to achieve when you simply try.

Make some specific goals for yourself, your career, and your business. Then share them! Tell someone, write it down, or otherwise commit to it. I’ve been saying for 14 years I wanted to earn my Masters through PPA but I had no plan



to get there, no accountability, and no motivation to really make it happen. But 2 years ago, I said “I want to earn my Masters before I turn 40.” Now here I am, 5 merits shy and 2 years to go. I’m confident I’ll reach this goal. I made it more specific and attainable, and actually started putting some effort into it.

The speakers coming for our PhotoExpo event in September will give the novices and beginners something to help whatever photography goals you’re setting for yourself. We will have in depth fashion photography; classic black and white portraiture; finding your creative side; rethinking how to make your business work for you; posing and lighting; engaging with your clients... there truly is something for everyone September 13-16 in Edmond.

Not to mention the fun of Image Competition! Join us! Your goals and your “yet” will thank you!

2019 PHOTO EXPOSITION

Annual Convention

Sept
13-16

Professional Photographers of Oklahoma's Annual convention is rapidly approaching! This is our biggest event of the year and one you will not want to miss! If you've never been to a PPOK Photo Expo, you will find several programs outlined here, plus our annual Photo Exhibit print competition. Don't forget the awards banquet, social events and lots of networking going on! Be sure to check out all of the programs listed here and get ready to enter prints in the PhotoExpo!

This year's convention will be held at the Edmond Convention Center, right off of I-35. This facility is new and very nice! Accommodations are at the connected Hilton Garden Inn.

2019 PhotoExposition Schedule

Friday - September 13, 2019

3:30 pm - 5:30 pm	Certified Professional Photographer Test	Meeting 3A
5:00 pm - 7:30 pm	Registration Open	Hallway
6:00 pm - 7:30 pm	Program: Toni Harryman - Sponsored by ACI	Meeting 3B-C
7:30 pm - ???	Dinner on your own	

Saturday - September 14, 2019

7:00 am - 4:30 pm	Registration Open	Hallway
7:15 am - 8:30 am	Judges Breakfast	Board Room
8:00 am	Print Committee Meets	Meeting 3 A
8:30 am - Noon	Print Judging	Meeting 3 A
8:30 am - Noon	Club 79 Hosted by Steve Ervin	Meeting 3 C
12:00 noon - 1:15 pm	Lunch on your Own	
12:00 noon - 1:15 pm	Judges Lunch	Board Room
12:00 noon - 1:15 pm	Lunch - Past Presidents	Meeting 1
1:15 pm - until ?	Judging Continues	Meeting 3 A
1:15 pm - until ?	Club 79 Hosted by Steve Ervin	Meeting 3 C
4:30 pm - 4:45 pm	Welcome All, Introduce New Members	Meeting 3 B-C
4:45 pm - 5:00 pm	Business Meeting - (All members please attend)	Meeting 3 B-C
5:00 pm - 7:30 pm	Dinner on your Own	
7:30 pm - 10:00 pm	Social Reception, Cash Bar, Live Auction	Meeting 3 B-C
10:00 pm - 11:30 pm	Hospitality	Room #

Sunday - September 15, 2019

8:00 am - 5:00 pm	Registration Open	Hallway
8:30 am - 10:00 am	Program: Francie Baltzarsar	Meeting 3 B-C
10:30 am - 12:00 Noon	Program: Bryan Welsh	Meeting 3 B-C
12:00 Noon - 1:30 pm	Lunch on your own	
1:30 pm - 3:00 pm	Program: Gabriel Alonso	Meeting 3 B-C
3:30 pm - 5:00 pm	Program: Kristy Steeves	Meeting 3 B-C
6:00 pm - 7:00 pm	Pre-Banquet Reception Social	Meeting 2
6:00 pm - ? :00 pm	Cash Bar	Meeting 2
7:00 pm - 10:00 pm	Awards Banquet	Meeting 2
10:00 pm - 11:30 pm	Hospitality	Room #

Monday - September 16, 2019

8:30 am - 11:30 am	Registration Open	Hallway
9:00 am - 11:30 am	Program: Lindsay Adler - Sponsored by Canon	Meeting 3 A-C
11:30 am - 1:30 pm	Lunch on your own	
11:45 am - 1:15 pm	Board Meeting Luncheon	Board Room
1:30 pm - 4:00 pm	Program: Lindsay Adler (cont'd)	Meeting 3 A-C

2019

PHOTO EXPOSITION and PHOTO EXHIBIT

Convention Event Registration

3 ways
to
register

- Professional Photographers of Oklahoma Sept 13-16, 2019
- 1) on-line at www.photoxok.org by Sept 10th
 - 2) Mail this form to: Michael Scalf Sr, P.O.Box 1779 Blanchard OK 73010 postmarked by Sept. 5th
 - 3) At the door (Options 1 or 2 saves you \$\$\$)

First Name: _____ Last Name: _____

Name of Business: _____

Business Address: _____

City: _____ State: _____ Zip: _____

Cell Phone: _____ Bus Phone: _____

E-Mail: _____

\$165.00 Non-Member Full Registration	\$ _____
\$129.00 Best Value Early Full Registration + Banquet	\$ _____
\$ 99.00 Early Full Registration	\$ _____
\$112.00 Full Registration (After Midnight Sept. 10th)	\$ _____
\$ 40.00 Awards Banquet Ticket (\$46 On-Site)	\$ _____
\$ 25.00 Social Only.....	\$ _____
\$ 89.00 One Day Only ___ Sat ___ Sun ___ Mon (\$99 after Sept 10th).....	\$ _____
\$ 115.00 One Day (non-member) ___ Sat ___ Sun ___ Mon (\$125 after Sept 10th).....	\$ _____
\$ 25.00 Board of Directors Luncheon	\$ _____
\$ 25.00 Past Presidents Luncheon	\$ _____
Total Amount Included With This Registration	\$ _____

Check made out to PPOK enclosed -or- Bill my card

Card number _____

Expires _____ CVV# _____ Billing Zip _____

Got Questions? Call or Text 405-485-4456
or email michael.scalf@ppok.org

QUESTIONS?

HOTEL

Hilton Garden Inn 2833 Conference Drive Edmond, OK.
Reserve your room at 405-285-0900 by August 30th to
get your discounted room rate of \$119 (includes one
breakfast, additional \$9.95). Just mention PPOK



2019 PHOTO
EXPO
CLASS

Keynote: Lindsay Adler

The Art of Stylized Portraiture.

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Canon



Create a portrait that is a work of art! In this class Lindsay Adler will share her process of creating award-winning portraiture through concept development, mood boards, styling and more. You will learn what it takes to create top-tier quality portraiture that not only wows your clients, but also allows you to demand a high price tag. She will share her favorite techniques and uncover how you can utilize the concepts of fashion photography to create extraordinary images for weddings, boudoir, senior portraits and more.

As a fashion photographer Lindsay has risen to the top of her industry as both a photographer and educator. Based in New York City, her fashion editorials have appeared in numerous publications including Marie Claire, In Style, Elle, Harper's Bazaar and more. As a photographic educator, she is one of the most sought-after speakers internationally. Lindsay enjoys teaching on the industry's largest platforms and most prestigious events. She has worked with some of the top brands in the photographic and related industries such as Canon and Adobe. Her client list consists of NBC, Grey, Edelman, Saatchi & Saatchi and more. A clean, bold, and graphic style has become the hallmark of her work, whether shooting advertising campaigns, designer look books, jewelry, hair campaigns, fashion editorials, or professional athletes. Lindsay is renowned for her creativity and collaborating with designers and stylists in order to create fresh looks.

Lindsay's energy and enthusiastic teaching style showcase her excitement to share her passion and knowledge with others, whether it is world-wide through prestigious platforms such as CreativeLive, KelbyOne, and the industry's largest conferences, or through her blog, video tutorials or her five books. She is located in Manhattan shooting fashion full time. She is honored to have been named a Canon Explorer of Light as well as a ProFoto Legend of Light.





The 12 Elements of Business

2019 PHOTO
EXPO
CLASS

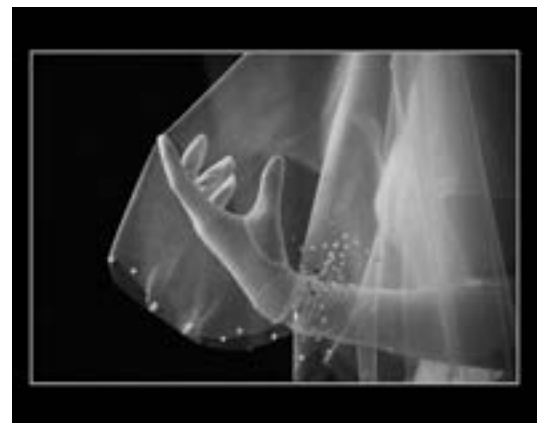
**Make them a part of your everyday
photography, business and life.**

Using the Twelve Elements of a Merit Print as a guide, Bryan will show how you can use the principles of Image Competition to become a better photographer and businessperson. Learn to make everything you do merit worthy. Applying the 12 elements to every part of your work will help you see your photography and your business in a whole new way.

Bryan will mix in some proven marketing systems that will align you with your target market and your ideal customer.

This program will unlock a new way to apply the elements. Each of the elements will be broken down and overlaid onto aspects of your photography, business and life.

Bryan has his PPA Masters of Photography and Photographic Craftsman Degree from Professional Photographers of America (M Photog., Cr.), is a Certified Professional Photographer (CPP), has the Fellow of Photography Degree from the Oregon Professional Photographers Association (FP) and is a member of the American Society of Photographers (ASP). Bryan also holds the status of an Approved Photographic Instructor (API) from PPA and has over 100 speaking merits. (EDU100)



Dream. Emote.

2019 PHOTO EXPO CLASS

Play. Create.

Make them a part of your everyday photography, business and life.



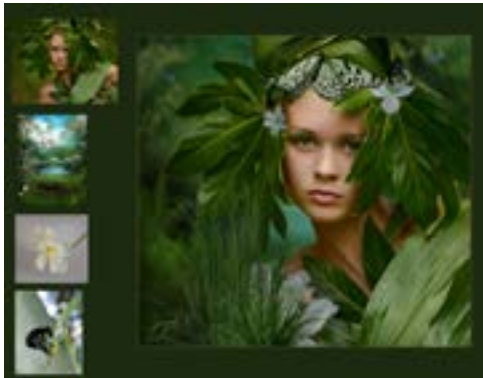
Toni Johnson Harryman
M. Photog., M. Artist, Cr., CPP



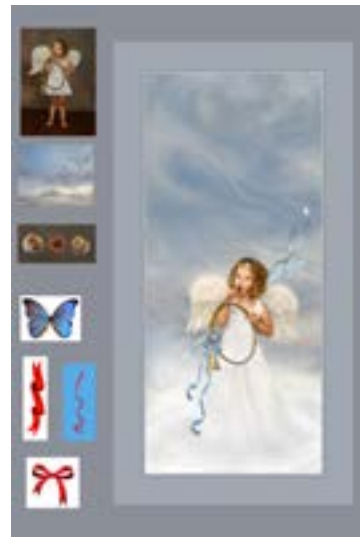
SPONSORED BY



This class is about inspiration, composition, and basic art principles. Toni focuses on getting emotion into our work. She accomplishes this by helping us see in a new way and overcome some of our fears that keep us from reaching our artistic potential. This class is some inspiration, some practical info and some hands on playtime.



Toni was PPIowa's Artist of the Year, Top Ten Master Photographer, CPP Award, ASP State Elite Award and Sunset Award in 2019 as well as many other awards and accolades. Toni has owned Johnson Photography in Norwalk Iowa since 1982.





Gabriel Ignacio Alonso
M. Photog., Cr., CPP, F-ASP

2019 PHOTO
EXPO
CLASS

Riding the Penumbra

Portraiture
Shaping Tools

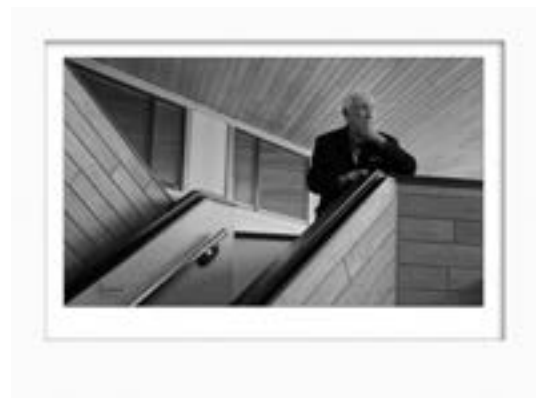
Expand your portrait lighting vocabulary, join Gabriel for a visit to the world of Fine Art Monochromatic Portraiture.

He will share with you hands-on lighting techniques and gear that help create the illusion of depth and facilitate the creation of dramatic images that carry great impact and emotion.

Gabriel brings almost four decades of experience, exceptional artistry and endless passion!

Offering a vast breadth of experience and skill, Gabriel Alonso is one of today's premier portrait artists. His talent and expertise combined with his immense insight, exceptional artistic composition and heightened sensitivity to the client's desires allow him to capture their essence in images to cherish for generations.

His exceptional work has been selected for the Master's Loan Collection of the Professional Photographers of America and has been exhibited at the Eastman Kodak pavilion of Disney's Epcot Center. But more importantly, his images grace the walls of satisfied clients throughout the world.



EVOKE

Capturing Images with Emotion, Art & Style

The more emotional a portrait the more it stirs our senses. What distinguishes an impactful image that tells a story is emotion. When an image evokes emotion, it captures us and creates a feeling or brings back a memory. Images which tell stories sell. In today's digital age it takes skill and experience to create an image with emotional impact. In this program we will explore what emotion is and how is conveyed in an image, how to ask questions to evoke emotion, four steps to creating emotional images, when to step back and observe, why timing is critical in capturing the emotional images and how post production can enhance the emotion. In this program you will learn: How to understand the art of observation. Why having a personal mission statement translates into your image making.



Francie Baltazar Stonestreet
M. Photog., Cr., CPP



Understanding how your voice can change a mood or help create the emotion and why anticipation is the key to capturing emotional images Plus why your vision pre-photograph is important to creating post capture success



Francie is a multi-awarding winning photographer who has been honored with such distinguished awards as Three time Team Member of the Photographic World Cup Team USA, Diamond Photographer of the Year, Canon Par Excellence, Kodak Elite Award, Grand Im-



aging for Weddings & Portraits, High Print Case Score in Texas, Four for Four in Texas (9x), International Photographic Print Competition Loan and Merit Prints every year since 2012. Plus many more far too numerous to list here! Francie has also been published many times.

It's All In The Details

2019 PHOTO EXPO CLASS

A Look at Posing Your Clients.



Kristy Steeves
M. Photog., Cr., CPP



Join Kristy as she shares her unique approach to posing bridal couples, seniors, children and families. Her tips make it easy for photographers to understand how to pose men, women and children, and get beautifully sculpted images for their clients through posing and lighting techniques. She delves into the details on individual body parts starting with the head and going all the way down to the toes. Her basic foundations will also help photographers who enter print competition as well as those interested in becoming Certified Professional Photographers. This session will be more than a lecture; models will be on hand to help demonstrate effective posing to improve your images.

Kristy Steeves graduated from Indiana University with a double major in journalism and political science. While in college she took two photojournalism classes and absolutely loved it. Despite her love for photography she pursued her goal of becoming a news reporter. She worked as a broadcast journalist for 25 years. During that time she won four prestigious Emmy awards for her story telling, including news reports on a 9/11 rescue team at the World Trade Center, an in depth look at the dangerous lives of drug dealers and a police SWAT team drill competition. In 2009 Kristy made a life changing decision and switched careers. Now, instead of being in front of the camera, she is behind one. Kristy specializes in studio portraits, high school seniors, families and pets. She is the 2018 Ohio Photographer of the Year and 2018 Professional Photographers of Northeast Ohio Photographer of the Year as well as numerous other awards.

2019 PHOTO EXHIBIT

PPOK ANNUAL PHOTO COMP!

COMPETITION RULES - READ CAREFULLY!

**ALL ENTRIES MUST
BE SUBMITTED AND
REGISTERED AT WWW.
PRINTCOMPETITION.COM**

The Professional Photographers of Oklahoma (PhotoXOK) annual photographic competition offers two separate divisions for entries. The divisions are Photographic Open and Artist. Participants, also referred to as makers or entrants, can enter cases in one or both divisions. The term "case" consists of the combined 6 top scoring entries entered by that maker for each division. Only digital entries will be judged.

GENERAL INFORMATION AND RULES

ELIGIBILITY

1. All members of the Professional Photographers of Oklahoma, Inc. (PPOK) are eligible to enter the Photographic Competition. PPOK members who meet the requirements defined below may enter the General Exhibition or, if qualified, the Masters' Exhibition.
2. Non-resident (out of state) members of the association can compete in the Photographic Competition and are eligible to win any award, under which category they might qualify, as long they have paid registration fees and physically attend the event.
3. Participants who are not PPOK members, and who live outside of Oklahoma may enter the Out-of-State Exhibition.

DEADLINE

1. ALL ENTRIES MUST BE UPLOADED ONLINE at www.printcompetition.com BY 11PM (CST) WEDNESDAY, SEPTEMBER 11, 2019. No exceptions will be made except by the Print Chairman, and only in extreme circumstances.
2. No changes to your entries are permitted once the entry

deadline has passed. No refunds will be issued after the entry fee is paid.

FEES

1. \$10.00 per image/album for PPOK members, including PPOK out of state members.
2. \$15.00 per image/album for non-members of PPOK. Non-member residents of Oklahoma are NOT eligible for awards, but will receive print scores. Non-member out of state entrants are only eligible for the Out of State trophy.

VIEWING CONDITIONS FOR JUDGING

Monitor Settings: D65, 120 cd/m2, 2.20 gamma

SPECIFICATIONS FOR DIGITAL ENTRIES

1. Files must be sized so the longest dimension is 4000 pixels. Each file must contain an embedded color profile of either sRGB or Adobe RGB1998 and be saved at a JPEG quality setting of 10. In most cases, total file size should not exceed 3.5 MP. Larger files will be accepted when necessary so long as they are JPEG/10.
2. Files are to be spelled and capitalized the way you want it printed and the title announced.
3. There is not a limit to the number of entries submitted by each maker.

SCORING ENTRIES:

Juries will judge in open session and follow the PPA affiliated association judging procedures. The point system is used with scores ranging from 100 to 65 as follows:

Exceptional 100-95
 Superior 94-90
 Excellent 89-85
 Deserving of Merit 84-80
 Above Average 79-75
 Average 74-70
 Below Exhibition Standards 69-65

The final score shall be the official score on these and on any challenged entry.

PHOTOGRAPHIC OPEN SPECIFIC RULES

The purpose of this competition is to allow photographers to enter digital images and/or digital albums to be judged against a standard of excellence using the 12 Elements of a Merit Image.

1. Entrant must have captured and created the original exposure or exposures.
2. All processing, manipulation and rendering, must be done by the entrant or under their direct supervision.
3. The entrant has obtained and has access to all necessary releases (model or property) and agrees to hold PPOK harmless against all claims and liabilities arising out of PPOK's display, publication and promotion or other use of each image submitted to PPOK.
4. The entrant's name shall not appear anywhere in or on the face of the entry.
5. Makers may enter any number of entries. Their "case" will consist of their top six images they entered in Photographic Open. An album entry counts as one entry in the Photographic Open case.
6. No entry will be eligible if it has been made under the supervision of an instructor or as a class assignment. All images submitted must be self-directed. Images created in an educational environment under direct supervision from an instructor are ineligible.
7. Any entry that has been created from a 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 PPOK, violates copyright, trademark or any other applicable law, that entry shall not be displayed or published.
8. No two entries shall be of the same subject.
9. Entries previously entered in a PPOK Photographic Competition will be disqualified. An image that has been awarded a merit in PPA or a PPA District will be disqualified, including any image from a merited album.

EXHIBITION DETAILS

A maker may enter unlimited entries in the exhibition for which he or she qualifies. The entrant may also enter a case in the Artist Exhibition/Division.

1. GENERAL EXHIBITION— This exhibition is

open to all members who do not hold the PPA Master of Photography and/ or Master Artist degree. Entries may be made in any of the print categories (see below).

a) FIRST TIME ENTRANT—(special subset of the GENERAL EXHIBITION) Any member who is entering 1st time in any State, Regional, or National photographic competition which is affiliated with PPA is eligible for this category. First time entrants in this division are eligible for a special trophy and entry forms should be marked accordingly.

2. MASTERS EXHIBITION — This exhibition is open to members who hold the PPA Master of Photography and/ or Master Artist degree. Entries may be made in any of the print categories.

3. OUT OF STATE EXHIBITION — This exhibition is open to entrants living outside of Oklahoma. Out of State entries are eligible only for the "Out of State" plaque unless the entrant is a PPOK member, has paid registration fees and physically attends the event, in which case they will be eligible for all state awards.

4. NON-MEMBER EXHIBITION - This exhibition is open to Oklahoma residents who are not members of PPOK. These entries will be judged for scores only; they are not eligible for awards.

5. ARTIST EXHIBITION - This exhibition is open to general or master members and is a separate entry case. Note: a maker may enter a case for the Artist Exhibition (Artist Division) in addition to (or instead of) their case for Photographic Open. See Artist Exhibit Rules for details.

AWARD CATEGORIES

Note: Black & White or Color may be entered in the same category.

1. MP - Man's Portrait - one male subject only
2. WP - Woman's Portrait - one female subject only
3. CP - Child's Portrait- one subject only
4. GP - Group Portrait - two or more subjects, including pets
5. WE - Weddings - pertaining to brides or candid wedding images
6. C/I - Commercial/Industrial - commercial or industrial subject matter
7. U1 - Unclassified 1 - scenic, landscapes, and still life photographic art
8. U2 - Unclassified 2 - people and animate objects not fitting the portrait category
9. EA- Event Albums - All photographs from one event
10. Classic Portraiture - Image straight from camera with no or minor blemish retouching. Presentation matting is allowed.

DIGITAL ALBUM ENTRY RULES

See Video Tutorial: www.ppa.com/ipc_tutorials

1. All page/spread files must have the longest file dimension at 4000 pixels, have an embedded color profile of either sRGB or Adobe RGB1998 and saved at a JPEG quality

setting of 10.

2. Each page/slide file may contain as many images as you desire.
3. An entry shall contain a minimum of 5 page/slide files up to 36 page/slide 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 are to be spelled and Capitalized the way you want it printed.
6. Entries will be disqualified if the photographer's name, studio name or title appears on the front of the entry.
7. Albums are only allowed in the Photographic Open division.

ARTIST SPECIFIC RULES

The purpose of this competition is to allow the entrant to demonstrate their art skills and expertise. Entries will be judged for digital, artistic and technical proficiency. Entries can be created using digital compositing or computer graphic (such as digital painting or both) techniques or a combination of both. Entries will also be judged on the presentation of the final artwork, as defined in the 12 Elements of a Merit Image. All entries must be "original work."

1. Entries may be reproduced from existing photographs, portraits, graphics or any other artwork so long as the entrant is prepared to provide appropriate written documentation indicating permission for usage. This documentation may be requested by PPOK before, during or after the competition. If an entry, in the good-faith opinion of the Professional Photographers of Oklahoma Second Vice President, violates copyright, trademark or any other applicable law and cannot be proven otherwise, that entry shall be disqualified.
2. All processing, manipulation, artwork or rendering must be done by the entrant.
3. Entries will be disqualified if the photographer's name, studio name or title appears on the entry.
4. Entries previously entered in a PPOK Exhibition will be disqualified. Any image that has been awarded an exhibition merit in PPA or a PPA District will be disqualified.
5. There is no limit to the number of entries submitted per entrant. The 6 top scoring Artist images by the maker will define the Artist "print case".
6. No entry will be eligible that has been made under the supervision of an instructor, during class time or as a class assignment.
7. No two entries shall be of the same subject.
8. Entries in the Artist category can include any type of subject. There are no subcategories in this division.
9. All Artist entries must include at least one guide or reference image to show the work performed on the resulting entry. The guide images must be included on the submitted digital canvas.

AWARDS FOR EXHIBITING

1. Selection of entries to be exhibited will be made by the 2nd Vice President and the print committee when judging is completed. The number of points necessary for viewing is determined at that time.
2. The best accepted entry in each the General and Masters category within the Photographic Open division will be awarded a First Place plaque. The best accepted entry in the Artist division will be awarded a First Place plaque. Awards will be given to the best entries of the various categories and divisions by the majority vote of the judges in closed session.
3. The judges may also, at their discretion, give as many as two Distinguished Print ribbons and as many as two Honorable Mention ribbons in each division.
4. Plaques will be given for the most outstanding body of work submitted. Plaques awarded for total points are determined by adding together the top 6 scoring images of all entries by each entrant in his or her case with the highest print case total winning. In case of a tie, the majority vote of the judges decides the winner.
 - a) Past Presidents' Plaque for the best entry in the General Exhibition.
 - b) The Directors' Plaque for the best entry in the Masters Exhibition.
 - c) Two Presidents Plaques for the persons with the most total points from all his/her entries in the General and Masters Exhibitions. These awards will be designated as the "Oklahoma Photographer of the Year—General Division" and "Oklahoma Photographer of the Year—Masters Division."
5. Oklahoma Certified Professional Photographer Trophy will be awarded to the PPA Certified entrant with the highest scoring entry.
6. The Out of State Trophy will be awarded to the person living outside Oklahoma with the most total points from his or her case in the Out of State Division, unless that entrant is a PPOK Member who has paid the convention registration fees and is in attendance at the convention, in which case they are eligible for any member awards.
7. Nelson-Helt Memorial Scholarship for total case points for the First time entry in General Division.
8. Members' Choice plaque for the print with the most votes by registered convention attendees.
9. Judges may give "Judges' Choice" ribbons for prints selected by individual judges at their discretion.
10. Classic Portraiture plaque will be awarded for the best classic entry.
11. PPOK will not give awards other than those already stated without prior approval of the Board of Directors

The **12** Essential Elements of Print Competition

The Photographic Exhibitions Committee (PEC) of PPA uses the 12 elements below as the “gold standard” to define a merit image. PEC 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.

- 1** **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.
- 2** **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.
- 3** **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.
- 4** **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.
- 5** **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.
- 6** **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.
- 7** **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.
- 8** **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.
- 9** **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.
- 10** **Subject Matter** should always be appropriate to the story being told in an image.
- 11** **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.
- 12** **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

How Metal Prints Are Made

Article by Oklahoma Photographer Editor, Gary Box
M.Ph, Cr, CPP with help and photos from ACI's Mark Lane

Metal prints are beautiful. Ever wonder HOW they are printed? I spoke to Mark Lane, President of American Color Imaging Lab in Iowa and he shared the process with our readers.

Metals are not printed directly onto the metal. Instead, they use special inks that are printed onto a transfer paper. Similar to an iron on T-shirt transfer. The image is printed upside down and backwards. At this stage it appears very flat and under-saturated. The paper's job is to simply hold the ink. The transfer paper is then sandwiched to the metal panel, they are placed in a press under high pressure and 400 degrees. This heat and pressure causes the ink to off gas into the coating on the metal panel. After a couple of minutes in the press, the print is removed and the paper careful peeled back to reveal the beautiful and vibrant metal print.

Metals are not only incredible to look at, they are quite durable, being fairly resistant to both moisture and ultra violet light.



ESSENTIAL ELEMENTS OF COMPOSITING

By Gregg Shipman, Shipman Photography
www.shipmanphotos.com

Some old school photography purists hate them, but the reality of life for most of us who don't outsource all of our editing is that some level of compositing is essential for modern post production. Face swiping in group photos, sky replacements and even cloning out distracting background elements are all examples of compositing most of us perform frequently.

For many photographers the post production process is simply a necessary evil. A time sucking cost of doing business. For some, the thought of intentionally spending more time behind their computers than is absolutely necessary is an anxiety producing experience to avoid whenever possible. This article is not for them.

This article is for those of us who think the word designer should be included in our title right after (if not before) photographer. For those of us who truly enjoy the challenge of stretching the capabilities of our Photoshop skills and creating unique art that is either photo-realistic

An advertisement for Imaging Spectrum featuring stacks of inkjet paper from various brands. The text reads: "Imaging Spectrum Your Inkjet Partner Imaging Spectrum has been supplying inkjet printing solutions for over 25 years. From fine art reproduction to studio photography to signage and banner display, we've got the printers, papers, products, and professional know-how to pull off your print jobs perfectly. And that's a promise." The brands shown are Epson, Hahnemühle, Fujifilm, HP, and Kodak. Contact information: 800-342-9294, www.imagingspectrum.com, inkjet@imagingspectrum.com. A coupon code PPOK for an additional 5% off your Epson paper order is also mentioned.

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or purposely surreal, composite photography is a very important tool in our editing toolbox. So let's jump right in and get to it...

The three essential elements of a believable composite are:
1. Proportionality 2. Light source referencing 3. Blending & shadowing. To demonstrate, I am using some production shots from a recent self-assignment fan art project in collaboration with Michael Wittig, a Tulsa area fitness trainer and natural body building competitor. Read more about him at www.wittigworks.com

It's best to start with a storyboarded idea of what you want your final image to look like. This helps you when shooting or selecting your background art, and it helps you think ahead on how to light your subject and from what angle to shoot him/her. It may not be necessary to actually sketch it out, but it's critical to be able to imagine and visualize what your final scene should look like and what mood or purpose it should convey.

If you can get an accurate preview in mind, I recommend starting with your background or setting for the scene you want to build. Ideally, staging and shooting your own background art is the way to go. If that's not an option, a licensed stock service like Adobe Stock is your best resource for high resolution, licensed images. You may need to do some work on your background art, but for the sake of this article, let's assume it's ready to go. Looking at your background art, you should take note of the camera angle and the evident light sources and how they play on the elements of the background art.

This is a critical step because it informs you exactly how you need to shoot your subject - from what angle and with what lighting setup. Your subject must be proportionate (shot at a complimentary angle) to the background, and if it's even a little bit off, a viewer's mind will reject it - often without really being able to say why. Same with lighting. If there is a sunset or a background light source in your background art, you need to make sure you have one on your subject - and from a similar angle. If it does not make sense to your background to backlight your subject, take note of that as well because too much light is just as bad or worse than not enough light. If this is not a portrait composite, don't be afraid to use non-portrait lighting. Reality and accuracy is critical. If you've done your homework here, Proportionality and light source referencing have taken care of themselves by the time you've finished your shoot. I usually shoot a subject from a couple of angle variations and lighting adjustments to give myself a few choices to look at for the best and most accurate fit.



Chroma key backgrounds are fast and generally easy to work with - especially when working with a volume of images, but the main thing you want to do with your background is create contrast between your subject and the background. This may be lighting contrast or color contrast. If you already know what the background art is, the best possible choice is a similar color to the background art. That way, any haloing around hair will easily blend in. Regardless, there are tons of instructional videos and outsourcing services like Rebooku to help you get accurate selections. Great hair selections are critical, so take the time to do it right.

So, now you have your background and you have your shoot in the can and are ready to get to work. Once you have your images prepped for Photoshop, do your regular workflow retouching if necessary before doing your extractions or sending them off for extraction.

Once you have your extractions complete, this is where the fun really begins. Assuming you've got a great extraction and you accomplished Proportionality and light source referencing, you should be able to easily import your extracted PNG or simply slide over the extracted layer from another PSD and position it on your background. One of the great things about composite art is that you can always get ideal composition through manipulating the placement of your subject relative to the background. So take your time and find the right placement here. In this case, I slid the background in behind the subject and sized it to fit.

Once this is done, there are several steps to the third and arguably most important step to a good composite - blending & shadowing. As with all things in Photoshop, there is always more than one way to accomplish a task, so the form may vary in the following steps, but the function shouldn't. You may have perfect proportional

balance between a perfectly lit subject married up to a background that makes absolute sense for it and it still won't work if you don't spend time getting the colors, atmosphere and texture to match. The following is what I do.

First, copy your subject layer so you always have a clean backup. Then with a subject layer selected, go to "layer - layer style - color overlay," set blend mode to soft light at 100% and use the eye dropper tool to select a few points around the background until you see a pretty close match color grading your subject. Adjust the opacity to taste (I usually like this around 75%). This helps it start to look like your subject is lit by the same light as the background.

Second, I follow up with a basic "selective color" adjustment layer, clip it to the subject and fine tune all the color sliders to taste - always with an eye toward looking like it belongs with the background. Most critical is the black channel. Adjust the blacks in your subject to fit the background as close as possible, getting the shadow tones and contrast right. Once you are satisfied you've gotten it as close as you can, the next step is possibly the most critical one.

Third, make adjustments now that will affect both the subject and the background. This will add an essential sense of sameness to the environment of both layers that really transforms your scene from feeling Photoshopped into feeling like a congruous image. There are literally dozens if not hundreds of ways to do this, so start with some idea of the atmosphere of the scene - is it warm? Cool? Hazy? High contrast? Only you know the answer, but commit to that and find the right color grading tool for it.

My go-to's are: 1. gradient maps (usually set to 30% opacity and soft light). 2. the color look-up adjustment layer in Photoshop. It's got a ton of great pre-sets that really look great once you adjust the opacity of that layer to taste. Remember,

these are always set at full strength until you tone them down, so play around with several of them till you find something that works at some level of opacity. 3. Create a flattened "stamp" layer of your work so far (command option shift E on macs) and then go to "filter - camera raw filter" and go to the pre-sets tab. There you'll find several more look-up type filters. You can't really adjust the opacity here, so just apply them and reduce the opacity of the stamp layer you applied them to. Repeat as needed for more effects. The camera raw filter in general is a great tool for finishing out composites.

Applying 2-3 different subtle color grading effects really ties your scene nicely together. Sometimes you'll see that you want one of these layers to affect the shadows more, or the highlights more. Several ways to do this, but one that is easy is to click on the layer mask of a color grading adjustment layer and go to "image - apply image." This creates a black and white gradient of the project on the layer mask with stronger effects on the lighter (unmasked) portions, and weaker effects on the darker (masked portions). You can invert this effect in the apply image window to reverse these properties. And while the layer mask is selected, you can hit "Command L" to create a levels adjustment that just affects your layer mask. Use the sliders to increase or decrease the masking effect. For any other adjustments your overall scene needs; curves, clarity etc. now is a good time to do all this so that it affects the whole scene.

In most cases this will get you a pretty nice composite! Keeping in mind that each image and scene is different and may contain varying levels of complexity and numbers of layers you are working with, there are a few key ingredients that your image may or may not (but probably does) need.

If your subject should be casting a shadow on the

ground, a wall or some other element, don't skip this step. There are several ways to accomplish this, and several excellent tutorials but to explain all the different keys to shadowing in a composite is another article for another time.

Dodging and burning is another key to most good composites. It's a great way to fine tune how the subject should be interacting with the light evident in the background scene. It's also great for the background scene itself in many cases. I would do this BEFORE color-grading so that you are not affecting the contrast balance you should have achieved by the end of applying your adjustment layers.

One element that can help a good composite is to apply a little artificial bokeh to the background - to imply depth of field and reduce the detail of the background so it doesn't compete with the subject. I use a lens blur for this - usually around 20%. Not too strong. If there are multiple layers of depth to a background, create copies and mask off the areas you want stronger blur to imply further distance. Feather those selections heavily (100-150). This effect is pretty cool, but probably is also another article topic for another time.

Last thing - Sometimes if you are trying for a cinematic film feel to your final look, a great finishing touch that really ties a sameness to all your hard work is to simply add a little noise for a low light film grain vibe. As with everything else, don't overdo it, but it can be a nice little finisher. As I said, each composite is unique and has its own challenges, but most of the above mentioned steps are things I tend to do to some degree for any full composite scene I build. I hope you get something out of it!

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