

SPRING 2021

THE OKLAHOMA

PHOTOGRAPHER

A MAGAZINE OF THE PROFESSIONAL PHOTOGRAPHERS OF OKLAHOMA

Inside

Presidential Note

A letter from our President

Virtual Seminars

Fall 2020 Recap

Film

Not a bygone medium!

Underwater

Diving deep with
photography

12 Elements

Making a great image

90 years

PPOK anniversary



Vivian
AND
James

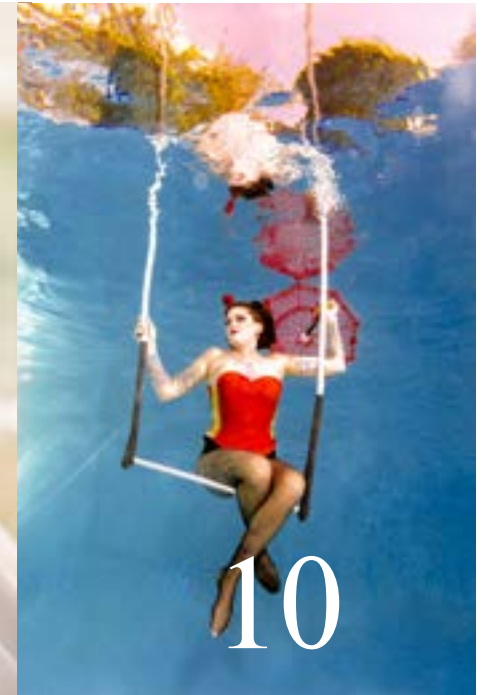
24 MAY 2021

WEST HUDSON, NEW YORK

New! Custom
DEBOSSING

At Miller's Professional Imaging, we believe custom and handmade is always best. From custom debossed covers to ultra-thick pages, honor every unique detail of your client's story with the award-winning Miller's Signature Album.

VISIT MILLERSLAB.COM TO LEARN MORE.



CONTENTS

04 - EDITOR'S NOTE
Ready to see you again!

05 - PRESIDENT'S MESSAGE
A note from the 2021 PPOK
President Dawn Muncy

06 - 2020 FALL SEMINAR
By Leslie Hoyt

07 - LANDSCAPE EVENT
Mark it on your schedule!

08 - FILM: ALIVE & THRIVING
By Amanda Watson

10 - DIVING INTO CREATIVITY
By Scott Vo

12 - PAST PRESIDENT'S SEMINAR
Breaking down a merit image.

13 - SUCCESSFUL VIRTUAL IM-
AGE COMPETITION

14 - 90 YEARS AND COUNTING!
PPOK celebrates

15 - FUN FACTS
Did you know?

The Oklahoma Photographer Magazine - Volume 64, Issue 2
Elise Breeding, Editor - elise@photographybyelise.com - 405.673.3686



Printed by Marathon Press (800) 228-0629
1500 Square Turn Blvd. Norfolk, NE 68701

The Oklahoma Photographer is a publication of Professional Photographers of Oklahoma, a 501c6 organization. Complete financial information and 990 forms are available to any member of our regional states by contacting Michael Scalf Sr, Executive Director at P.O. Box 1779, Blanchard, OK 73010

The PPOK officers and board members have continued to choose to be proactive when it came to the events of 2020 and 2021. The 2020 annual spring convention was held at the end of February, just weeks before nationwide shutdowns due to the world wide pandemic. We watched other state organizations struggle with the decision to cancel events, and we were all relieved that our "spring" seminar had been held at the end of winter instead.

As much as we wanted to see each other and be in person for the other planned 2020 events, the decision was made to choose safety for all rather than risk any of our members' health.

With these decisions came great new experiences! We all learned to be more technology minded and if any of you are like

myself, you probably enjoyed staying in your sweatpants for a few virtual seminars (even if I did secretly slip on my heels just to make it feel more like the seminars I love to attend!)

I personally, am thankful the organization chose to switch the plans for the 2020 fall and 2021 winter events, but I am so excited to get to see you all in person again in June and September. I can't wait to hug your necks, catch up with my PPOK family, and learn again with you soon!

If you haven't met me yet, please feel free to introduce yourself at the next event! I'd love to meet you!

I have been handed the reigns as the Magazine Editor and I am so excited for the content creation, articles, and artwork that will continue to be shared with my fellow photographers.

If you'd like to submit an article to share with our readers, send me an email!

Elise Breeding, M.Photog., CPP
Editor, *The Oklahoma Photographer*
OKPhotographerMag@gmail.com

EDITORS NOTE

On the Cover.....

Better Together- Rhonda Smith

Rhonda's black and white painted flowers earned an 85 at the state competition in 2020 as well as a Merit at the International Photographic Competition.



PRESIDENT'S MESSAGE

Dawn Muncy
2021 PPOK President

Hello Friends! Happy Spring!

I hope this message finds you in a better place than this time last year. I know, for me personally, it has been difficult to stay busy and to stay positive. I've learned the hard way what areas of my business have been running on auto pilot and what areas require my full attention. I've also had to learn some new ways of thinking and bringing in business. Most importantly, I have learned that we need each other. On the days that I'm just not sure how to move forward I know that I have a photography family that will bolster my strength and help me brainstorm new ideas. There have been numerous occasions this past year when my photography family has helped me stay sane and productive. For that I am truly grateful.

These next six months are shaping up to be much more enjoyable! In June we have a fabulous opportunity to gather and learn from Jeff Johnson at our Summer Landscape Workshop and later this fall we have a fabulous fall seminar scheduled in my little city of Enid, Oklahoma. I can't tell you how excited I am to show y'all the amazing hospitality Enid has to offer. The host hotel is brand new. In fact, it just opened in April. There are 12 restaurants within walking distance of the hotel and if you don't want to walk we have recently added Birds (motorized scooters) that you



can rent to zoom around downtown. The first night of our event we will meet at Leonardo's Children's Museum where we will have the whole place to ourselves to explore with our families. We'll follow that with two days of learning, fellowship and celebration. I'm so happy to finally be able to see you all! Fair warning: I'm a hugger; so if you aren't, you might want to tell me that early on!

In the meantime, stay strong my friends, and be sure to ask for help if you need it! Our group has more knowledge, experience and support than you can even imagine and it's all just waiting for you to ask.

Much love my friends!

See you in June!!

Dawn Muncy M. Photog., M.Artist., Cr., CPP

Santa, Sales, Painting & Light

Fall 2020 Seminar Recap

By Leslie Hoyt

A global pandemic may have prevented us from holding our fall seminar in person, but we were able to secure four incredibly talented speakers and curate the presentation to include relevant topics to help our members fine tune their businesses, add new technical and business skills, and spark creativity!

The seminar was held via Zoom on October 11-12, 2020 and speakers included Leslie Kitten from Texas, Sandra Pearce from Florida, and two of our very own Oklahomans, Gary Box and Tony Corbell.

In her program "Santa Portraits that Mean Business", Leslie showed us how to market, capture clients who return faithfully, and add value through different sets each year, and truly give our clients a new experience. Plus add a significant profit to our bottom line!

Sandra's program "Photoshop Painting for Everyday Portraits" showed us how to paint with the air brush, understand the mixer brush and how it works, learn about the

different modes to use in painting, and how to incorporate these tools into even your "non-painted" images.

Gary's topic was "How to Turn Images into Dollars". He showed an effective sales workflow, how to display your products, effective pricing strategies, the right things to say in a sales session and how to say them plus how to boost album sales as well as truly understand your costs.

Tony talked about "The Simplicity and Elegance of the One Light Portrait". His program demonstrated how a number of images that were very different shared just one trait – they were all created with just one light. Images included a commercial shoot, fashion portrait, and editorial work. Then he showed that once you learn how to master shooting with one light you can make magic with two or three.

Their knowledge and expertise in their fields gave a great benefit to our attendees!



Leslie Kitten

Sandra Pearce

Gary Box

Tony Corbell

Coming Up!



Summer Landscapes Hands On Workshop June 27th Wichita Wildlife Reserve

We are fortunate to have "JJ" Jeff Johnson to come teach us his techniques for landscape photography. Jeff will show us his approach to his unique style of fine art imagery. Jeff will share his approach to pre-visualization and technique in the field as we all explore the fabulous Wichita Wildlife Refuge. He will cover the big and bold grand landscapes to the smaller, intimate views of nature. Plan on learning about lens selection, the exposure triangle, composition, depth of field and more. Make sure to bring your hiking shoes and leave the heals at home (or at least the hotel!).



The Homewood Suites by Hilton in Lawton is the location for this event. It is located at 415 SE Interstate Dr, Lawton, OK 73501 580-357-9800. There is no room block so each attendee can call to book their room on Saturday night, June 26th, and Sunday, if they wish to stay over that night. I would recommend going online and searching for the best deal to book the room as early as possible. This hotel traditionally books up earlier than most others in Lawton due to events at Ft Sill. \$119.00 is the normal room rate but it can be booked for over \$40 less online.



We will also have some classroom time at the hotel where JJ will share his digital workflow and how he edits and enhances his images. Plan on learning how he uses plug ins from NIK and Topaz to take images to the state of "breathtaking". In short, how to take our images from RAW to AWE!

This workshop is a steal at only \$139! PPA Continuing Education Merits will be available for any PPA member.





Film: Alive & Thriving

Amanda Watson Choctaw, OK

My journey with photography began as a class in high school. What I thought would be an easy "A" quickly sparked a lifelong passion in photography. Digital photography was still somewhat new at the time so we learned film; the science behind it and the darkroom process.

I have always considered myself a creative individual with a love for tactile mediums, and film photography was the perfect medium to bring my inspiration and ideas to life. I could see an image in my head, then use my hands to develop the film and enlarge a negative onto photographic paper and watch the image come to life. I was instantly hooked.

Throughout high school and college I dabbled in some portraiture but mostly held film closely to me as a hobby, shooting primarily landscapes and still lifes, never dreaming I would make a career out of photography. It wasn't until I was planning my own wedding that I fell in love with the wedding industry. As the saying goes "do what you know", the only thing I



knew how to do was photography so it was the first natural step. At first I abandoned film for digital photography in an effort to be "professional". I also didn't want to miss a "moment" but something was always lacking in the final image. I went back to my roots and incorporated film into my workflow, and suddenly the magic came back for me.

Why film?

Film has an inherent quality to it that is difficult to replicate with digital. Technology has definitely improved over the years but you just can't quite capture that tangible grain and those painterly colors that are so natural to film. Shooting film has also changed my approach to a wedding day. Before I was snapping away incessantly, desperate to not "miss a moment" but I found I wasn't creating the type of magical imagery I longed for. Sure, I did a great job for my clients but as an artist I was feeling underwhelmed. With film, I have to slow down and truly compose an image before I shoot. As a result I noticed that I wasn't "missing moments" but rather now I was creating truly captivating images for my clients and their families. It's a different style of shooting that truly enables you to do what you do best - be creative!

How do you shoot film?

There are many different ways to shoot film and luckily film is very versatile and can



handle a wide range of exposures for different aesthetics. For me, I prefer to overexpose my film to achieve those pastel, creamy tones. This is accomplished by a combination of manipulating the speed of the film and metering for the shadows. I use an external, handheld light meter and set my ISO to be at least one full stop overexposed than the film stock I'm shooting. For example, if shooting Fujifilm 400h, I set my light meter to ISO 100, then to determine my shutter speed I point my light meter away from my subject toward the darkest part of my image, typically about a 45 degree angle toward the ground. I also prefer to shoot medium format film vs. 35mm. Think of it as the difference between digital full frame vs. a cropped sensor - you get better resolution with a larger negative. A larger negative allows for a smoother transition in the dynamic range of the image especially when enlarged - wonderful for portraits to maintain great looking skin tones.

Shot a roll, now what?

Send that film to a lab! The relationship you build with your lab can truly make your images sing. I have personally used Indie Film Lab out of Alabama for nearly a decade and they are like family to me. They are very experienced with processing a wide variety of photography work - everything from the "light & airy" wedding photographer (like me), to high contrast and vibrant work, to darker shadow work - they know their stuff. They use dip & dunk processing so every roll is meticulously cared for as opposed to having your film run through a machine. They offer top notch customer service and are always happy to help if you're having issues with

your film. Tell them Amanda sent you!

Now, thrive!

I have used film to elevate my artistry & business over the last decade. Not only does it attract a more discerning clientele, but will also push you to focus more on the what, when and how you are shooting.

Film has certainly taken a hit over recent years, with digital technology continually improving. However it's still alive and thriving! Kodak is rumored to have new stocks coming out in 2021 and film labs across the country are busier than ever to meet the demand. If you want to take your business to a new level, I would suggest starting with a simple medium format system - the Mamiya 645af paired with the 80mm 1.9 lens will get you started for roughly less than \$1000. The Sekonic L-358 is a fabulous handheld meter. The learning curve is part of the experience that will make you a better photographer. Put in the time, practice manual focusing, try different lighting situations and have fun with it!



Diving into Creativity



By Scott Vo Oklahoma City, OK

You would have thought I lost my mind when I first started underwater photography. Only a few years into photography and my great idea was to take my beloved camera into the water. I vacuum sealed my camera and took a huge risk. I highly suggest not using vacuum bags. That was just the cheapest alternative since I was fresh out of school at the time. The key to the success of the shoot is...insuring your gear! The next key to success in an underwater shoot is to have fun and get creative with it. My name is Scott Vo and I am an underwater photographer here in landlocked Oklahoma. I have a background in the medical field and my photography career took off when I was assisting in open heart surgeries. Photographing subjects underwater with props is my favorite creative outlet.

The most important thing to address first is safety. Take care of yourself and the subject you are photographing underwater. Have people on set to assist with the safety of everyone involved. Extra hands on deck makes the shoot go much smoother and less energy wasted climbing in and out of the water. Secondly, electricity and water do not mix. Do not keep a strobe that is not waterproof near the pool! That seems pretty obvious, but I have heard my fair share of horror stories. Please be safe on your adventures!

When it comes to shooting underwater, the water quality is very important. There is a

great amount of materials in between the camera sensor and your subject. The lens, the housing lens cover, and multiple cubic feet of water. Reduce the amount of things in between the sensor and subject. The one thing you can control is the amount of water between you and the subject. The human eye is incredible. It picks up amazing details and a brilliant range of colors. However, when you're in the water, it may appear crystal clear to your eye, but the camera picks up everything. Micro bubbles, hair, skin, lint, and other debris. To give your sensor a fighting chance, cleaning the water and controlling what is in the water will help with image clarity. Hair products, sunscreen, and just natural body oils can ruin the water quality and reduce your image clarity. Sunscreen can rinse off and create a film on the surface of the water. It will begin to coat your housing and create a greasy coating over the dome of the lens. Run the pool filter as long as you can and try not to stir up the water too much. When it comes to garments, try to do a wash before putting it in the pool. Stray strings and lint will pollute the water and



make it appear a little cloudy. I like to hose everything down before it makes it into the pool. Clothes and props. The props that come from thrifting or antique stores definitely need a good rinse before they take a dip. I

believe that is why they keep the "shower before entering the pool" sign at public swimming pools. Keep that water clean!

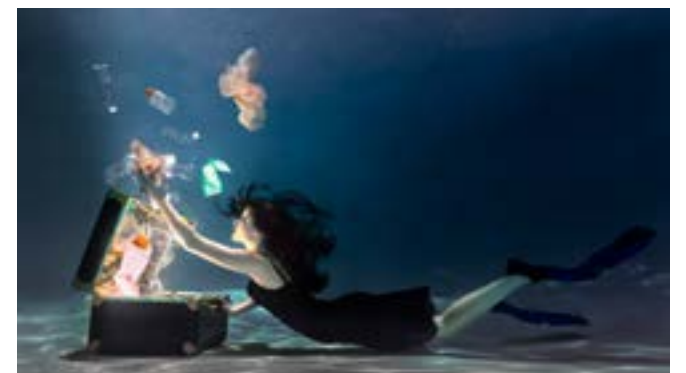
Let me briefly talk about the equipment. If you are starting out or a seasoned pro, the equipment plays a big role but does not need to break the bank. Half of my setup is custom built or "frankensteined" together to get what I need out of it. There are cheap alternatives out there and some that cost as much or more than the camera itself. Just know, even if you go with the higher end housing options, they still can breach. Breaching usually is due to the user's error. A meticulous prep and maintenance will lower your chance of water breaching. Even if you buy a low end or high end car, they both have chances of not starting one day. It just takes maintenance and care. Whatever housing you end up going with, just insure your equipment! As for lighting, I enjoy photographing with natural light and strobe. I started with waterproof LED lights and mixing LEDs with a few 400J underwater strobes. I prefer strobes because I can fully control the light without depending on the time of day to get a certain look. It also

reduces the color issue that comes with photographing underwater. When the sun passes through the water, you will lose a lot of magenta in the water and your photos will appear more blue or teal. The further down you photograph, the more absent magenta will be. You can combat this with a magenta filter or put more light sources below the surface with you.

Underwater photography is challenging and daunting since you are risking so much for the photograph. Plan out the scenario and make sure you have everything lined up. It is a lot harder to get out of the water to go get something when water is dripping off of you into your camera bag. The worst is when you have sealed your camera into the housing and realize you didn't put in a memory card. We have all been there! The idea of getting into the water is exciting and a little distracting. Just take a breath and make a checklist of what you need and what needs to be prepped.

If you are planning to try underwater photography or if you have questions about certain aspects of it, I can be reached at scott@scottvophotography.com.

I may be planning upcoming workshops to include theory in the morning and practice with lights and different housings in the afternoon. We hope you can join us in the water sometime! Cheers!



Breaking Down the 12 Elements

Past Presidents Seminar

Entering a photographic competition is not for the faint of heart. As artists and creatives, we can easily put our emotions into the images we create and select for competitions. Then we allow someone else who wasn't there for the emotion of the creativity to judge them. Hearing results you don't agree with can be so discouraging.

The Professional Photographers of America created a standard by which images are judged/ scored for competitions. When you break down each one, and compare them to your images, these twelve words can really help put your images on a winning path.

Impact
Compelling images evoke emotion.

Technical Excellence
The quality of the actual image as presented for viewing.

Creativity
The image is original, an external expression of the maker's imagination.

Style
The subject matter goes well with the presentation. This can also include the overall posing, lighting, composition, etc.

Composition
The visual elements of an image come together so the viewer's attention is captured and directed where the artist plans it to be.

Presentation
The way an image is showcased gives it a finished look.

Color Balance
Colors work together to evoke feelings in the viewer. It can bring harmony or diversity.

Center of Interest
This is where an image's creator wants a viewer's attention focused.

Lighting
The image demonstrates excellence in the use and control of light, whether natural or additive.

Subject Matter
The subject matter is central to the story being told in the image.

Technique
The approaches used to create the image— lighting, posing, digital artwork, presentation— work together to be effective.

Storytelling
The image evokes the viewer's imagination.

During the January 24, 2021 virtual seminar, PPOK's most recent past president, Leslie Hoyt, hosted six Oklahoma based jurors in a roundtable discussion on each of the topics. Dori Arnold, Don Emmerich, Nancy Emmerich, Cary Garrison, Dawn Muncy and Kim Smith generously shared their time and talents with the attendees to dive deeper and really explain what a merit image can be.

Successful, Virtual Image Competition

By Elise Breeding

His committee included Dawn Muncy, Johnny Holland, and Carrie Holland.

This year's judges were Larry Lourcey, Jeff Johnson, Bob Coats, Michael Mowbray, Kari Douma, and Toni Harryman. We are so thankful for these talented artists and judges.

Judges Choice ribbons and awards have been announced and will be presented to the recipients at the fall seminar in Enid. Be sure to join us September 17-19 to congratulate them!

A full list of our winners will be shared in the Winter issue after IPC and district competitions have been held. This helps your images stay confidential prior to judging.



2nd vice president, Chris Urias, Image Competition chairman during our annual Image Competition.

In an effort to help our members prepare their images for the PPA District and IPC judging timelines each year, in 2020 we moved our annual Image Competition back to our spring convention.

Our 2021 competition was held online only Saturday, Feb. 27, with 236 entries to be judged.

Changing over to an all virtual format definitely had some challenges and new processes to learn, but the print committee and judges did an excellent job being flexible. Rolling with the technology and internet punches took some patience.

"I was really impressed with the volume of entries we had this year. I had a great print committee and we had very skilled and honored judges in a first-time virtual print competition," Image Competition chairman, Chris Urias shared. "Oh, we had challenges, but it was overall a huge success!"



1st vice president, Johnny Holland, and Carrie Holland working behind the scenes at Image Competition

PPOK, 90 years in May

The below quotes are excerpts from articles written for *Professional Photographers in Oklahoma*, a small publication delivered to our members in 1980. The information was written and researched by Jerry L Cornelius, M Photog, Cr and Glen Nelson M. Photog. Cr. FASP. in which they tried to research the first photographers and first photography organization in the state of Oklahoma.

"To date, no record has been found indicating when the first photographer came into Oklahoma or even when the first studio was established. Prior to April 22, 1889, all the land in the State was government owned, mostly for the use of the dozens of Indian tribes. No doubt, the Indians themselves were the first customers, or at least the first subjects of the early photographers. Photographs exist today that were taken in Oklahoma in 1860. The first record of professional photography in the state was immediately after the first landrun in central Oklahoma of which Guthrie and Oklahoma City were the most prominent towns. According to historian Robert E. Cunningham, sixteen photographers who worked making photographs that opening day stayed on in the new territory."

Another article continues,

"Efforts to pin down the first state or territorial photographers association have been fruitless. Undoubtedly, photographers formed into groups since the beginning, but the organization that has been in continuous existence and that we now know as the Professional Photographers of Oklahoma, Inc., was begun

By Elise Breeding

May 18, 1931, at the Skirvin Hotel in Oklahoma City. That first meeting was chaired by N. B. Stall, of Ada, then president of the SWPA. They elected officers to run the newly formed group and the association has been doing well ever since with the exception of a brief period in the 30's and during WWII. "

The articles go on to share a little state history of early Oklahoma photographers and the processes of the time; the organization's members; how many men and women had served as president up until that point, and how many members held PPA degrees.

The association changed names 4 times during the first 4 decades. In 1931, it began as Professional Photographers Association of Oklahoma, but changed in 1969 to its final name of Professional Photographers of Oklahoma, Inc.

PPOK has been a part of my own life since 2001. I have been challenged to be a better photographer and learned from the seminars as well as the conversations during lunches. The members are what make this great organization what it is today.

All of PPOK's events provide a wonderful opportunity to make new friends in the photographic industry. Visiting with other photographers, listening to how daily problems are solved and finding out what makes each photographer uniquely successful is beneficial for everyone. Having a community of professionals who truly care more about helping each other succeed helps our industry con-

tinue to succeed.

PPOK strives to offer relevant and requested programs and speakers at each event. The organization tries to offer diverse classes to meet the needs of all photographers in the industry. In just the past 5 years, programs have included posing, lighting, sales, social media and marketing, as well as fashion, weddings, landscape, portraiture, and architecture. Plus, many others!

We all know we can access any learning by doing a quick internet search. We live in an instant gratification era, it is easy to think you can get the same benefit letting your fingers type away and scroll the results. However, if you've never attended the events PPOK hosts, I challenge you to join and spend a year diving into all the great seminars PPOK offers annually. Member benefits include discounts on the events and competition fee as well as a free Past President's Seminar registration every year. (These are just the *tangible* benefits! Any member will tell you they LOVE the unseen benefits even more!)

Don't want to join? We would still love to have you! You can always attend any event at the regular price. No judgement! This great organization truly does want to help photographers succeed. Membership just allows us to budget for even better speakers and programs.

2021 Executive Officers

FUN FACTS

- 2019 marks 180 years since Daguerre announced his photographic process on August 19, 1839.
- In 1830, exposure time for an image was 20 minutes in bright sunlight.
- Photographs exist today that were taken in Oklahoma in 1860
- The oldest reference to a photography association comes from the Shawnee newspaper in 1910. An article talked about "local photographer C. E. Smith" winning many awards "over the past 3 years from the Oklahoma State Photographers Association."
- The organization we now know as Professional Photographers of Oklahoma was begun May 18, 1931, at the Skirvin Hotel in Oklahoma City, with the constitution and by-laws accepted the following September and the first convention held in 1932.
- G. W. Norvelle was the first president of PPO.
- R. Wade Vliet was the longest serving president of the organization, serving from 1942-46. There was no convention from 1942 through 1945 due to WWII. Vliet's convention in 1946 was the first two-day convention.
- Houstin Payne became the state's first Master Photographer in 1944
- Meyers Cornelius was the state's first photographer to earn a Photographic Craftsman.
- The 1953 convention included a program on the relatively new subject of using speedlights in portrait photography, specifically for child photography.
- The 41st president of PPO, in 1976-77, was the 1st woman president of the organization, Marvel Nelson. In 1974, she had been one of two women to receive the ASP Fellowship.
- The state's first 15 Certified Professional Photographers were named in January, 1980. Gov. George Nigh declared April 18-21, as Certified Professional Photographers week in the state.

THE OKLAHOMA PHOTOGRAPHER

P.O. BOX 1779
BLANCHARD, OK 73010

bella ART PRINTS®

BEAUTIFUL PAPER, BEAUTIFUL PHOTOS, BEAUTIFUL ART



You make the memories, we'll make the prints
Together they will last a lifetime

Bella art prints are produced using rich, archival, liquid-based inks and acid-free paper. These prints are created to last for 200 plus years with less than 8% color fade. Cherished family photos will be around for generations to come.

GET 10 COMPLIMENTARY TEST PRINTS ON ANY OF OUR UNIQUE PAPERS.

www.BellaArtPrints.com