ISSUE 01 / PREMIERE

OUT OF FRAME

MAGAZINE



October Rust

Creating a seasonal concept

Devotion

Creating images with religious themes

Light by Design

Optical Spot tutorial + review

Beauty Outside the Expected

PHOTOGRAPHY BY LAURA DARK

Letter from the Editor

Welcome to Out of Frame.



DEVOTION / PAGE 8



LOW LIGHT / PAGE 22

If you have ever looked at one of my photographs and wondered how we got there, this magazine is for you.

My work often begins with a piece of fabric, a color, an expression, or an idea that refuses to leave me alone. Then comes the fun part: building a world around it. Sometimes that means black lace and a crown. Sometimes it means a bright yellow dress in a worn-down building.

I created Out of Frame to share the finished images and the thought behind them. This first issue explores beauty, religious symbolism, seasonal storytelling, location lighting, and the possibilities of an optical spot. It also offers a look at the professional development behind my work.

These photographs happen because talented people bring their ideas into the room. To the models, clients, makeup artists, hairstylists, wardrobe designers, and everyone helping behind the scenes: thank you for helping turn the things in my head into something we can photograph.

Whether you are a photographer, a client, or someone who loves an unusual image, I hope these pages give you something to linger over. Look closely. Get curious. Try an idea of your own.

Thank you for being here for the first issue. Let's make something a little unexpected.

Laura Dark

EDITOR & PHOTOGRAPHER

Laura Dark Photography / lauradark.net

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AVANT-GARDE BEAUTY

Caught in Your Net



Graphic liner. Lacquer-red lips. A glittering web of black.

Beauty photography gives the smallest details a leading role. Here, the sweep of eyeliner, the shine of a red lip, and the repeating pattern of the net create a visual conversation. Each change in angle reveals a different relationship between skin, light, and texture.

MODEL

Xlcr Moon

MAKEUP & HAIR

On Call Artistry

PHOTOGRAPHY

Laura Dark Photography



Line. Light. Texture.





WHAT IS A BEAUTY EDITORIAL?

A beauty editorial puts makeup, hair, skin, and expression at the center of a visual story. Close framing brings the viewer into details that can disappear in a wider portrait: the edge of a liner wing, a change in texture, or the way light catches a lip.

It gives a creative team room to explore a mood or an idea. The look can be understated or wildly theatrical; what matters is that the choices belong together. Makeup, styling, expression, and photography all contribute to the finished image.

In Caught in Your Net, the black mesh becomes part of that design. Its repeated lines frame the eyes and lips, while changes in head angle and hand placement give the series its rhythm. The closed-eye portrait lets the graphic eye makeup take the lead.

WHY FIVE LIGHTS?

For this series, I worked with five Westcott FJ400 II lights. Multiple lights give me separate controls over how different parts of an image are revealed. The shape of the face, the depth of a shadow, and the visibility of a dark detail can each need a different treatment.

Sculpting a face depends on the relationship between highlights and shadows. The direction and size of a light affect how the cheekbones, nose, and jaw read. Adding light selectively can open a shadow while preserving the shape that makes the portrait feel dimensional.

With reflective netting, luminous skin, and glossy lips sharing the frame, that control becomes especially useful. Each catches light differently. The number of lights is simply a tool; the important question is whether each contribution helps the viewer see the details I want to emphasize.

The beauty details

MAKEUP & HAIR / ON CALL ARTISTRY



Closing the eyes changes the story. The sweep of black liner becomes a graphic shape, framed by the fine pattern of the net. This quieter frame gives the makeup its own moment in the story.

FACE

MUFE Hydrating Primer

RCMA Cream Foundation

Danessa Myricks Beauty ColorFix Nudes Concealer

MUFE Artist Sculpt - Thrilled Chesnut (contour)

MUFE Artist Blush - Bold Punch

EYES

Stila Smudge Pot (eyeliner)

Inglot Shadow Keeper Primer

MUFE Artist Pure Color Eyeshadow - Natural Cotton, True Truffle, and a touch of Endless Cacao

BROWS

MUFE Aqua Resist Brow Sculptor - Neutral Blonde

LIPS

KimChi Chic Beauty BFF4EVR Kimchi X Trixie: LOLips - GAYsha

Danessa Myricks Beauty ColorFix Nude Glaze - Clear

BEHIND THE LIGHT

The equipment notes for this five-light setup include the Lindsay Adler Optical Spot, the Joel Grimes Beauty Dish Switch, two 45-degree deep focus reflectors with honeycomb grids and diffusion, and an EZ Boom. These tools offer different ways to shape and position light, from tightly controlled illumination to broader coverage.

CONCEPT / SYMBOL / LIGHT

DEVOTION

Creating images with religious themes



Tradition offers a visual language. The creative challenge is finding something personal to say within it.

A photographic exploration of gesture, ritual, color, and reverence.

PHOTOGRAPHY

Laura Dark Photography

MODEL

Abbey Turner

Begin with meaning.

Making room for a personal vision while recognizing the weight of the symbols in the frame.

A conversation with tradition

Religious imagery comes with a history and an audience. A veil, a crown, a candle, or a particular gesture can carry meaning before the photographer adds anything at all. For this series, the creative brief is to work with that visual language while giving it a distinct photographic voice. The starting point is a question: what feeling should the image hold? Devotion, grief, tenderness, doubt, and hope each suggest different choices.

Study before you style

Choose a specific visual reference and look closely at how it is built. Notice the position of the hands, the direction of the gaze, the placement of the figure, and the balance between light and darkness. Learn what the symbols mean within the tradition you are drawing from. That understanding gives you a stronger foundation for deciding which elements to preserve and which to reinterpret.



MODEL / Abbey Turner

What feeling should the image hold?

Stillness in blue





Give each symbol a purpose

A strong concept benefits from restraint. Choose the objects that support the emotional center of the portrait, then let them be seen. Too many competing symbols can make a photograph difficult to read. A single candle, a carefully held heart, or a quiet gesture may carry the story more clearly than a set filled with unrelated references.

Make the image your own

Your contribution can live in color, texture, light, scale, or expression. In Devotion, the repeated veils, crowns, and deliberate gestures connect the portraits, while the four color treatments shift the atmosphere. The relationship between continuity and variation lets the series remain coherent without making every photograph tell exactly the same story.

A lowered gaze and gently gathered flowers create a quieter register.

MODEL / Mandi McIver

PHOTOGRAPHY / Laura Dark Photography

The language of gesture





Small changes, different meanings

Open hands make space around the figure. Joined hands draw attention inward. A change this simple can alter the emotional reading of a portrait before the lighting, wardrobe, or background changes.

Respect is an active choice

Consider how the image treats both its subject and its references. Does the pose support the feeling you intended? Is a sacred object being used with an understanding of its significance? Talk through the concept with the people involved, especially when a reference is personally meaningful to them. When you are unsure, seek context from someone knowledgeable about that tradition.

MODEL / Kim Williams

PHOTOGRAPHY / Laura Dark Photography

When the mood intensifies





Return to the intention

Saturated red and a luminous heart create an immediate visual emphasis. Beside that still portrait, the blurred face introduces uncertainty. The shift asks the viewer to move from a clearly defined presence into a more unsettled emotional space.

Does the effect deepen the story you want to tell? That question is more useful than adding spectacle simply because it is possible.

Leave room for interpretation

Thoughtful preparation cannot guarantee that every viewer will respond in the same way. Religious images can be deeply personal. A brief artist statement helps explain your approach without telling viewers what they must feel. Describe the choices you made and the questions you are exploring. Avoid speaking for an entire faith or presenting a contemporary interpretation as an authoritative religious image.

MODEL / Kristen Daniels



SHAPING THE LIGHT

Black fabric, pale lace, a detailed crown, and luminous skin each ask something different of the light.

The supplied setup for the black-and-gold look uses five lights. Its diagram brings together a large diffused umbrella, two gridded stripboxes, an orange-gelled snoot, and a silver reflector on a separate strobe.

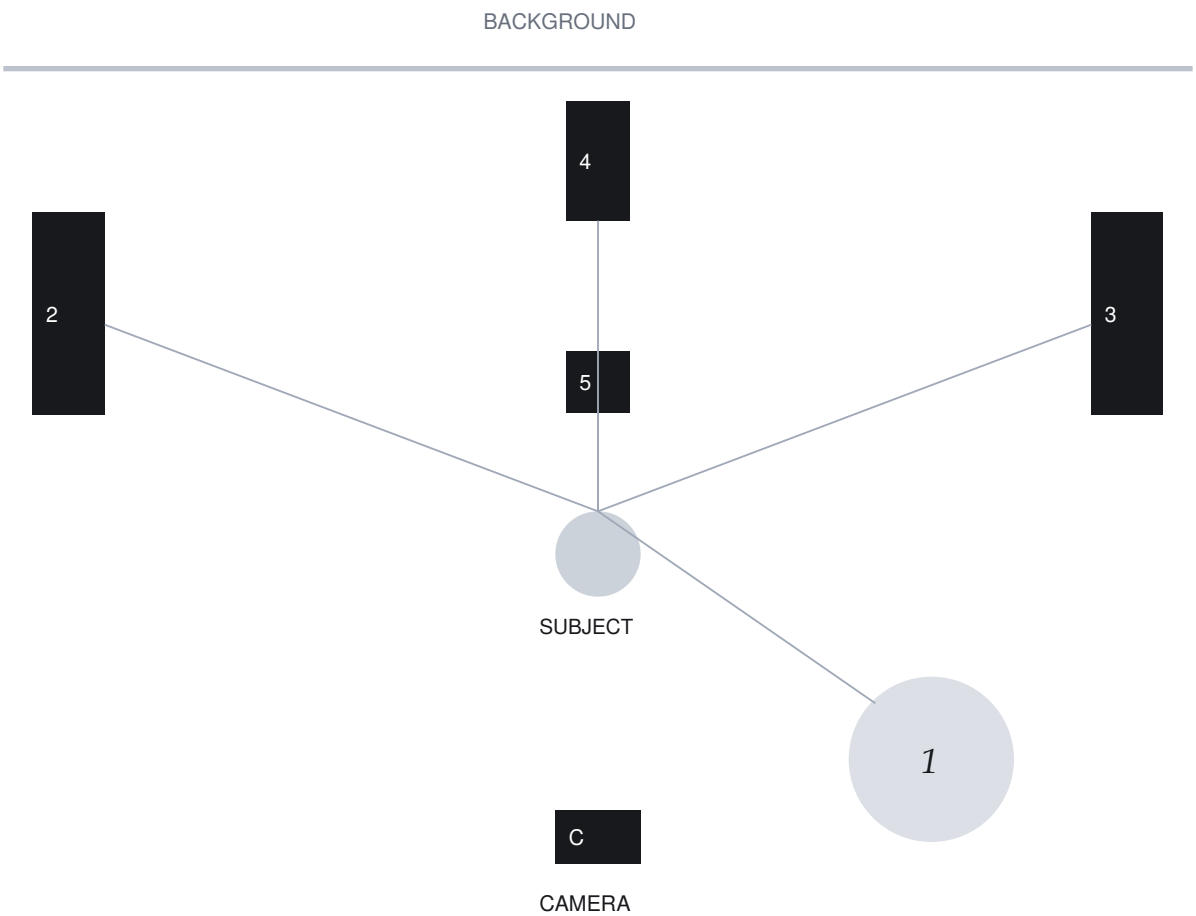
The face should remain readable without losing the depth of the surrounding shadows. Broad diffusion can create gentle transitions; narrower, controlled sources offer a way to reveal edges and selected details. With reflective metal and sheer lace, small changes in light direction can make a visible difference.

MODEL / Abbey Turner

Setup reference applies to this look only.

Inside the setup

Black-and-gold look / redrawn from the supplied lighting reference



1 Westcott FJ400 II / 7-foot white bounce umbrella with diffusion / F7.6

2 / 3 Westcott FJ400 / 1 x 3 gridded stripboxes / F6.5 each

4 Westcott FJ400 / orange gel on snoot / F6.5

5 Westcott FJ200 / silver reflector / F4.5

Camera: Canon R5 with 100mm lens / ISO 400 / 1/125 sec / F9

Proof note: positions are schematic; distances are not supplied. F-labels are transcribed exactly from the reference and need confirmation before publication.

The people behind Devotion



BLACK / Abbey Turner

WARDROBE

Andrea museum, NEATHtheVEIL, DarkSpectre Couture and Cosplay, Immortelle Bijouterie

BLUE / Mandi McIver

WARDROBE

Immortelle Bijouterie, MemoriaObscura

PURPLE / Kim Williams

WARDROBE

DarkSpectre Couture and Cosplay, Belle Testa, Memoria Obscura

RED / Kristen Daniels

WARDROBE

NEATHtheVEIL, DarkSpectre Couture and Cosplay, MemoriaObscura

HAIR & MAKEUP / ALL LOOKS

On Call Artistry

PHOTOGRAPHY

Laura Dark Photography

Let intention guide the image.

SEASONAL CONCEPT / AUTUMN

OCTOBER RUST

Putting Together a Seasonal Concept

Amber fabric, black lace, and a figure who seems to belong to the haunted landscape around her.

A study in building a visual world through color, silhouette, beauty styling, and performance.



PHOTOGRAPHY & BACKGROUND / Laura Dark Photography

Begin with an atmosphere.

A season gives you a starting point. A mood gives the photograph direction.

Choose the emotional register

Autumn can feel nostalgic, playful, romantic, or unsettling. Before choosing props, decide which version belongs in the photograph. A useful concept can begin with a short phrase: an elegant haunting, a last walk through falling leaves, or a character waiting at the edge of a forgotten garden.

Make the palette do some work

In October Rust, amber appears in the skirt, the hair, and the foliage. Black links the lace and gloves to the deeper shadows in the setting. That repetition gives the image a shared language. The eye can move between subject and background without feeling as though they belong to separate ideas.



When planning your own seasonal concept, choose a dominant color and a supporting contrast. Then check every addition against that decision. A beautiful accessory still needs a reason to be in this particular photograph.

Let the styling tell the story.



Start with the silhouette

The full skirt establishes scale before the viewer studies a single detail. Black draping breaks up the amber fabric, while the fitted bodice gives the figure a defined shape. Wardrobe can do this kind of storytelling at a glance: decide whether the character should feel imposing, delicate, restrained, or extravagant.

Build in texture

Lace, sheer gloves, gathered fabric, and loose hair all catch attention differently. Their variety keeps a limited palette interesting. Give each material enough visual space to be understood; overlapping detail can become difficult to read when every surface demands equal emphasis.

A SETTING THAT BELONGS

The cemetery path and autumn trees extend the character's world. A background should support the wardrobe's scale and mood as well as its color. Look at the lines around the head and shoulders, the brightness behind the face, and the space around the skirt. Those relationships help the figure sit convincingly within the scene.



Give the complete silhouette a moment of its own.

Bring the character to life.

Beauty belongs in the concept

The pale, expansive hair creates a bright outline against the darker setting. Dark lips and strongly defined eyes bring the viewer back to the face. Makeup and hair work best as part of the same conversation as wardrobe and background. Share the palette and mood with the team before the shoot, then leave room for their interpretation.



Direct a thought, then a gesture

A lifted chin, a sideways glance, or fingers resting at the throat can change the character's presence. Offer the model an action or a thought to explore, then refine the hands and angles. In this series, the theatrical gestures connect the styling to a performance rather than leaving the dress to carry everything.

Vary the distance as you photograph. Full-length frames establish the world; closer portraits reveal expression, makeup, and the interaction of hands and fabric. A coherent editorial needs both a sense of place and moments that invite the viewer closer.

Make the season your own.



THE CREATIVE TEAM

MODEL

Futuristic Fembot

MAKEUP & HAIR

On Call Artistry

WARDROBE

Mauuwy

PHOTOGRAPHY & BACKGROUND

Laura Dark Photography

The strongest seasonal concepts feel connected from one decision to the next. A color appears in more than one place. A gesture suits the character. A background gives the wardrobe somewhere to belong. The season becomes the thread running through the image.

For your next concept, write down the mood, two key colors, one defining silhouette, and the role of the setting. Use those choices as a starting brief, then let the collaboration develop them into something only your team could create.

SHOOTING ON LOCATION

LOW LIGHT

One light. Two approaches.



EDASIA CROSSTY

Balance with the ambient.



KAT LIVINGSTON

Make the added light dominant.

The decision begins with how much of the existing light you want to keep. These two shoots show how one added light can serve very different intentions.

Let the location breathe.

Edasia Crossty / balancing one light with the ambient

Read the room first

Before adding light, decide what makes the location worth photographing. Here, tall windows, layered walkways, and worn surfaces give the portrait scale and texture. An ambient test frame helps establish how much of that environment you want to retain in the final image.



Support the existing mood

For Edasia's shoot, Laura balanced a single added light with the ambient. The goal is a subject who remains clearly defined within a readable environment. Balanced does not mean both sources must contribute equally; it means their relationship serves the intended result.

Build the subject's illumination after choosing the background exposure. Adjust the added light until the face and dress have the presence they need, then check the whole frame. Brightening the subject should feel like a deliberate part of the scene.

MODEL / Edasia Crossty

Keep the atmosphere visible.





Work with the direction

When the added light and existing illumination feel compatible, the portrait can remain believable even in a dramatic setting. Study the face as you move the light: the shadow beneath the nose, the brightness of the eyes, and the transition across the cheek matter more than a fixed formula.

Protect the important detail

The yellow gown is a strong point of contrast against the muted architecture. Watch its brightest folds as carefully as the skin. A bright subject can hold attention without losing the texture that makes the fabric tangible. Check focus and highlights between changes in pose.

An environment can stay visible without every corner being equally bright.

MODEL / Edasia Crossty

Let the added light lead.

Kat Livingston / one light overpowering the ambient



Change the relationship

For Kat's shoot, Laura used one light to overpower the ambient. In practical terms, the added light becomes the dominant source on the model. The surroundings can still register; overpowering ambient does not require the background to disappear completely.

Build the contrast deliberately

Begin with the environment at the brightness you want, then bring the subject up with the added light. This lets the face and pose carry more visual weight. Check the background as you work so the setting still contributes depth rather than becoming an accidental dark area.

Kat's direct expression and angular poses reinforce the stronger separation. The environment recedes while the figure commands attention. Light, pose, and composition all contribute to that reading; the change is larger than brightness alone.

MODEL / Kat Livingston

Follow the pose with the light.





Recheck the face

A light position that works for a standing portrait may not work when the model crouches or leans forward. As the face drops or turns, inspect the eye sockets and the shadow beneath the brow. Adjust the light or the pose to preserve the expression you want the viewer to see.

Watch reflective surfaces

Black leather can create strong highlights even when the surrounding scene is dark. Small changes in angle alter their shape and placement. Use those highlights to describe the body and clothing, while keeping the brightest reflections from competing with the face.

In low light, check both sharpness and gesture. A compelling pose still needs the eyes and other intended details to resolve clearly.

MODEL / Kat Livingston

Choose the balance first.

Separate the decisions

Take a frame with the added light off. Choose the background brightness, then add light for the subject. Change one variable at a time and repeat the test when the ambient shifts. This approach makes it easier to understand which source needs adjustment.

When the added light is flash

At or below normal flash-sync speed, with manual flash power fixed and the full pulse recorded, shutter speed changes the ambient contribution with little effect on flash exposure. Aperture and ISO affect both. High-speed sync changes this relationship; use test frames rather than applying the same rule blindly.



IF YOU ARE USING CONTINUOUS LIGHT

Shutter speed affects both the continuous light and the ambient exposure. To change their balance, adjust the light's output, distance, direction, or spill. Avoid assuming a shutter-speed change can separate two continuous sources.

TWO APPROACHES / ONE CREATIVE DECISION

Keep more ambient contribution when the environment should share the story. Make the added light dominant when the subject should command it. Choose the relationship for the image you want to make.

MODELS / Edasia Crossty (yellow) · Kat Livingston (black leather)

TUTORIAL + GEAR REVIEW

LIGHT BY DESIGN

Westcott Optical Spot
by Lindsay Adler

Turn a background into a graphic element, then build the portrait around it.

Pattern, contrast, and deliberate placement bring a theatrical edge to this series by Laura Dark Photography.



PHOTOGRAPHY / Laura Dark Photography

Build the pattern first.

A working setup: 150mm projection lens / separate snooted key

01 / Give the light a role

In Laura's confirmed setup, the Optical Spot uses the 150mm lens and sits approximately 20 feet from the background. The web is projected onto the sweep. Establish the pattern's position and scale before refining how the model sits within the composition.



02 / Shape and focus

The Optical Spot attaches to a compatible light source. Its focusing lens controls edge definition; adjustable leaves shape the beam, and gobos create patterns. Use the appropriate holder and follow Westcott's assembly instructions. Focus on the surface where the pattern should read clearly. [1]

03 / Compose the graphic

Start with the projection light alone. Move the pattern until its important lines work with the planned pose. Look through the camera: a line that seems harmless from beside the set may intersect the face or appear to grow from a shoulder.

The green treatment changes the mood while keeping the web motif recognizable. Color becomes another compositional choice.

Lens and distances confirmed by Laura. The numbered workflow is instructional; camera settings and the complete light balance are not supplied.

Build the portrait next.



04 / Add the subject light

Laura used an FJ400 fitted with a snoot as the model's key light, approximately seven feet from the model. Aim the controlled beam carefully at the subject, then check how the face and body fall within it. Evaluate any spill onto the projected web.

05 / Balance the exposure

Keep camera settings consistent while adjusting the two light contributions. Judge skin highlights, dark fabric, and the brightest background areas together. If the web starts disappearing, investigate spill before simply increasing its power.

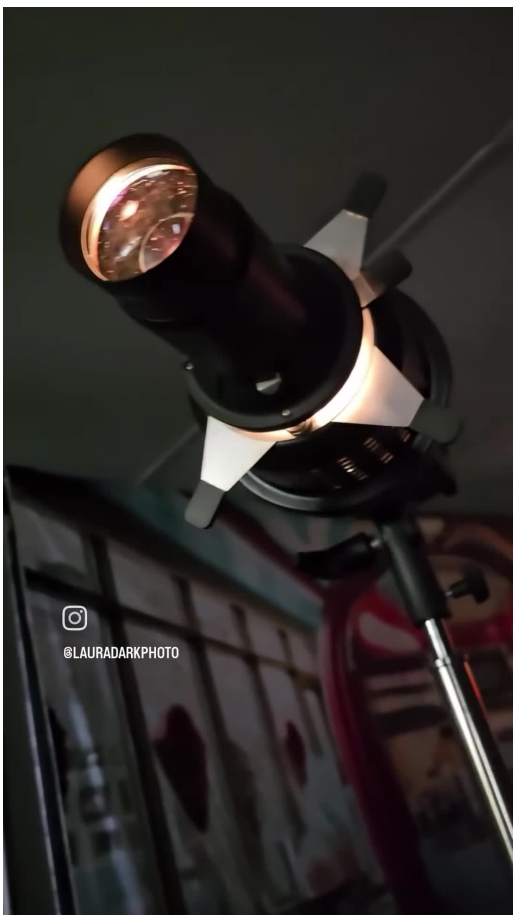
06 / Refine the pose

Once the lighting works, check the relationship between the silhouette and the pattern. A small turn of the shoulder, a lowered chin, or a different hand position can simplify a busy intersection. Recheck the frame whenever the model moves.

Look for a hierarchy: face first, gesture second, pattern supporting both. The background can be dramatic without competing for every bit of attention.

Behind the projection

Two views from the actual shoot



01 / THE OPTICAL SPOT

The close view shows the projection attachment, focusing lens, and shaping leaves mounted on the light. It makes the physical tool behind the web effect visible to the reader.



02 / THE WORKING SET

The wider view shows the web on the sweep and a rectangular light at frame left. Laura identifies the key as a separate FJ400 with a snoot, about seven feet from the model. The rectangular light's role is not specified.

Confirmed setup: Optical Spot with 150mm lens, approximately 20 feet from the background; FJ400 with snoot as the key, approximately seven feet from the model. Distances are approximate. The video's appearance does not establish the final flash exposure or the contribution of every visible light.

Stills from the supplied BTS video, approximately 00:15 and 00:57.5. Original video overlays retained.

The review: creative control

An editorial assessment of the tool's capabilities and practical fit



Where it earns its place

The strongest reason to consider an optical spot is the ability to design the background with light. In this series, the web acts as a graphic frame around the figure. The pattern carries enough visual information to suggest a setting while leaving room for the styling and pose.

More than one effect

Westcott's system supports focusable projections, shaped slices of light, and gel color. That gives a photographer several directions to explore within the same modifier. Its appeal is strongest when controlled patterns and selective illumination are recurring parts of the work. [1]

A CREATIVE TOOL WITH A SPECIFIC JOB

For a studio built around stylized portraits, this is a compelling way to expand the visual vocabulary of a plain backdrop. It rewards intentional composition: the shape, scale, and placement of the projection should have a reason to be there.

This review draws on manufacturer documentation and the supplied images. It does not claim an independent hands-on test or attribute unprovided opinions to Laura.

The trade-off is precision.

Plan room for the projection

Laura owns both the 50mm and 150mm lenses and confirms the 150mm for this setup, with about 20 feet of projection distance. Westcott describes the 50mm as an option for wider coverage at shorter distances. Choose for the intended pattern size and available space. [1, 2]



Expect to work deliberately

This style of lighting calls for careful placement. A pattern may look compelling by itself and distracting behind a person. Allow time to test the pose against it, adjust the frame, and decide how crisp the edges should feel.

Avoid visual repetition

A recognizable gobo can become a signature or a habit. Vary the scale, framing, expression, and palette so the subject still leads the story. These images demonstrate how a shared web motif can support several different silhouettes.

EDITORIAL VERDICT

A strong fit for photographers who want deliberate graphic lighting and enjoy refining a setup. Less compelling when the goal is simply fast, broad illumination. Its value depends on how often that precise control becomes part of the finished photograph.

Before use, check the compatible mount and light-source limits. Westcott rates the unit for up to 600Ws strobes or 100W COB LEDs and requires removal of halogen or tungsten modeling lamps. Let the unit cool before handling. [1]

The team behind the frame



MODELS

Xlcr Moon
Robyn Randall
Futuristic Fembot
Rachel Lauren

MAKEUP & HAIR

On Call Artistry

PHOTOGRAPHY

Laura Dark Photography

Model credits are grouped until names are matched to image filenames.

TECHNICAL REFERENCES

1 / Westcott: Optical Spot, 150mm version

2 / Westcott: Optical Spot, 50mm version

Technical references checked September 16, 2026. Follow the current manufacturer instructions for your specific unit and light source.

Production notes: Laura confirmed the 150mm lens, approximate distances, and snooted FJ400 key. Her personal likes and limitations can still be added before presenting the assessment as a first-person review.

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Wagon Capacity
175 LBS
79.4 KG

Folded Size
29″ x 19.2″ x 8.5″
73.7 x 48.8 x 21.6 CM

Boom Pole Capacity
13 LBS
5.9 KG

Wagon Weight
24 LBS
10.9 KG

Wagon Dimensions
37″ x 19.2″ x 29″
94 x 48.8 x 73.7 CM

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Beyond the Image

Understanding PPA's Master of Photography degree and CPP certification





An arresting photograph begins with an idea. Bringing it to life takes control: of light, composition, expression, and every detail that holds the frame together. Laura Dark's work pairs theatrical imagination with deliberate craft. Two professional credentials help explain that commitment: Master of Photography and Certified Professional Photographer.

Master of Photography

Recognition built through a body of work



PPA's Master of Photography is a professional degree recognizing creativity and technical excellence. Its current requirements total 25 merits: 13 exhibition merits and 12 additional merits of any type. [1]

The emphasis is cumulative. A single successful photograph is one step in a larger record of achievement. PPA's Merit Image Review offers a route to exhibition merits through evaluation by trained jurors. [1]

Laura Dark holds the Master of Photography degree and the CPP credential. Her framed degree appears here alongside a selection of her submitted merit presentation cards throughout this feature. The cards preserve their original labels and presentation.

Giving imagination a structure

Conceptual photography invites the impossible into the frame: a figure suspended in fabric, an elaborate character, a landscape that feels half remembered. The finished image still has to make visual sense. Light must guide attention. Color must support the mood. Details must belong to the same imagined world.

Looking critically at a finished photograph means asking precise questions. Where does the eye go first? Does the gesture support the story? Is a bright edge competing with the face? Those questions turn an ambitious concept into a more deliberate image. A strong creative identity grows through that close attention to the work.

Certified Professional Photographer

Technical knowledge, demonstrated in practice



Professional Photographers of America

hereby attests that

Laura Dark

having demonstrated exceptional technical knowledge and abilities as a Professional Photographer, is hereby officially recognized as a

Certified Professional Photographer

and is eligible for all honors and benefits accruing therefrom, and bound by all standards of personal and professional conduct accompanying this certification.

Mark Campbell

Mark Campbell, M.Photog.Hon.M.Photog.Cr., CPP, API
2025–2026 Professional Photographers of America President

CERTIFIED
PROFESSIONAL PHOTOGRAPHER

9/7/2028

Certification is effective through renewal date above.

MASTER OF PHOTOGRAPHY

CERTIFIED PROFESSIONAL PHOTOGRAPHER

Proud Member of PPA Professional Photographers of America

CPP is a certification with its own requirements, separate from the Master of Photography degree. PPA's current pathway includes curriculum module exams followed by a Technical Image Evaluation. Candidates submit three prescribed images for objective technical review. Certification also carries continuing renewal requirements. [2]

The distinction matters: a merit presentation card is not a CPP test submission. The creative work shown in this feature illustrates Laura's photography; the certificate above documents her CPP credential. Its September 7, 2028 date is the renewal date.



A recognizable point of view

Different subjects. A deliberate visual language.



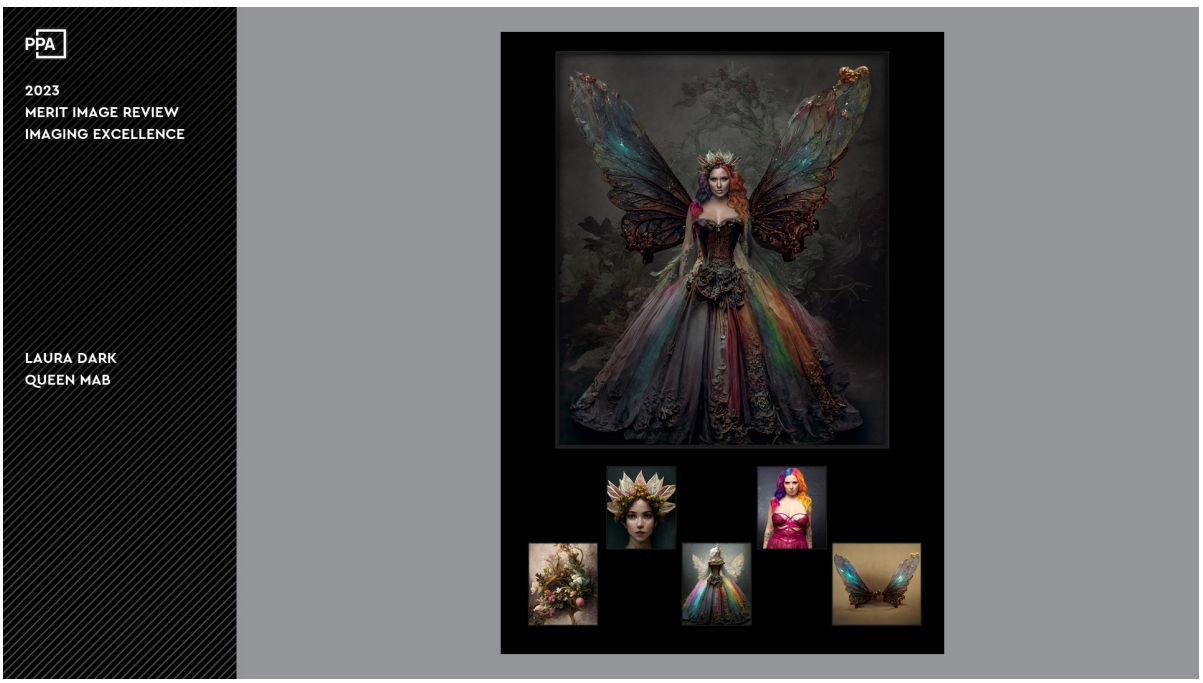


These portraits take color in different directions. One concentrates attention around an exuberant beauty look; the other repeats autumnal tones through wardrobe and setting. Each gives the viewer a clear place to begin. The styling is elaborate, but the face remains central to the experience. A controlled palette helps the surrounding details reinforce the character.

Building a world

What the supporting details contribute





The supplied presentation cards include supporting images as well as finished artwork. That context invites a closer look at how a scene is constructed. In the final composition, the challenge is unity: costume, environment, scale, and light must feel connected. A viewer should be able to enter the story before stopping to consider the work that made it possible.

The work continues

A credential marks an achievement. The next image asks a new question.





For readers considering either path, begin with PPA's current requirements. Then keep returning to the photographs: study what succeeds, identify what distracts, and make the next decision with intention.

Program references / checked September 16, 2026

[1] PPA Degree Program

[2] PPA CPP Certification

Gothic Reverie

FINE ART PORTRAITS



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