

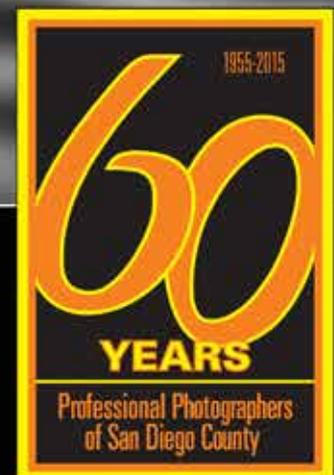
January 2016

# FOCUS

a magazine by the Professional Photographers of San Diego County



*Water Dance*  
by Monica Royal



# Code of Ethics

- 1 Observe the highest standard of honesty in all my transactions, avoiding the use of false, confusing, inaccurate and misleading terms, descriptions and claims.
- 2 At all times endeavor to produce photographs of a quality equal or superior to the samples I display; to apply my best efforts towards providing the best possible photographic services and to play my part in raising the general standard of photographic craftsmanship.
- 3 Show a friendly spirit of cooperation to my fellow professional photographers and assist them whenever possible should they be in trouble or difficulty.
- 4 At all times avoid the use of unfair competitive practices and hereby subscribe to the Federal Trade Commission Rules of Fair Competitive Practices for the professional photographic industry.
- 5 Assist my fellow professional photographers and share my knowledge with them and encourage them individually and collectively to achieve and maintain the highest standards of quality.
- 6 Recognize the authority of the Association in all matters relating to the interpretation of this code.

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Monthly Meeting: **Check our site**  
6:30 PM - 2nd Tuesday <http://www.ppsdc.com>

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## Uplifting the Photographic Community

A New Year is upon us. This is a great time to look back at all we have accomplished in the past year, and maybe more important, it is a great time to look at our setbacks and learn from them. To learn that they are only setbacks -- challenges that you have the opportunity to overcome. It is also a wonderful time to start to plan out your 2016. Write out a plan for your goals, aspirations, photo shoots, and travels for the year. Have fun and dream big as you do this. What would you like to shoot? Where would you like to go? What workshops would you like to take or teach? And how can PPSDC help you achieve those goals? You may surprise yourself



...think about what you can contribute to help making a change for good. with what you can accomplish when you write down your goals and we work to get there together.

PPSDC has been going through some changes this past year. Membership and Image Competition submissions haven't been as high as they have been in the past, and the photography community demographics have been changing. These may be challenges that leave you thinking that things are not going well, however I see these challenges as an opportunity for us to improve ourselves and our community.

It is so very easy to become a "photographer" today. All the information is out there for the world to see on the Internet. Entry to our craft is as easy going to a local retailer, buying a professional-grade camera and lens for a few thousand dollars, taking some photographs, building a website, and there you are, a newly-minted photographer. For those of us who have been in the industry for a while, though, we know that it isn't as simple as that. However that is the perception that the general public has about our craft and industry.

You may be wondering what this has to do with you, or if it even applies to you. I would say it most definitely does. The reason being is that this is the next generation of photographers who will continue the craft after we leave. It is our duty as professional photographers to help them in learning the craft and also showing them best business practices.

It is too easy to see them as competitors - usually under-priced, under-producing competitors snaking clients who are more interested getting a good deal than in getting good product. The more difficult challenge for us is to see these newly-minted photographers as partners and part of our community. Instead of looking down on them, we should seek to uplift them, to encourage them and to help them become the best photographer out there. Together we can create a vibrant community of artists, creatives, and learners that will only continue to build and preserve our photographic craft and livelihood for generations. We all win when we elevate both the business and craft of photography.

So I encourage you all, as you reflect back on your year and look forward to the coming year, to think about what you can contribute to help making a change for good. A change that will help make photography more unified and strong. A change that only encourages us to push the boundaries of our imaginations and help create livelihoods for all the photographers out there.

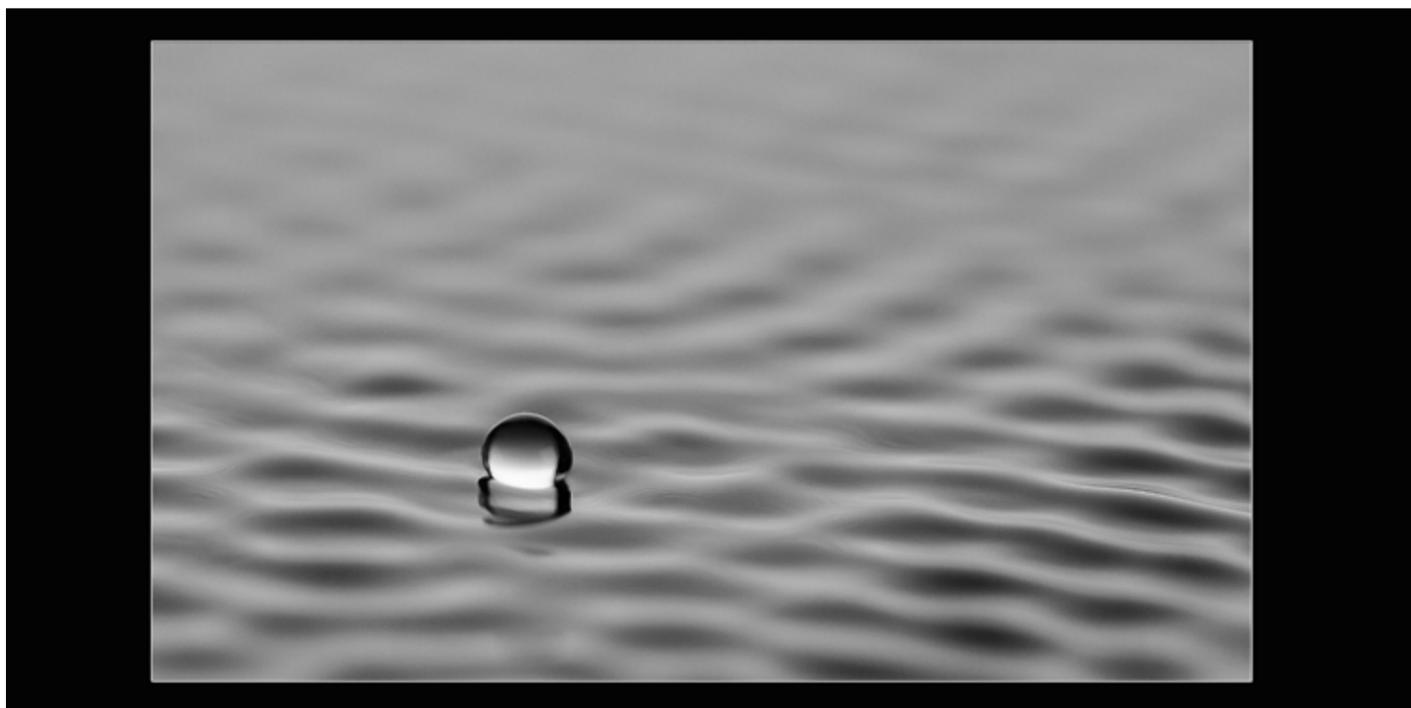
Happy New Year!

Sincerely,  
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**BEST-IN-SHOW**



**Water Dance**

*By Monica Royal*

*November Best-In-Illustrative*

**W**ater Dance was born after considerable effort and study. Sure I love water, but it takes more than love to get better at something. I've worked extensively with water so I know a thing or two when it comes to using it, but I wanted to see if I could control the water. So I did a little reading. – actually I did a lot of reading. No offense, but scientific journals can be a major snooze-fest. The information they provide however, can be most enlightening. Turns out that you can greatly increase the surface tension of water if

I She held the frying pan and I held my breath.

you cause it to vibrate at a high rate of speed. Who knew! I read that if you can do that then a water drop might actually sit on the surface of the water. "Awesome!" I thought to myself. "Let's do that!" It is not unprecedented for my unbridled enthusiasm to be followed by, "Wait - how the heck am I going to do that?"

So off I went on the hunt for things that could vibrate the water. I tried a hairdryer. I tried a boombox at max volume, (neighbours hated that). Neither of those things worked. After a few days of searching I came up with a possibility. I bought a dental vibration plate. Apparently it's used for mixing denture compound. Again, who knew! It's small but it's mighty, and even louder than the boombox!

After some initial tests, I quickly figured out what the challenges were going to be. Everything! I needed tons of light, a super fast shutter speed, great depth of field and some kind of freaky ability to manually focus on a micro drop of water while it's dancing around on the surface of vibrating water. I tried to shoot it on my own at first but that was impossible. I couldn't hold the frying pan on the plate and focus the lens at the same time. Yes, I said frying pan. So I called a friend. When Janet got there I explained to her what I was trying to do. I can't exactly explain the look on her face but I will never forget it.

*Continued on page 10*

**BEST-IN-CATEGORY**

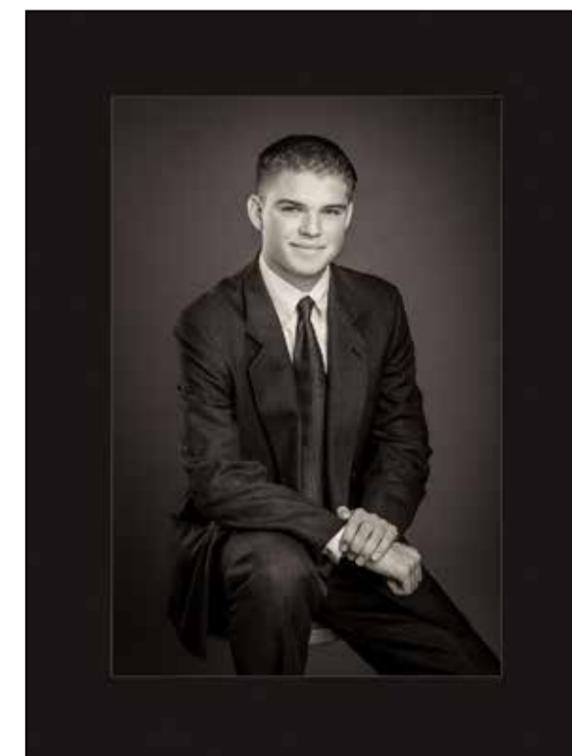


**BEST-IN-NATURE**

*Kaleidoscope Sky  
- Bruce Heimbach*

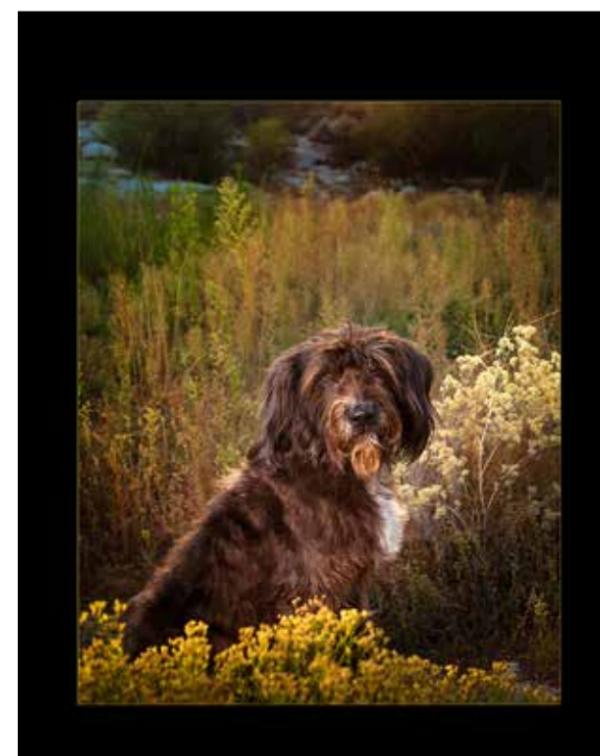
**BEST-IN-SENIOR**

*Dapper Dan - Janet Bark*



**BEST-IN-PETS**

*Her Natural Habitat  
- Amelia Durham*



MERIT AWARDS

Celestial Spheres —  
- Milan Kovacevic



Living Rough in Americas Finest City  
- Ivy Gordon



Being Prepared  
- Ivy Gordon



When the Flame Dies, Smoke  
gets in Your Eyes - Ivy Gordon

SENIOR  
Handsome Jake —  
- Roxyanne Young



Burn Down the White Shirt

By Ken Hofheinz, Photoshop Guy



Mac to PC conversion  
opt = alt    cmd = ctrl

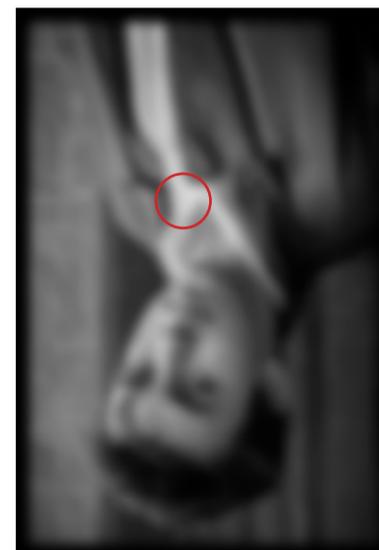
**B**urn down the white shirt, burn in those highlights. This is something you will hear the judges say every competition. What are they saying really? They are saying your subject is not the first thing the viewers eye goes too, your whites or highlights are to bright and that is were the viewers eye goes first.

Roxyanne Young has graciously volunteered her image, *Handsome Jake*, for this Photoshop article. She has done a nice job of cleaning up this image and cropping so we look to his eyes. But his shirt is to bright and our eyes are drawn to the brights point in the image. Your eye is also drawn to areas of highest contrast. (Black leather jacket and white shirt)

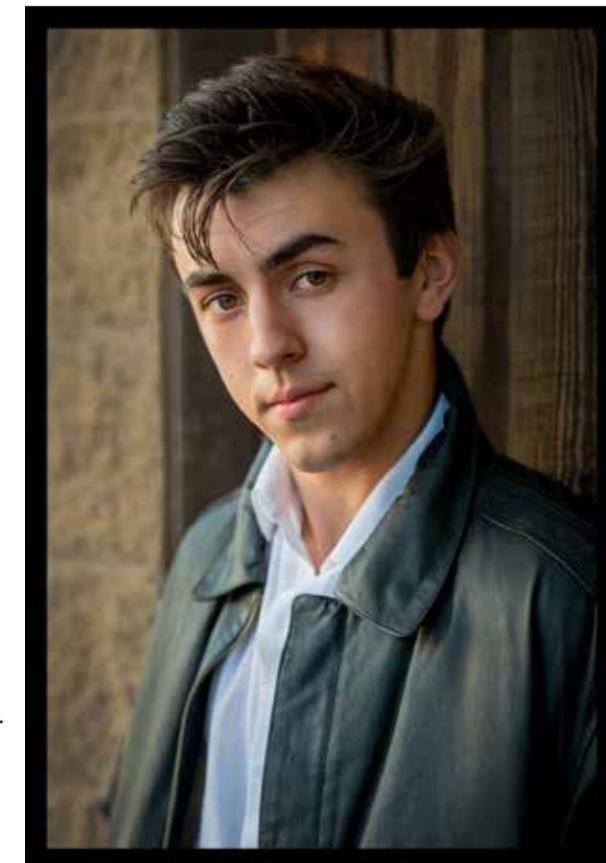
It can be difficult to see these things once we have been looking at an image for a long period. We know what “we” want to focus on and so we do. One thing you should do is take a break from your image. Work on something else or just take a coffee break, just don’t look at the image for awhile. How long is awhile, that is up to you. You need fresh eyes to look at your image again. That might be 10 minutes or the next day. But of course I have a little trick to help out.

Actually I have a few “tricks” for you. Not really tricks but tools you might not have thought about. Color can distract you so remove it. Add a black & white adjustment layer to the top of your layers. If that is not enough flip the whole image upside down. Hopefully now you can

see what is the brights point of the image and where your eye wants to go to first. But if you’re still having trouble figuring it all out blur it all out. Detail can distract you also. To blur it out you need to make a copy of everything seen. To do this make the top most layer active. Now press command + option + shift + e. You have just made a new layer of all the visible layers. (PC users see the conversions up top) Now blur this layer big time. This example was a Gaussian blur of 43.1.

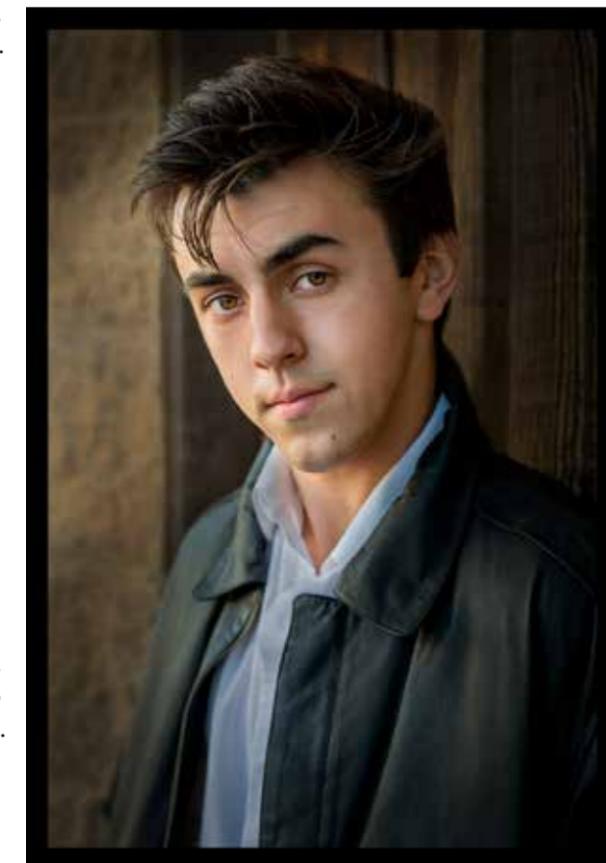


Now we know that the shirt needs to be “burned down”.



Before

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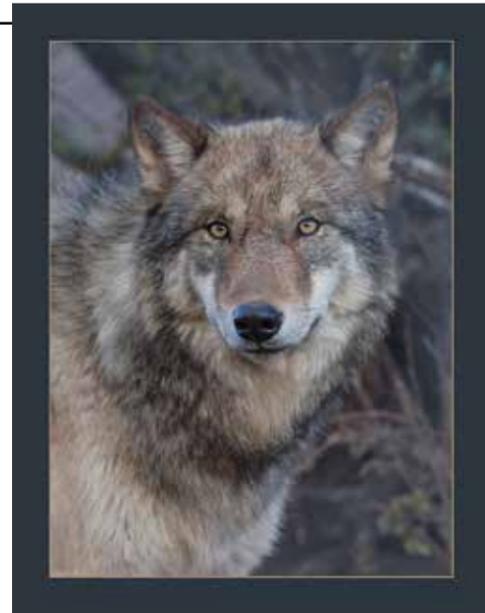


After

Continued on page 11

MERIT AWARDS

*I'm Watching You Watching Me* —  
- Cynthia Hedgecock



*Dancing with the Cosmos* —  
- Diana Aeria

MERIT AWARDS



*Bizzzy* —  
- Ken Hofheinz



*Fall Colors At Sunset* —  
- Kip Cothran



*Regal Gaze* —  
- Milan Kovacevic



*Flowing Down Stream* —  
- Kip Cothran



*Complimentary Cosmo* —  
- Diana Aeria



*Blue Emu* —  
- Ken-Hofheinz



*Into the Night* —  
- Oliver Asis



*Pelican Balance Beam* —  
- Cynthia Hedgecock

PETS



*Portrait of Cloud* —  
- Janet Moyer



*Elk* —  
- Roger Daines



*A Crayola Capture* —  
- Monica Roy

## Water Dance

By Monica Royal  
Continued from page 4

We worked very hard that day. She held the frying pan and I held my breath. After a solid hour of tense muscles and foul language, "Water Dance" came to life.

I couldn't have done this without you, Janet Bark. Thank you so much!

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### GEAR:

- Canon 5D mark II
- Tamron 90mm Macro lens
- 2 Westcott Flex Lights
- Vanguard Alta Pro Tripod

SETTINGS: ISO 160 1/500 @ f4.5

# I UNDERSTAND [SMALL BUSINESS] BECAUSE I AM ONE.



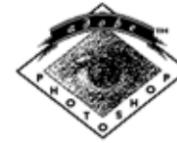
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12/1/12



## Burn Down the White Shirt

By Ken Hofheinz, Photoshop Guy

Continued from page 7

So now we see that the shirt needs to be darkened. All that is needed is to select the shirt and darken it. There are many ways to do this in PS. One of my favorite ways is to make a levels or curves adjustment layer to darken the whole image and then use the mask that comes with the layer to select the shirt. I used levels in this example.

Put your image back the way it was before flipping, blurring and turn off the black & white layer in the layers pallet. We want to see color again.

The trickiest part is making a selection of the shirt. Since there is so much contrast between the shirt and it's surroundings using a channel would make it really quick and easy. Open the channels pallet. (It's nested with the layers) Now we are going to choose the channel with the best black & white contrast of the shirt. Click on each channel individually to see which one will work the best. That happens to be the blue channel in this case. Drag it to the new channel icon at the bottom. Now with a copy we want to push the contrast a bit more to get a good selection of the shirt. With the Blue copy channel selected we go to levels by pressing cmd + L . Now drag the white triangle to the left and drag the gray triangle to the right. (judgement call on your part for how much- each image is different)

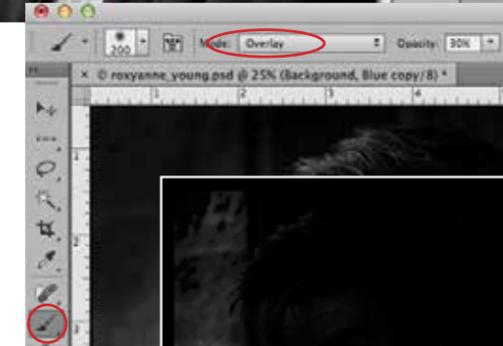
We are trying to make a mask and remember black conceals and white reveals and grey is in between. We can improve on this "mask" some more. We can push it whiter by taking a soft edged paint brush set to Overlay at around 30% opacity and painting on the shirt we want whiter. Then switch to black and paint over the black you want blacker. Areas that are not close to the shirt that need to go all the way black can be painted over with the brush set to normal and 100% opacity.

Here is a look at the final channel, leaving some grey areas and some of the background. One of the judges comments was to take down the background some.

Make active your image layer. Now go to the channels and command click on your Blue copy. (you should see the marching ants) Go back to layers view, go and make a levels adjustment layer. The mask will take on an exact copy of the Blue copy channel. Now just select the levels (double click the little symbol) to make it active. Take the black triangle to the right. You can over do it some and then lower the layers opacity if you need to lessen the affect some.

I did a little dodge & burn layer and a Brightness/Contrast adjustment layer with a very simple mask. With some practice you can do this whole process in less then 10 minutes. Perfect practice makes perfect. So go through this once and then do the same image again. You will see how much fast you are on the second time.

Be on the look out for a Photoshop class coming up this year. We will work through this image and some others like it. We will make an announcement when we get it on the scheduled. •



Blue Channel copy





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