

May 2018

FOCUS

a magazine by the Professional Photographers of San Diego County



New World
by Monica Royal

PPSDC 
Professional Photographers of San Diego County

www.ppsdc.com

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:

Hilton Garden Inn SD Mission Valley
6:30 PM - 2nd Tuesday <http://www.ppsdc.com>

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PPSDC 2017-2018

LIST OF OFFICERS & CHAIRPERSONS

Chair of the Board

Diana Aeria
(858) 538-1149
chair@ppsdc.com



President

Janet Bark
(858) 774-5993
president@ppsdc.com



1st Vice President

Monica Royal
(858) 449-5424
1stvpp@ppsdc.com



2nd Vice President

Roxyanne Young
(858) 371-1119
printcomp@ppsdc.com



Treasurer

David Knoll
(619) 933-5320
treasurer@ppsdc.com



Hospitality Chairperson

Violet Bowlan
(909) 214-9679
hospitality@ppsdc.com



Editor

Ken Hofheinz
(619) 672-6319
editor@ppsdc.com



Membership Chairperson

Kenia Lombard
(619) 638-9942
membership@ppsdc.com



Webmaster

Willie Sakai
(858) 442-1770
webmaster@ppsdc.com



Vendor Liaison

Joyce Muscat
(619) 957-1970
vendorliaison@ppsdc.com



Marketing/Social Media

Antonine Didiene
(702) 338-3138
marketing@ppsdc.com



President's Message

We're winding down to the last two meetings of the year. Here's hoping you've entered the last Image Competition and that you're in the running for an award! At least we hope you've seen improvement in your work and have learned something new. It's time to start thinking of what you want to achieve next year. The first Image Competition for the 2018-2019 Fiscal Year is in September. Start working on those amazing images now!

June brings us PPC's very own Master Photographer, Photographic Craftsman, and Certified Professional Photographer Pete Rezac. Pete will share his process in creating Fine Art black and white Children's Character Portraits.

If you've thought of being more involved, now is the time.

Pete works with both large and medium format cameras creating timeless, authentic images, showing children at their best. This work has earned Pete numerous accolades in the photographic community.

We are looking forward to learning from this Master Photographer.

As we wind down, we are also gearing up for the new year. If you've thought of being more involved, now is the time. PPSDC's new Board takes office in July. We have several open positions and would love to have some new faces and fresh perspectives to join the team. As always, we believe in supporting you in your journey of photography and look to keep bringing you the best speakers and judges.

Don't forget to save the date for the second Tuesday in July when we have the Awards and Installation Dinner. It's a time to celebrate and a time to enjoy each others company.

Please let us know how we can serve you better.

Cheers,
Janet Bark, CPP
President PPSDC 2017/18





New World

By Monica Royal

New World is an image of oil and water in a margarita glass, of all things, surrounded by some colorful paper and constant lit with Savage LEDs.. It sounds rather simple, and it isn't actually complicated, The only complicated part is getting everything sharp and in focus, which can be tedious and sometimes frustrating. But remember, if it were easy, everyone would do it!

There are many types of professional photographers out there, but being a macro specialist sets you apart from the others. It's odd, but somehow we thrive on a higher level of tedium and precision where others would perhaps become frustrated and pack it in. Make no mistake, I often put the camera away for a week or two because I need a break. And sometimes it's fun to just take my camera out, go to the beach or out with the kids and trip the shutter without taking 45 minutes to set up my subject!

I have been teaching macro photography for three years now and I can't tell you how many times someone has told me to stop sharing my secrets. I don't agree with that philosophy. First of all, I did not invent macro photography, therefore I have no patent on any ideas that I come up with. Secondly, even if two people were tasked with photographing the same thing, they would come at the project from different perspectives; add to that, that they have a different history, and different frames of reference with which to construct their image. The two images would not look the same. There is no need to be threatened by sharing your secrets and your inspiration with other artists. I think sharing makes the world a better place.

www.MonicaRoyal.com

Tech Specs:

Canon 5D mark ii

Tamron SP 90mmF/2.8 Di VC macro

1/100 at f/5.0

Lights: Savage Universal



— **BEST-IN-CHILDREN**
Blissfully Wrapped
- Violet Bowlan

BEST-IN-COMMERCIAL —
The Point
- Oliver Asis



— **BEST-IN-DIGITAL-IMAGING**
Her Winning Smile
- Amelia Durham

BEST-IN-CATEGORY

BEST-IN-PETS —
Doggie Bath
- Michelle Pennings



— **BEST-IN-NATURE**
Surveying the Neighborhood
- Jean Eichenlaub

BEST-IN-PHOTOJOURNALISM —
The Three Amigos
- Antoine Didiene





Mac to PC conversion
opt = alt cmd = ctrl

The “Brooke” Look

By Ken Hofheinz

We had the pleasure of having Brooke Shaden at our Open House and a one day workshop. Both were excellent. Brooke uses a lot of Curves in her Photoshop work flow and I mean a lot of Curves.

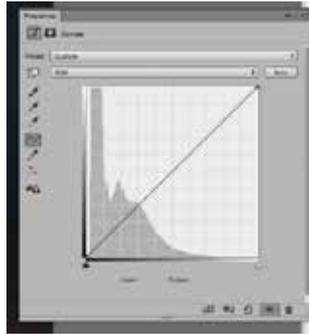
One of the techniques she employs to get her “look” is a process some call the “matte” look. In short it is raising the black point and boosting the contrast. I will walk you through the steps.

Here is an image I took at the workshop, shooting over people and tripods. Close to the same shot Brooke did. (Take a look at the article in this magazine.) This is almost straight out of the camera. Create a Curves adjustment layer, it will be a straight line like the picture of the curve above. Your black point should be at the bottom left. Click on it and drag it straight up or you can click on it and entire an output level.

Next you will create a small “S” curve to add some contrast back into your image.

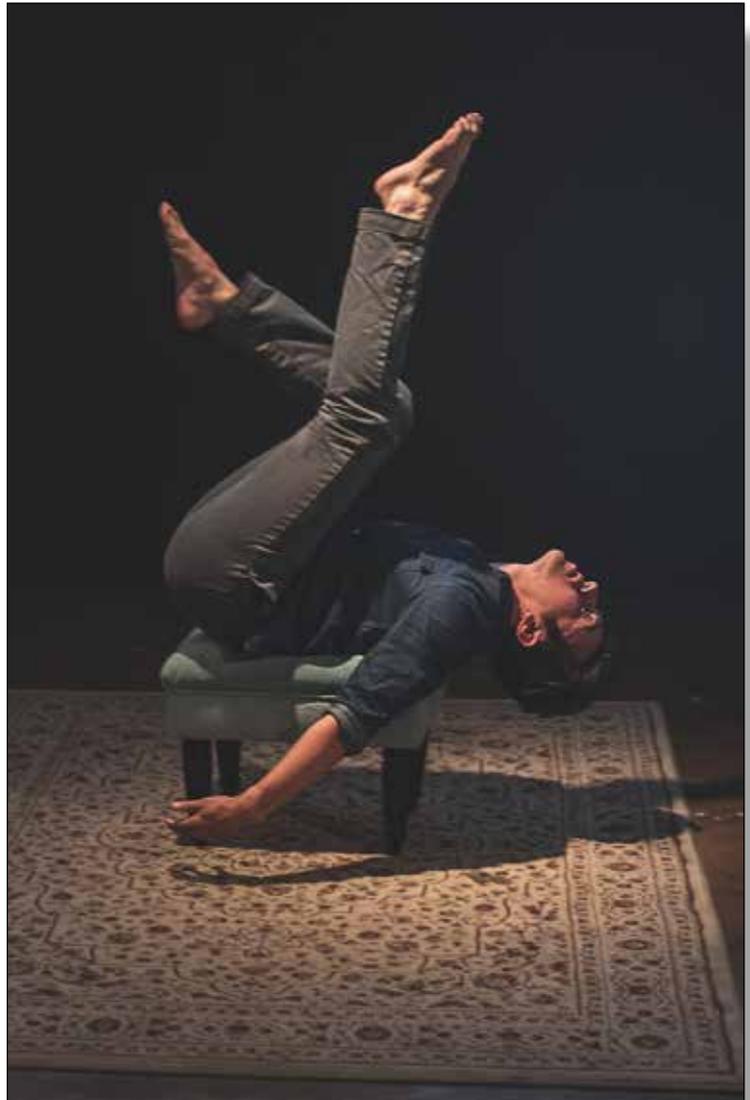
There are no set numbers. You will have to play around with the curve to see what you like. Have fun. •

Before

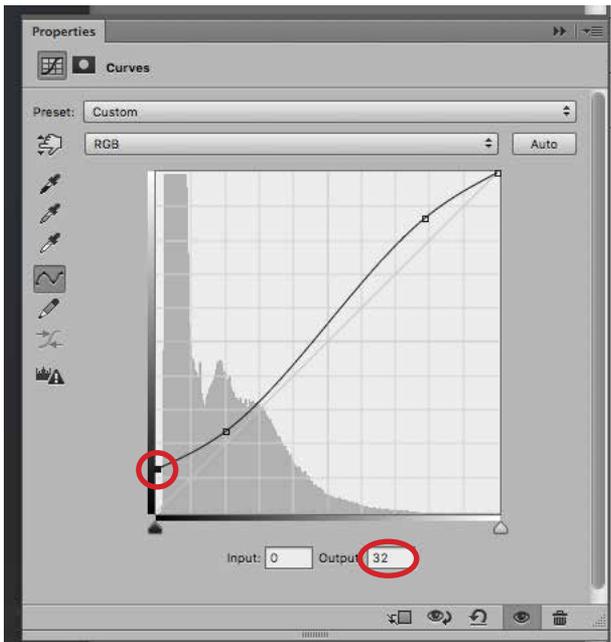


Original curve and image.

After

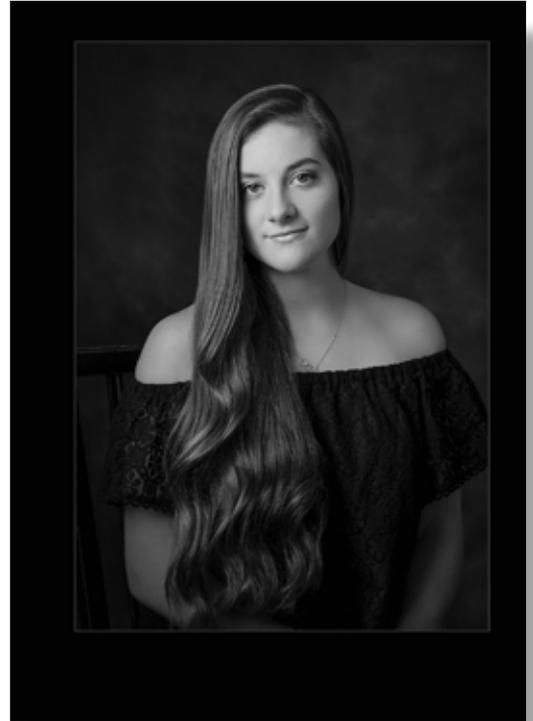


Here is the image with just this Curves adjustment. Black point to 32 Output, went over two blocks made a point and pulled it straight down a little bit. Then went to the Highlight end about two blocks from the end and pushed straight up a bit.



BEST-IN-CATEGORY

BEST-IN-SENIOR —
Black and White Beauty
- Janet Bark



BEST-IN-PORTRAITS —
Desert Fashion
- Yaneck Wasiek



BEST-IN-WEDDING —
Groom In Blue
- Antoine Didiene



MERIT AWARDS



— *Born to Rock the Sideburns*
- Violet Bowlan

CHILDREN



— *Sweet Pea* ↵
- Violet Bowlan



— *Fairytale Wishes*
- Therese Ruffner



— *Sibling Sleeping Styles*
- Yaneck Wasiek



— *Little Bundle*
- Violet Bowlan

MERIT AWARDS

COMMERCIAL



└ *The Kaufmann House*
- Richard Neutra



└ *Blue Four*
- Morgan Maiani

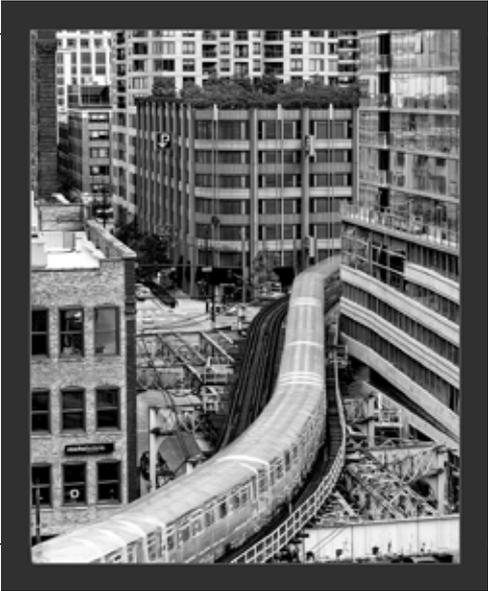


└ *Ukulele Serenade*
- Monica Royal



— *Walt Disney Concert Hall*
- Oliver Asis

DIGITAL



— *Ell Train on the ESS Curve*
- Jim Tomcik

MERIT AWARDS

ILLUSTRATIVE



└ *El Gato*
- Willie Sakai



└ *We Are Dripping* ┘
- Kip Cothran



— *Mirror Mirror On The Wall*
- Jim Tomcik

— *Splish Splash We
Were Takin a Bath*
- Nancy Hazen



— *San Diego Skyline*
- Oliver Asis



MERIT AWARDS

Family Ties —
- Jim Tomcik



└ *Justify My Love*
- Antoine Didienne

Mischief In His Smile —



PHOTOJOURNALISM

PORTRAIT



└ *Look Out Ladies*
- Michelle Pennings



└ *Do You Want Some Candy*
- Michelle Pennings

MERIT AWARDS

PORTRAIT



└ *Untouchable*
- *Monica Royal*



└ *Mr. Brawny*
- *Willie Sakai*



└ *Face of a Thousand Stories*
- *Willie Sakai*



└ *Sisters*
- *Cindie Wolf*

Me And My Baby —
- *Cindie Wolf*



— *I See You*
- *Janet Bark*

Heart|Soul|Self : Brooke Shaden Creates and Connects

By Roxyanne Young

Brooke Shaden puts her whole self into her photography: heart, soul, and body. She calls herself a self-portrait artist, but that descriptor may be misleading. Shaden creates painterly stories full of elements of which her body is only one. She is sometimes falling through air or deep water; sometimes standing, her back to the viewer, facing a distant horizon; sometimes standing facing the viewer with her long hair obscuring her face; sometimes lying prone on natural stone, arms and legs curved and her hands, delicate and fragile, in the water puddling there as if after an unseasonal rain.

Perhaps because the faces in her images are always obscured, Shaden's evocative art draws the viewer in and holds them there, unable to look away, no matter how uncomfortable the image. At our annual Open House, Shaden said she wants to activate her viewers' imaginations with her visual storytelling, to have them ask why, knowing that what they're looking at can't happen in real life, but maybe the viewer will recognize themselves in the metaphor, experience it, feel it, find the truth in it, and make a connection that wasn't there before. What is possible has now expanded for them.

"Images always tell the truth," she said as she explained her creative process. She journals while she's storyboarding new image ideas. She uses universal images that transcend cultural demographics. A clock to represent time, for instance, or hands. "Hands," she explained, "can be helping, abusive, guiding...it often depends on the viewer's own experience."

Shaden says she wants her art to evoke strong emotions. There's a vulnerability to both creating and viewing art like hers. Hopefully both artist and viewer will come away from the experience with an expanded, more focused idea of their own Truth.

SATURDAY INSPIRATION: THEME > PURPOSE

On Saturday, Brooke Shaden lead a class of a dozen participants and two professional models on how she develops her ideas and produces such extraordinary artwork, including a step-by-step editing session. We started the day, though, exploring our personal themes and what drives us to create what we do, and then how to reach deeper and push past our boundaries.

Shaden lead us in several methods that she uses to spark her own creativity, including a five-minute daydream where we were instructed to let our minds wander, then we shared, but the fun was just getting started.

Big How-To #1: Levitation

Yep. We learned how to levitate a model and it was kind of awesome.

Big How-To #2: Adjust Your Shadows in Curves

A little blue in the Shadows, a little yellow in the Highlights, and you've got The Shaden Signature Look. She uses Curves a lot.

Big How-To #3: So Much PhotoShop Magic

Layers. More layers. Shadows. Color Adjustment in Curves. More Layers. Texture. Contrast in Curves. Layers. Nudge this. Darken that in Curves. More layers. Soften. Blur. Change layer blend mode to Soft Light. Check composition and lighting. Shadows. Color adjustment in Curves. Shadows in Curves. Golly, that's how she does it.

Continued on page 16



This is the image Brooke created Saturday at the workshop. Two hours and done.

© Brooke Shaden



Brooke and Monica prepare our model for her levitation.

PORTRAIT



– *Untitled*
- Yaneck Wasiek



↳ *Antoine with Inspiration from Napoleon*
- Janet Bark



– *Untitled*
- Yaneck Wasiek

Interpretation vs. Intimacy

Shaden had a lot of questions for the photographers and other guests at Open House, like, How important is it for the viewer to know the artist's backstory for the artwork? "There is more interpretation in not knowing," she said, "but more intimacy in knowing."

Other questions:

- What do you assume about the character in the image?
- What do you assume about the creator?
- What makes you feel vulnerable?
- What stops you from creating exactly what you want?
- What is your perfect, ideal image?
- What doesn't want to be seen?
- What can't you express out loud?
- What are you feeling that is deep, dark, painful?
- How does your art connect with others?

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Heart|Soul|Self : Brooke Shaden Creates and Connects

By Roxyanne Young

Big How-To #4: Business Nitty-Gritty

At the end of the day we got into business and Shaden shared with us about how she grew her gallery business and how she licenses images for book covers and such, and how she prints her artwork for display and shipping to clients.

Brooke Shaden has extraordinary vision and talent, and she's also a charming and giving instructor. She shared stories of her personal journey to get where she is now and her plans for future projects. She encouraged us to dig deep and push our own boundaries so that our own art continues to grow. •



© Brooke Shaden

Brooke created this image, of our other model, after the workshop.

Take a look at the Photoshop tip on page 7.

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



Howard Burkholz

801-451-8880

877-485-8600

hburkholz@allstate.com

<http://allstateagencies.com/HBurkholz>

My Image Didn't Look Right in Comp

Your file MUST:

- Be in sRGB Color Space
- Be saved at 300dpi in .jpg format
- Sized so that the longest side is 4000 pixels
- Not exceed 4MB in size.
- Follow the naming conventions: category_Title_Makerfirstname_Makerlastname.jpg.

Images submitted without following these guidelines may not appear at their best on the judges' monitor, and you may be asked to fix your title and resubmit if it does not follow the naming convention.



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