

September 2019

FOCUS

a magazine by the Professional Photographers of San Diego County



Dance is Art in Motion
by Monique Floppe

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.

CONTENT

President's Message	3
May Best-in-Show	4
Best-in-Category	5-6
Photoshop Tip	7
<i>by Ken Hofheinz</i>	
Merit Awards	8, 10-13
Rich Begins with	9
Last Years Winners	14-19
Photo Walk	19
Tim Meyer	21

Monthly Meeting:
 Ramada Hotel & Conference Center
 5550 Kearny Mesa Rd, SD 92111
 6:30 PM - 2nd Tuesday <http://www.ppsdc.com>
 Check our site to confirm.

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President's Message

On behalf of the Board I would like to welcome you to the new fiscal year of 2019-2020 for PPSDC! We are looking forward to an amazing line-up of speakers, new workshops and *Photo Walks*, exciting image competitions, and many social events.

We started off our year in July installing the new Board of Directors and Committee Chairs as well as awarding last year's Image Competition Winners. It was a beautiful evening full of laughter and camaraderie at *Yanni's* in Scripps Ranch.

In August we had the pleasure of welcoming the amazingly fun, and extremely talented Megan DiPiero. She inspired us to market, create, and execute the \$3000 headshot. "If your dreams don't scare you, they're not big enough!" (More on that in this issue...)

With Megan's visit came many new members to PPSDC. We are very excited to welcome you to this amazing group of professional photographers. Our goal is to bring you the best hands-on education, top notch judging at Image Competition and lots of support from your colleagues. We look forward to getting to know you better!

As always, our goal is to raise the professionalism in the photographic industry. We set the standards with our education and competition, and we teach you to value what you do so that others will too. We believe that learning never stops and the benefit from in person connections is how you grow the fastest.

How can we support you better on your photographic journey? What speakers and events would you like to see? Reach out to any Board Member and share your thoughts. We'd love to hear from you!

Cheers,
 Janet Bark, CPP
 President PPSDC 2018/19



BEST-IN-SHOW

May - Best in Portrait



Dance is Art in Motion

By Monique Hoppe

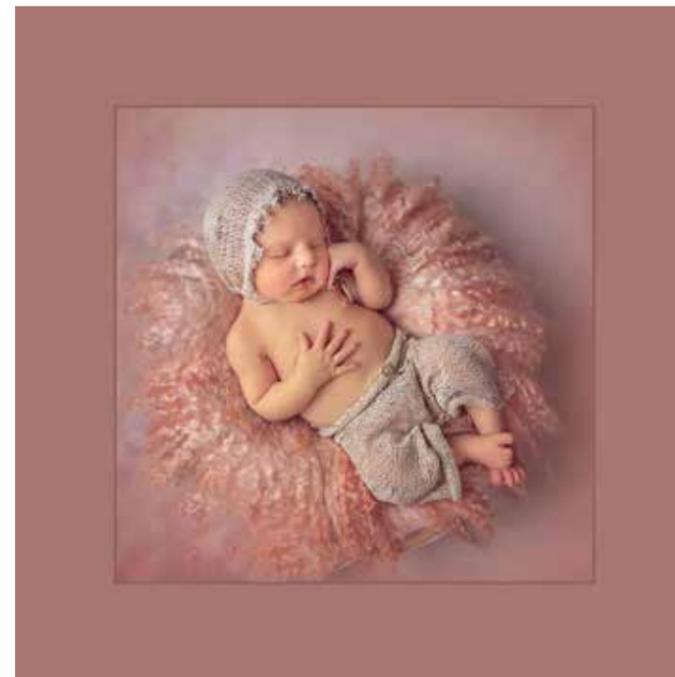
I was supposed to photograph the behind the scene photos for my studio partner Drew Quizon that day. He had a session with Devin Neilson, a dancer from the musical Cats - North America assemblé. After seeing Devin dance and jump for about 2 hours, I had an idea for an image I wanted to capture. At the end of the shoot I asked him if he had 5 minutes for my idea. Okay I have to admit it took 10 minutes to get this photos. Drew had to throw the fabric probably 100 times, before I got what I had in mind.

I used a Godox AD600 with a 7ft parabolic umbrella as a base light and a Godox AD400 with a 48" octabox as a main light for some directional light. I shot this against Savage seamless paper, Super White. For post-processing I imported the image into Lightroom for basic global adjustments, then I took it into Photoshop to clean up the skin and background.

Monique Hoppe
www.moniquehoppe.com

Canon 5D Mark III
f5.6 1/160 ISO 100
24-70 @ 33mm

BEST-IN-CATEGORY

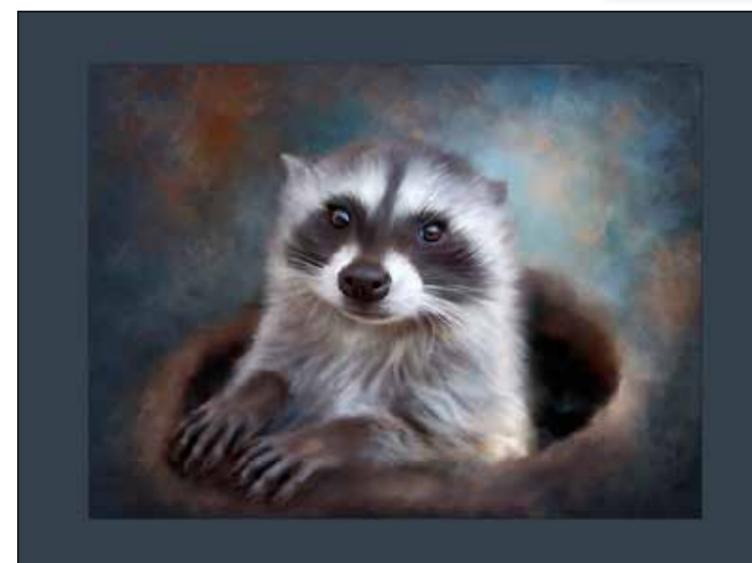


BEST-IN-CHILDREN

Grace
- Therese Ruffner

BEST-IN-COMMERCIAL

Thorn Crown Chapel
- Oliver Asis

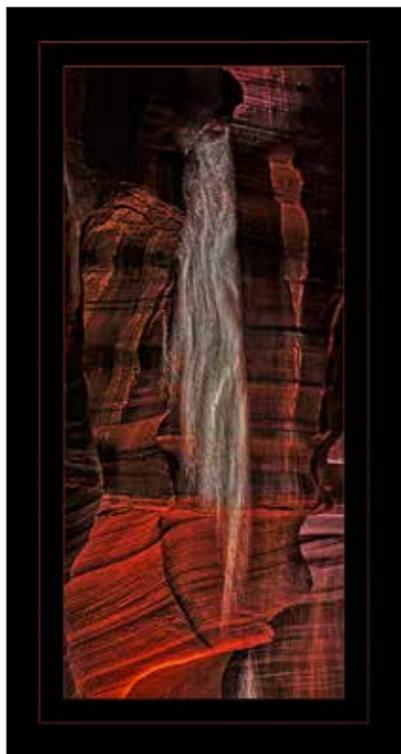


BEST-IN-DIGITAL-IMAGING

Don't Call Me Trash Panda
- Amelia Durham

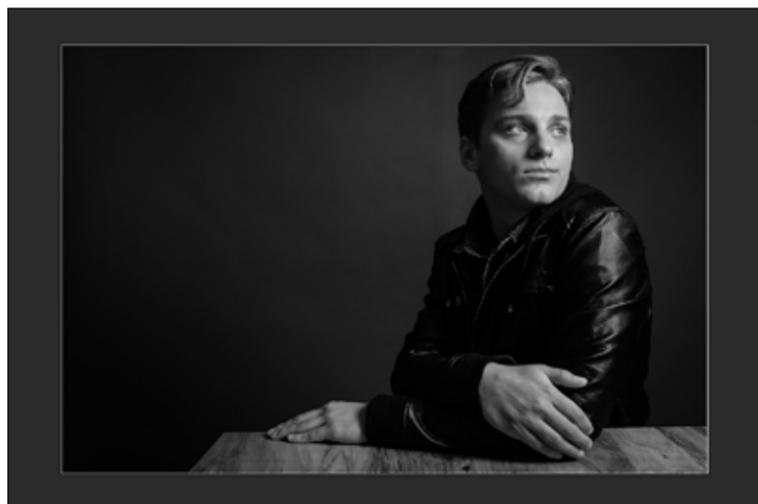
BEST-IN-CATEGORY

BEST-IN-ILLUSTRATIVE
They Only Come Out at Night
 - Willie Sakai

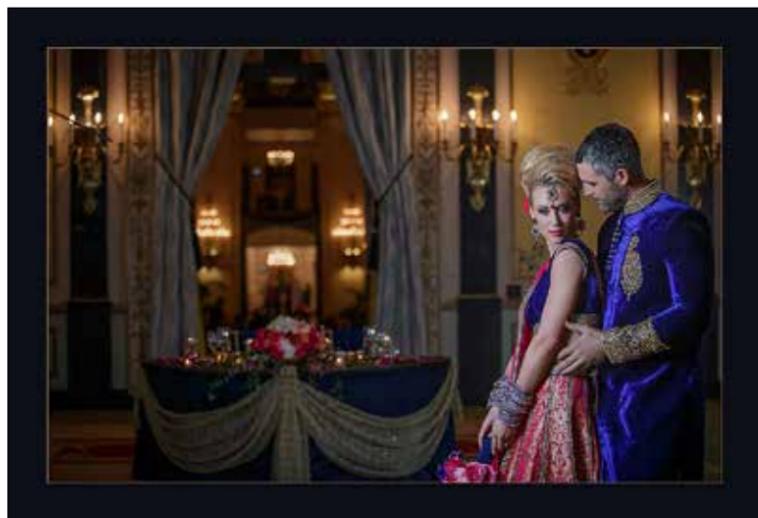


BEST-IN-NATURE
Light Within the Darkness
 - Kip Cothran

BEST-IN-WEDDING
Embrace Your Culture
 - Yaneck Wasiek



BEST-IN-SENIOR
Brayden Looking to the Future
 - Antoine Didiene



Mac to PC conversion
 opt = alt cmd = ctrl

LAB Color

By Ken Hofheinz

I don't mention this color space much because it will fry your squash if you don't have experience with using channels or at least know what they are. But really it is not as scary as some would have you think. Channels, curves, imaginary colors "Oh My." Well someone asked me so I am going to try and give you a simple tour of LAB color space.

First LAB has nothing to do with science or chemistry class. WOW that's a relief L stands for Lightness and A is a channel and B is a channel. A & B don't really stand for anything. So if you have a little understanding of the "Frequency separation" process, used mostly by skin retouchers, this is kind of like that. So the L channel holds all the light and dark information and the detail information. If you look at that channel by it's self it should remind you of a normal channel. The A&B channels hold all the color.

Let me walk you through this simple color boost and then I will explain some more. First you need an image layer active. If you just opened an image the background layer is great. Go to Image - Mode - Lab Color, just like this. Once in Lab create a Curves adjustment layer. In the properties window select the "a" channel. Now select the bottom point and move it over two squares. Or just type -75 in your Input. The image just went crazy. Don't worry it's not done.

That spike in the middle of the curve is all the color information and we just moved it more than 50%. Now we are going to do the same on the upper point, bringing it back two squares. (or Input 75) Ok things are looking a bit better. The "a" channel is in control of Green and Magenta. This image is mostly in that color range. But now we are going to do the same thing to the "b" channel. The "b" channel handles the blue and yellow color range. Now we have some color. The last little thing I did to this image was to add a slight "S" curve to the Lightness channel. This has the same effect of adding an "S" curve in a regular RGB curve. It pops the contrast just a bit.

Continued on page 23

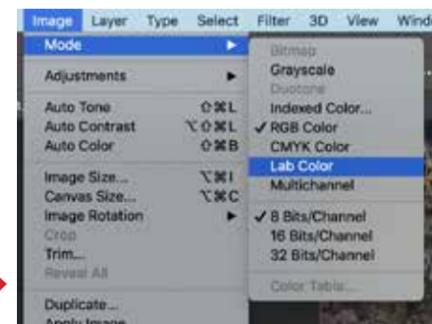
This is with just the Green pumped up.

This is Green & Magenta pumped up.

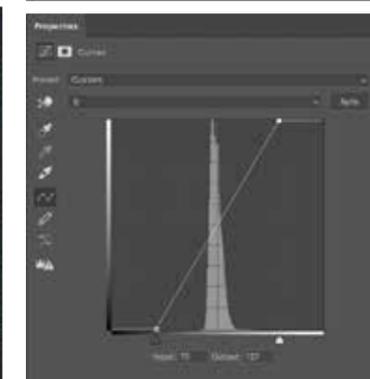
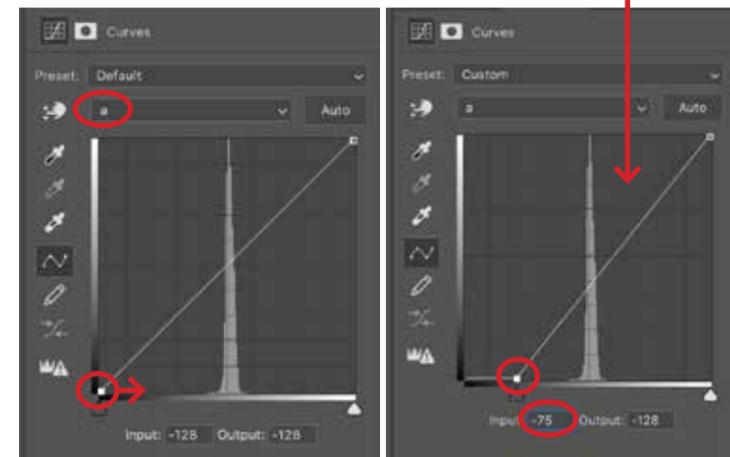


Before - Straight out of Camera

After



To get this smaller grid just opt - click on the grid.



MERIT AWARDS

CHILDREN

Little Dorothy Gal —
- Michelle Pennings



Little Crown Man —
- Violet Bowlan



Sweet Ginger Baby —
- Violet Bowlan



COMMERCIAL



The Broad —
- Oliver Asis

DIGITAL IMAGING



You May Be Tall —
But I'm Cuter —
- Amelia Durham

RICH BEGINS WITH RISK

An Evening with Megan DiPiero
by Cindie Wolf

Would you like to go from Limited to Limitless? Most people would and according to Megan DiPiero, you can too. It's not easy, but it is doable, if you are willing to get out of your own way, don't say "I can't" and get busy.

In her presentation as the PPSDC speaker, Megan started off with a personal story of being the nerdy kid at school, and recognizing it. One day she decided to become "cool", even though she was unsure about what cool was. So at her 8th grade school dance, when no one was dancing, she told herself "it's now or never" and she jumped out onto the dance floor and starting busting a move. She said she never practiced dancing and really didn't know how to dance, but to her surprise and relief, the risk she took paid off; soon other kids were joining her on the dance floor and the party, became a success. Think about it - this one act showed her she could get something she wanted, just by making the effort and getting past her fear. This is what her *Elevate Tour 2019* is all about; making sure that you know, there is a way to be successful and profitable in your photography business, if you are willing to "Go All In!"

Today as a successful 6-figure photography studio operating in a 900 sq. foot home studio with two full-time employees, (one of them being her husband), Megan is breaking down the barriers of fear and blazing a business model for others to follow. She defined in her slideshow what both Fear and Risk mean according to Webster's: (noun) a situation involving exposure to danger and (verb) to expose someone or something valued to danger, harm or loss. Every entrepreneur takes a risk to start a business, and if they work smart and hard, they can incur great reward. But there is always fear of loss, fear of failure, and fear of success with hopes and plans for success. The reality is making a plan to get you past that fear, so when you run in to the fear, you will know what to do next.

Every risk you take in life is in direct proportion to the reward. If I'm afraid of something, it's the next thing I have to go do.
- Spanx Founder, Sara Blakely

The type of fear she is talking about that applies to all photographers wanting to run their own business and sell their art is the fear of getting out from behind their computers and risking the rejection that comes from someone saying no. She is hardcore on making sure that photographers are pricing themselves as a professional business, meaning paying for insurance (on gear and locations), paying taxes and (the best part) paying a salary of some kind to yourself for the work that you are doing. Taking an honest look at how you are pricing your art, because how you price is the vehicle that will take you in the directions you want to go. According to Megan, pricing yourself correctly will not only separate you from the competitors you don't want to be like, but it will position you in credibility, and launch you to where you want to be, once you believe that the service you provide and the art you create are worth it.

Continued on page 13



if your dreams don't scare you,
they're not

big enough



Photo credits to Morgan Maiani

MERIT AWARDS



└ Mid Century Madam
- Jules Kirkeby

PORTRAIT



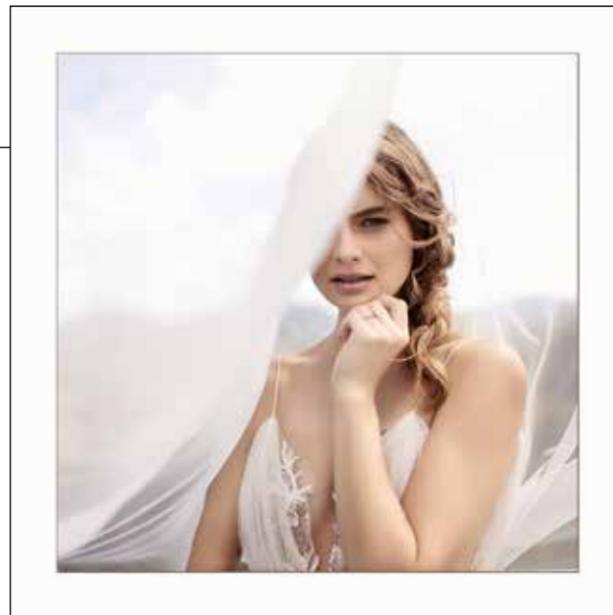
— Forever Young
- Monique Hoppe



└ Woman In Ao Dai
- Thuan Ton



└ My Forever Love
- Monique Hoppe



└ Beautiful Liar
- Sasha Wasiek



└ Woman In Veil
- Thuan Ton

MERIT AWARDS

SENIOR



└ Oh Beautiful Izzy
- Michelle Pennings

└ Just Kickin' Back
- Janet Bark

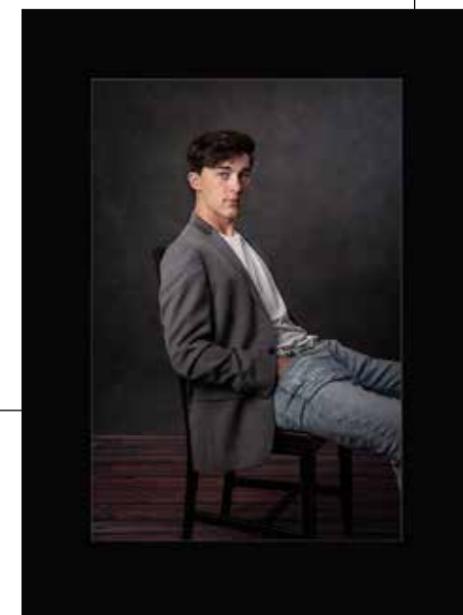


└ Blossoming Love
- Therese Ruffner

— Motherhood
- Monique Hoppe



— A Little Bit Of Glamour
- Janet Bark



MERIT AWARDS

ILLUSTRATIVE



↳ *Miniature Fountain*
- Jean Eichenlaub

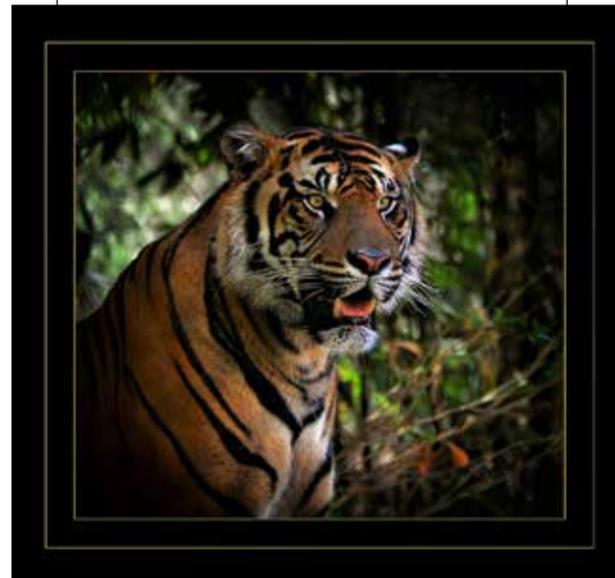


↳ *A Symphony of Layers*
- Willie Sakai

NATURE/LANDSCAPE



↳ *Morning Light*
- Thuan Ton



↳ *My Cat*
- Kip Cothran

WEDDING



↳ *Ice*
- Marlisys Hirako



↳ *Simple Beauty*
- Marlisys Hirako



↳ *Final Portrait Before Ceremony*
- Yaneck Wasiek

MERIT AWARDS

RICH BEGINS WITH RISK

Continued from page 9

My favorite part of her presentation was in the sales and marketing aspects - how do you get new clients, which seems to be the #1 question in every photography business! Below I've outlined a few of her suggestions:

FACE TO FACE MARKETING: THE 30 DAY CHALLENGE-CONNECT EVERYDAY!
~Getting Out Of YOUR Comfort Zone Is Where The Magic Happens!~

Go out and give away a business card to one new stranger every day - the point here is to be making friends, being friendly and getting you to talk to new people... Enjoy this!

Always ask about them. "Get them to talk about them." From this, you'll know where you might be able to provide them great service and beautiful art.

Call up a past client and let them know how much you enjoyed photographing them or connecting with them on the art they purchased from you.

Send out emails, newsletters and cards in the mail that say something that comes from your heart. The point is to keep in touch and tell them what you are up to, so they don't forget you exist.

Lastly, Find or Build a Community - Look to your left and to your right at your next PPSDC meeting - here you will find partnership all around you! Who will your cheerleaders be? Who can you partner with to work on a plan and hold each other accountable? We all know that at Image Comp, we all compete, but that competition comes with all of us cheering each other on!

For more information on Megan DiPiero, and to find her FREE resources join her *Rise To The Top* Facebook group: <https://www.facebook.com/groups/risetothetopwithmegandipiero/>

You can also join for free, *Rise To The Top* ARCHIVES at: coaching.megandipiero.com

And for a limited amount of time you can purchase her LEVEL UP PHOTOGRAPHY BUSINESS COURSE for \$995 instead of the normal \$1200 at:

Leveluplink.com. Use ELEVATE2019 for the promo code.

Finally, if you want a copy of my notes with her 10 points including challenges and action items from her presentation, you can email me at: info@ownthemoments.com •

And The Winners Are...

We had our awards banquet this past July. Here is the list of our 2018 -2019 winners and the categories they won. You might notice that there are a few categories without a winner. Check out our website and see if you could be the person to win those categories next year.

There were some very close races this year. Some categories were decided at the last image competition of the year. So if you are sitting on the sidelines watching, what are you waiting for get in there and compete.

Photographer of the Year - Janet Bark

Image of the Year - Yaneck Wasiek / Pepper & Platinum

Children - Therese Ruffner

Commercial - Oliver Asis

Digital Imaging - Amelia Durham

Illustrative - Willie Sakai

Nature - Kip Cothran

Photojournalism - Antoine Didienne

Portraits - Monique Hoppe

Senior - Janet Bark

Wedding - Yaneck Wasiek

Professional Advancement Award - Michelle Pennings



Jake



A Little Mysterious

Image of the Year - Yaneck Wasiek - Pepper & Platinum



Children Photographer of the Year - Therese Ruffner



Natural Grace



I Wonder Where They Will Take Me



Keep it Clean and Simple



What's Not to Love



Grace

I was Suppose to WAIT



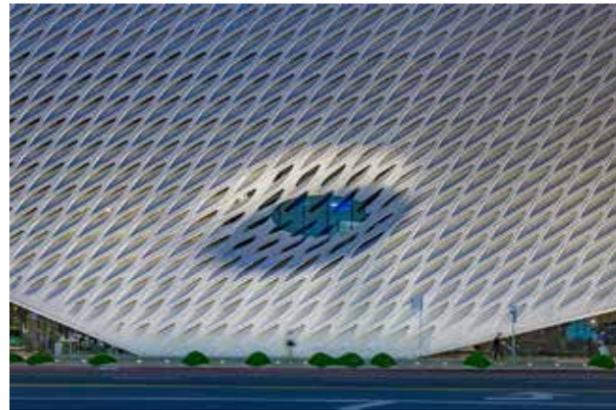
Commercial Photographer of the Year - Oliver Asis

Spreckels Theatre



Humpreys Half Moon Inn

The Board Eye



Illustrative Photographer of the Year - Willie Sakai



Natural Maelstrom



Night Vision



Cuban Time Machine

Digital Imaging Photographer of the Year - Amelia Durham



Looking For Her Furrever Home

Nature Photographer of the Year - Kip Cothran



Sunset Stream



Still Beautiful With Age



The Search



Annie's Grass Jungle



Fall Colors

Photojournalism Photographer of the Year - Antoine Didienne



*It's been a hard year brother...
it's been a hard year*



Hot Bod vs. B Boy



*Gaspard on a Smoke Break at the
Municipal Market of San Paolo*

Wedding Photographer of the Year - Yaneck Wasiek



Veil Love



Reflection on our Future Life

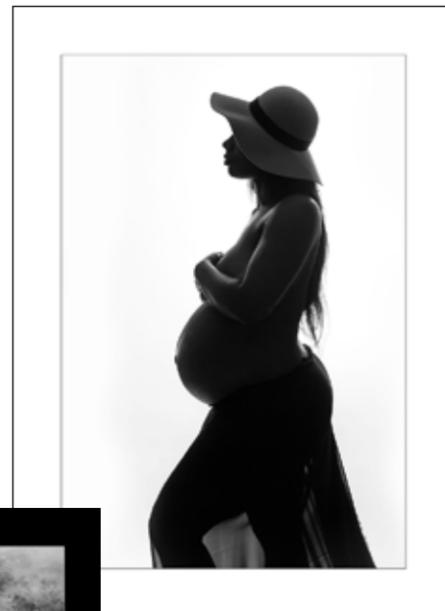


Love Before Thunderstorm

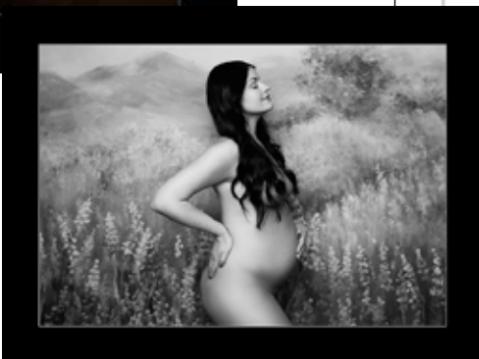
Portraits Photographer of the Year - Monique Hoppe



Great Gatsby

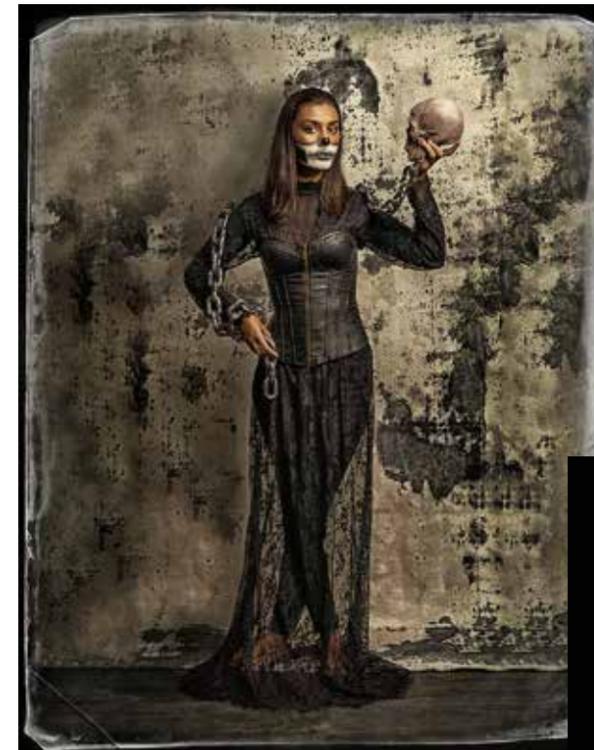


I Can Not Wait to Meet You



I am Blessed to Carry This Baby

Professional Advancement Award - Michelle Pennings



You Give Me Goose Bumps



Yorkie Face



Little Miss Leprechaun

PHOTO WALK

Our recent Photo Walk was great. Monique is doing a great job. These are just a few of the images created from this Photo Walk.

At the *Styled Maternity* Photo Walk in July we had lots of fun photographing five different models all in couture gowns at several different locations in Old Poway Park. Monique Hoppe, our Photo Walk Chair, did an amazing job coordinating this event. We learned some posing tips and tried out several different lighting styles including a simple back-lit technique you could do outside. It was fun to see how many different images people created. Afterwards we met up at a local restaurant to share the day's experience.

These are a great time to get to know your fellow photographers, learn from each other and fill out your portfolio. •



© Monique Hoppe



© Monique Hoppe



We had a good turn out and great models. Monique provided some great tips on possessing maternity clients.



© Janet Bark



© Janet Bark



© Janet Bark

Tim Meyer - Dramatic Lighting

by Ken Hofheinz

Here's the bottom line Tim Meyer was here and you missed him. But not to worry he is coming back. So be on the lookout for when.

Tim spoke for us in May and the next day he did a one day workshop on dramatic lighting and posing. If you need some help on your lighting. Natural or strobe you would be hard pressed to find a better teacher than Tim Meyer. There is a reason he has been sold out at West Coast School for the last 20+ years.

Here are a few of the high lights of this last workshop. The entire workshop we were also getting a history lesson on the masters of light. Rembrandt, Caravaggio up through "Hollywood" lighting like George Hurrell. You will always learn something from Tim. Taking a workshop with Tim is like drinking from a fire hose, you can't take it all in at once.

My suggestion is to plan on coming to his next workshop, take plenty of notes and photograph the set ups so that you can jog your memory. •

Continued on page 22



Cogitate - to think deeply. Tim often does this while teaching.

Strip box with a grid opposite a bounce for a little fill. Sandwich your model between, here with her back to the light and then looking back toward the light. Wallah, dramatic light.



Samples of this lighting set up.

Continued from page 21

Tim Meyer - Dramatic Lighting

by Ken Hofheinz

Tim set up the lights and metered the lights, then told everyone his settings. We shared a few pocket wizards and took turns shooting the models.

It was quick. The idea was to capture an image that would help you be able to remember the lighting set up. If you got a great expression from the models that was a bonus. Fortunately we had great models.

Light within a light. I personally really like this lighting.

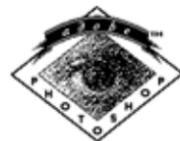


Beauty Dish for the main light with the strip box for the back edge light.

Claim shell with a spot on the back drop.



Crazy fun day.



Continued from page 7

LAB Color

By Ken Hofheinz

Here are some more examples. The Grand Canyon is an excellent choice for this process. Most any nature photo is a great choice for this process, for that matter. Once you have done this a few times you will get faster. I have an action set up for this and I can do it in a matter of seconds.

One thing to be mindful of is, if you have a color cast on your image, doing this by the numbers will multiple your color cast. This color space is great for color correcting images. But that is for another time.

Dan Margulis is the authority on LAB. Anything you find on the web is probably someone that read about it from Dan. Here is a site that will further into LAB. I have used the PPW tool. And since I recently upgraded to CC I just downloaded the new version.

Go to the 10 hours of free video and that will give you a good grip on LAB. Take it nice and slow there is a lot to take in. •

<http://www.moderncolorworkflow.com/free-resources>



Before



After



Before



After



After ???

I UNDERSTAND [SMALL BUSINESS] BECAUSE I AM ONE.



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