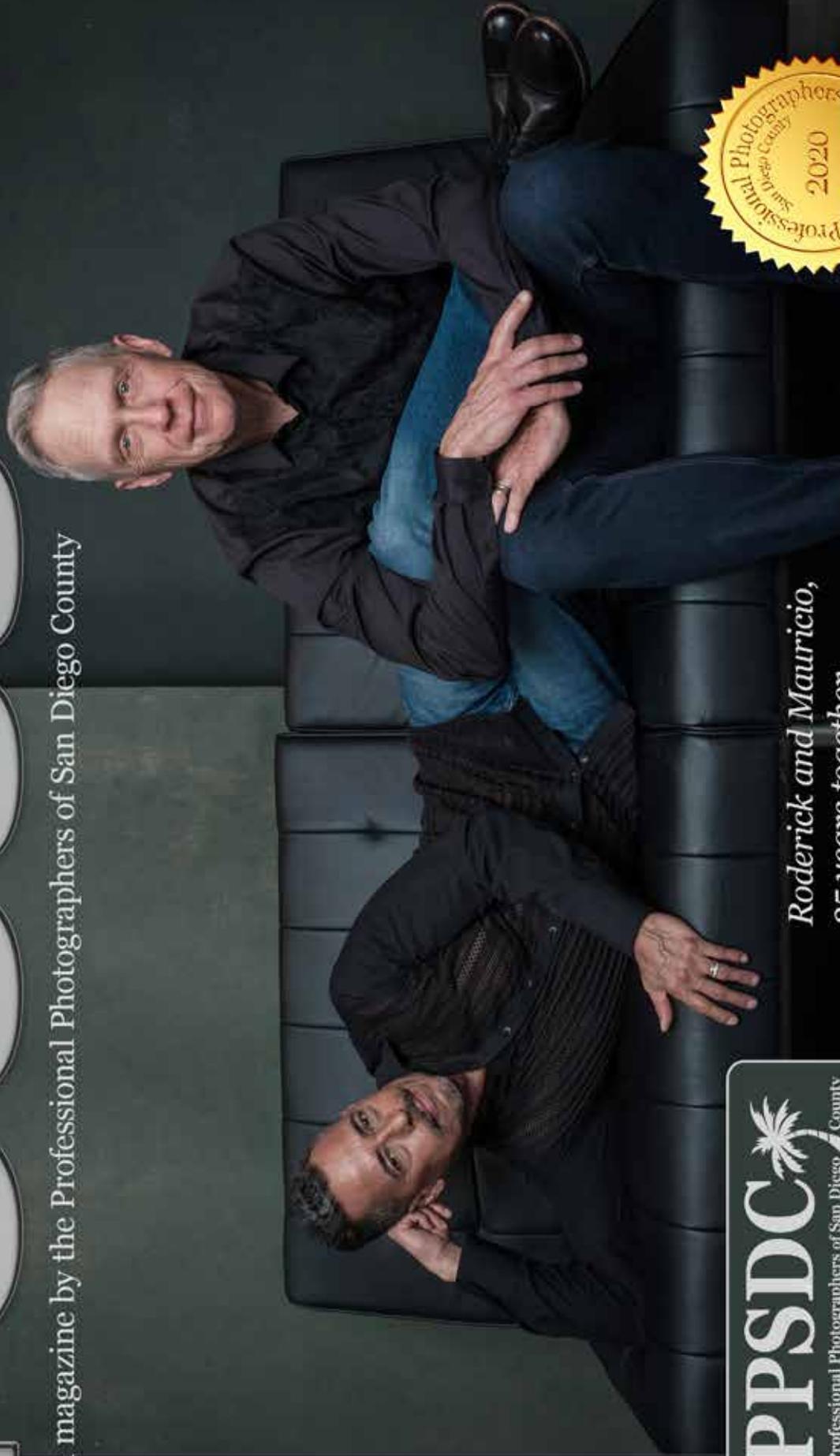


NOVEMBER 2020

FOCUS

a magazine by the Professional Photographers of San Diego County



*Roderick and Mauricio,
25 years together*

by Antoine Didiene

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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President's Message

Pivot seems to be the word of day. How many of you have had to make changes in your businesses? How many photographic travel excursions or workshops have been canceled or postponed on you? It's frustrating and exhausting. There is so much uncertainty and fear in the world right now. With that we need new ways of doing things. We need to pivot from the usual. The norm. How have you pivoted?

The flip side is there are endless amounts of education out there. Here at PPSDC we now have the opportunity to bring in speakers that previously would have been difficult to host. We had the joy of learning lighting tips for beauty from Joe Edelman in October, and will have the opportunity to learn real estate photography from Sam Chen in November. We have lots more in store for you in the coming months.

So, take this time to work on the things you've put off. Maybe now is the time to start that blog you've been thinking about writing. Or perhaps learn a new skill. Food photography anyone? People and businesses still need images. Photography is a business that's more important than ever, I believe. How will you service this industry? You may need to pivot, but I know you will find a creative way to do that.

Janet Bark, CPP
President PPSDC 2020/21



September - Best in Portrait



**Roderick and Mauricio,
25 years together**

By Antoine Didienne

I think it's funny that both times that I've appeared on FOCUS magazine's front cover, it would be for portraits. I also think it's funny that the same person happens to be in the picture almost a year apart: Mauricio... is he my good luck charm? This time around Mauricio and his husband Roderick hired me to create a series of portraits to celebrate their 25 years together. They wanted a *Vanity Fair* look photo-shoot and I was happy to oblige.

When I shoot character portraits in my studio, I go in wanting to express an idea about who that person is. I genuinely want the photo to tell me a little bit more about their personality. I am not interested in taking photos that do not express something genuine and that's why very often my posing is a reflection of what they do naturally. For this image, I knew all the elements of the image I wanted to work with but I always improvise when it comes to posing people. In the middle of the shoot, I

actually noticed Mauricio starting to lay on his side as a joke and decided to take his idea, make the necessary modifications and run with it. The stars aligned, so to speak: The pose felt natural, lighting was good, the clients were comfortable... I created the shot. Only photographers like Irving Penn and Richard Avedon have a knack for making awkward poses natural and beautiful.

In terms of techniques, I used my amazing 83" reflective umbrella with a diffusing sock from Paul Buff paired with a Godox AD600 as my main light source, placed directly behind and over me... not quite at 45 degrees. I also had a strip light with a grid armed with another AD600 lighting the background, camera left, to get that 2 tone look on the backdrops.

Photojournalist of the year at PPSDC 2018-19
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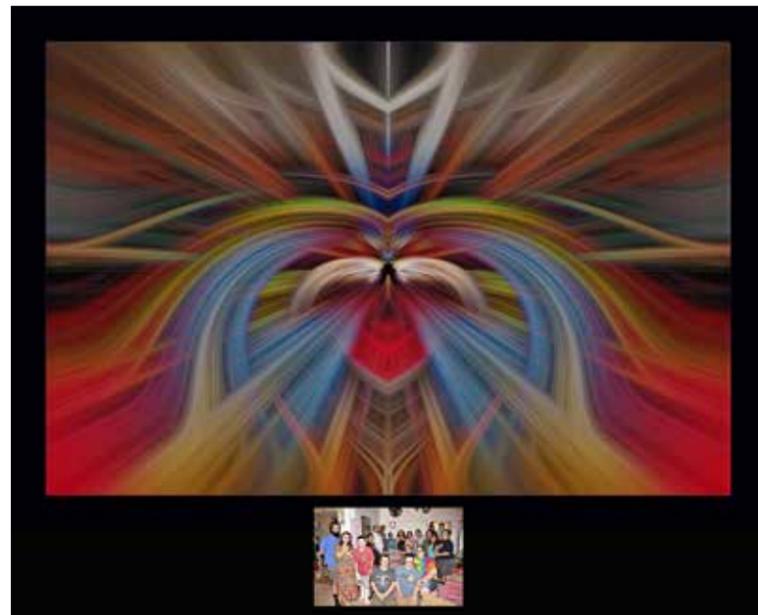
*Fuji X-T3
 16-55 f2.8 mm lens
 @ f5.6 1/200 ISO 250*



BEST-IN-CHILDREN
Penny for Your Thoughts
 - Pennings, Michelle

BEST-IN-COMMERCIAL
Leffe
 - Wasiek, Yaneck





BEST-IN-DIGITAL-IMAGING

My Blended Family in My Heart Until I Die
- Cothran, Kip

BEST-IN-ILLUSTRATIVE

Cathedral Creation
- Cothran, Kip



Mac to PC conversion
opt = alt cmd = ctrl

Check Layers, Part 2
Saturation

By Ken Hotheinz

So last issue we checked on the most contrasting areas. Brightest areas tend to get the attention of the human eye. So we made a Luminosity check layer. Go check it out.

This time we are going to check for saturation. This can be a sneaky one. Our eyes are also drawn to color, especially saturated colors. If you “feel” like something is off in your image but can’t quite put your finger on it. It could be an area being over saturated that should not be drawing your attention. This “saturation check” is easy to make into an action.

First layer is a color fill layer with blending mode set to Luminosity. Any color of your choosing. I picked a purple. This image has a lot of saturation so you can already see the green in the background is pretty saturated. But to help us see better we will add to more layers.

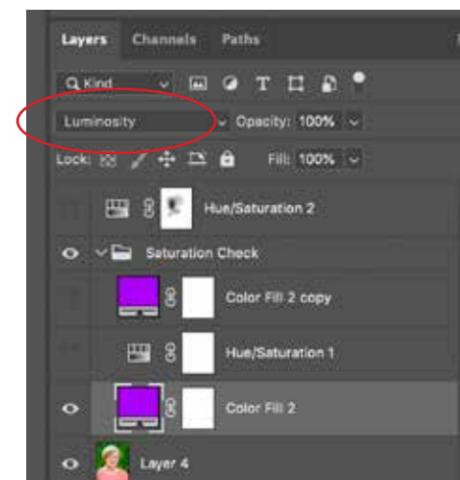
One, Hue/Saturation layer with the saturation increased, and on top of that another Color Fill layer this time blend mode set to Hue.

In this image we don’t really need the saturation boost, but it can help you see where your saturation is occurring. The Color Fill layer set to Hue will remove colors from distracting you. Here I kept the with purple and you can see that the background is pretty close to the same as her shirt and face. Just to tidy up a bit, I select the three check layers and make them part of a group, naming the group Saturation Check.

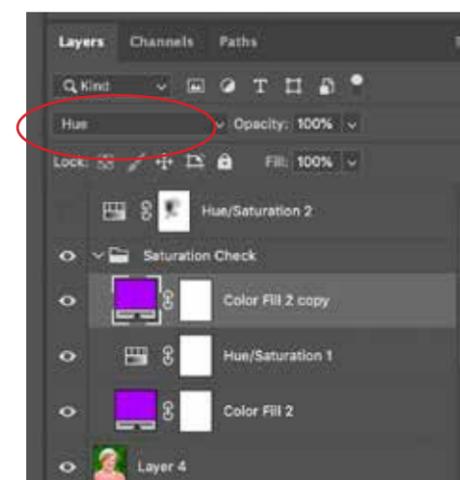
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Something still doesn't feel right about this image.



Solid Color adjustment, with layer blending mode set to Luminosity. This will help you see the difference in the saturation.



Solid Color adjustment, with layer blending mode set to Hue. This removes the distraction of different colors.

BEST-IN-CATEGORY

BEST-IN-NATURE
Hummingbird with Flower
- Maiani, Morgan



BEST-IN-PETS
Cocos Portrait
- Floyd, Karen

BEST-IN-CATEGORY

BEST-IN-PHOTOJOURNALISM
I Matter
- Didiene, Antoine



BEST-IN-SENIOR
Continuing the Legacy
- Carson, Quintin



BEST-IN-WEDDING
You May Kiss
- Didiene, Antoine

MERIT AWARDS

COMMERCIAL

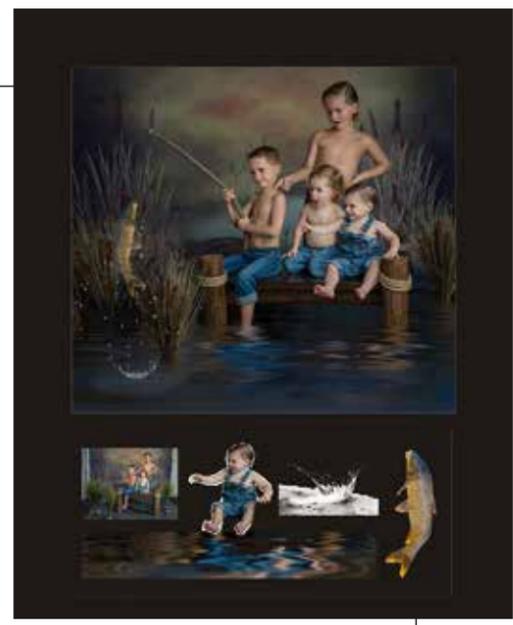


— *Specialized Roubaix 2020*
- Yaneck Wasiek

DIGITAL IMAGING



↳ *Power Behind the Throne*
- Lois Fong-Sakai



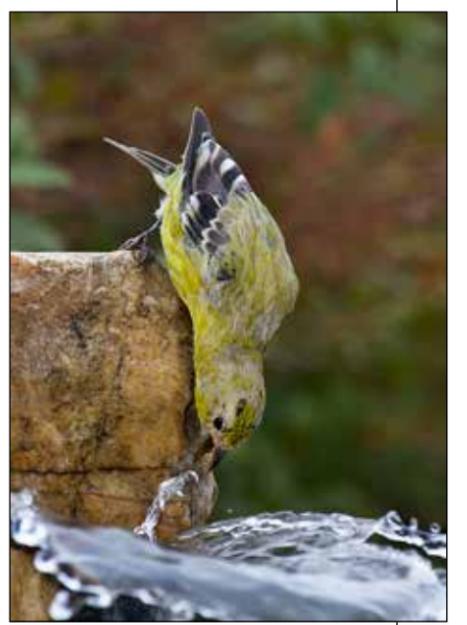
↳ *Fishing with My Brothers*
- Michelle Pennings

MERIT AWARDS

ILLUSTRATIVE



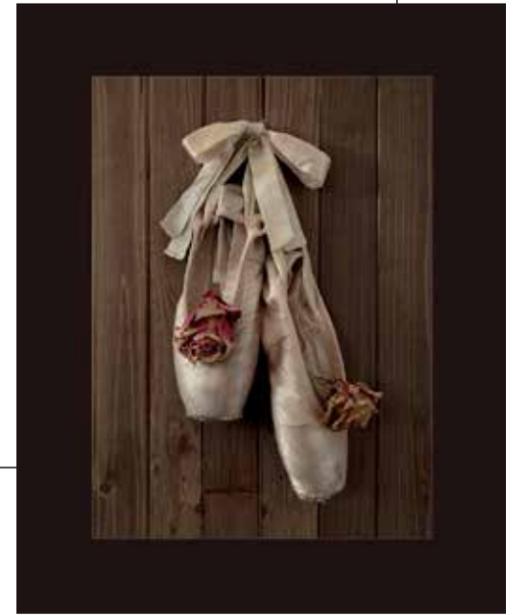
↳ *Go Ahead, Make My Day*
- Willie Sakai



↳ *Almost There*
- Nancy Hazen



↳ *All We are is Dust in the Wind*
- Willie Sakai



↳ *Hang Up Your Dancing Shoes*
- Lois Fong-Sakai



— *Deserted and Displaced*
- Lisa Miller

MERIT AWARDS

ILLUSTRATIVE

*Flower Dance –
- Carol Flanagan-Corsi*



*– Dream a Little Dream
- Michelle Pennings*



*Diva from Old Hollywood –
- Lisa Miller*



*– A Mother's Vibrant Bliss
- Jennie Edwards*



*– Blue Orchid
- Melanie Plummer*

MERIT AWARDS

ILLUSTRATIVE

*– Wings of the Angel
- Kip Cothran*



*Cactus Flower –
- Carol Flanagan-Corsi*



NATURE/LANDSCAPE

*– Reflection Rocks
- Oliver Asis*



*– Early Bird –
- Otto Kruse*

*– Take Off
- Lisa Miller*



MERIT AWARDS

NATURE/LANDSCAPE



— *Busy Bee*
— Paul Berlinguette



Dusk Ruminations —
— Otto Kruse



Hummingbird Having a Drink —
— Paul Berlinguette

Just Stopping in for a Drink
— Daniel Clouser —



— *Hovering Rufous*
— Nancy Hazen



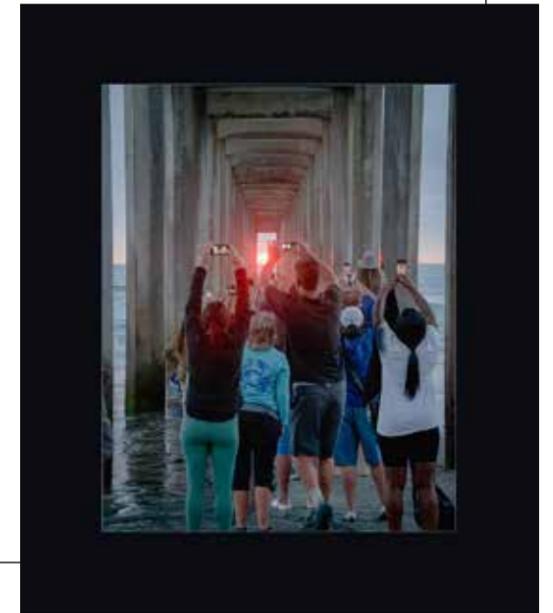
MERIT AWARDS

PHOTOJOURNALISM

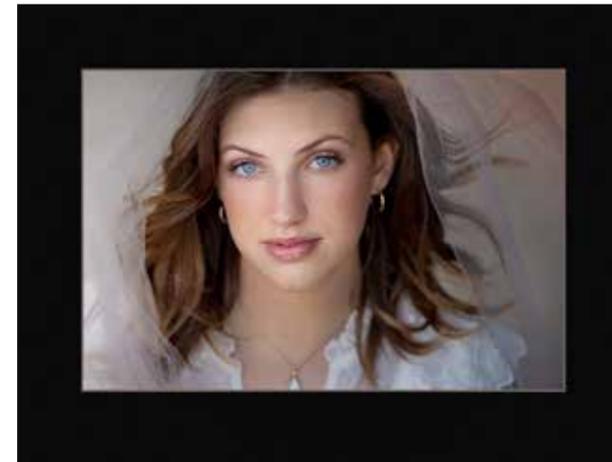


Paracyclist Sets Track Record —
— Willie Sakai

Lined Up for the Line-Up —
— Lois Fong-Sakai



PORTRAIT



— *Captivating*
— Janet Bark

Queen —
— Monique Hoppe



— *Cool Kid Max*
— Janet Bark

MERIT AWARDS

PORTRAIT

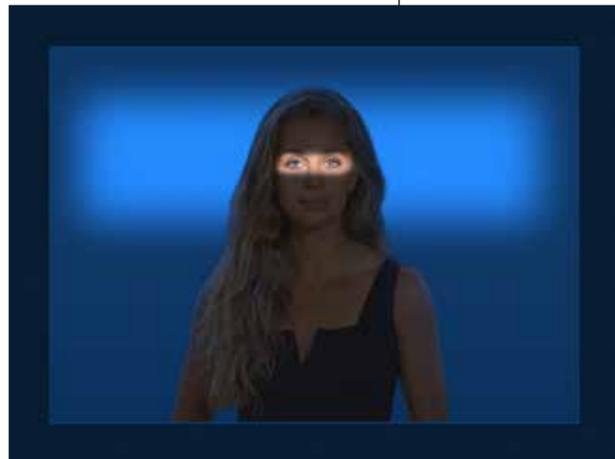


Claus ↵
- Karen Floyd

A Lonely Journey –
- Thuan Ton



Baby Blues –
- Willie Sakai



Gnarly Old Saint Prick ↵
- Michelle Pennings

More Than a Woman –
- Violet Bowlan



MERIT AWARDS

PORTRAIT



Rise ↵
- Monique Hoppe



Unconventional
- Janet Bark

SENIOR

Breaking Beauty –
- Melanie Robertson

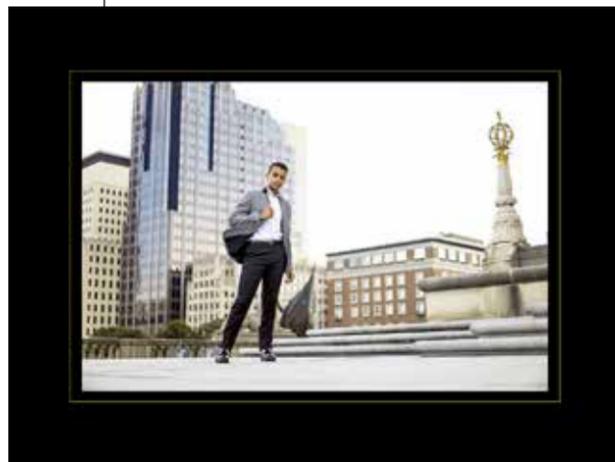


Athena
- Monique Hoppe



MERIT AWARDS

SENIOR

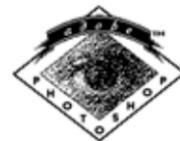


- City Sleek
- Keeley Miller



- Golden Girl
- Keeley Miller

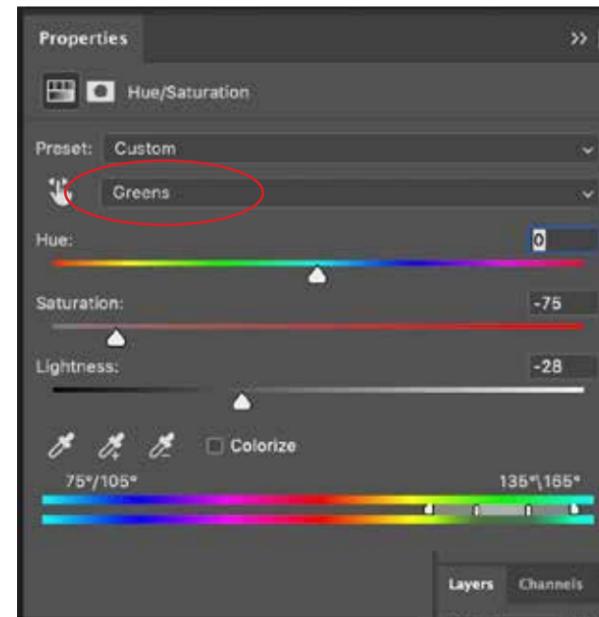
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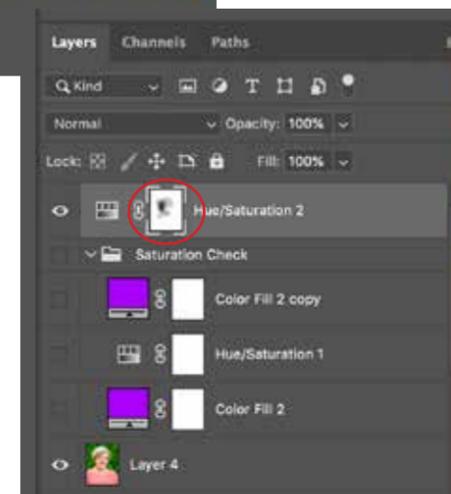
Check Layers, Part 2 Saturation

So now we know that the green in the background needs to be desaturated. This is an easy fix with a Hue/Saturation adjustment layer.

Turn the visibility of the group off and create a Hue/Saturation adjustment layer. In the Properties panel of the adjustment layer choose Greens. Slide your Saturation down and in this case I also took the Lightness down, darkening the background. There is green all around her so some was reflecting on her. I used the mask to take the effect off of her. (It was looking a little weird). •



The default for this drop-down is Master, we need to target the Greens. Also by taking the Lightness to a -28 the background became a bit darker.



The layer mask was used to take the effect off of our model.



That's better. It is not as obvious in print as it is on the screen of your computer.

This process is particularly helpful in landscapes. Though the fix might not always be this simple.

UP DATED

My Image Didn't Look Right in Comp

Your file MUST:

- Be in sRGB or Adobe Color Space
- Be saved at 300dpi in .jpg format
- Sized so that the longest side is 4000 pixels
- Not exceed 10MB in size.
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Images submitted without 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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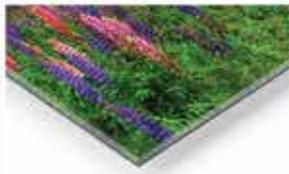
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