

January 2021

# FOCUS

a magazine by the Professional Photographers of San Diego County



*Surly Gaze*  
by Willie Sakai



[www.ppsdc.com](http://www.ppsdc.com)

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- 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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by Ken Hofheinz

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<b>Editor</b> Ken Hofheinz (619) 672-6319 <a href="mailto:editor@ppsdc.com">editor@ppsdc.com</a>	
<b>Membership Chairperson</b> Melanie Robertson (760) 335-6411 <a href="mailto:membership@ppsdc.com">membership@ppsdc.com</a>	
<b>Webmaster</b> Willie Sakai (858) 442-1770 <a href="mailto:webmaster@ppsdc.com">webmaster@ppsdc.com</a>	
<b>Vendor Liaison</b> Heather Broomhall (858) 480-5135 <a href="mailto:vendorliaison@ppsdc.com">vendorliaison@ppsdc.com</a>	
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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







## Surly Gaze

By Willie Sakai

Within the digital art genre, it is typical to combine originals captured across multiple dates, different locations, and a mixture of gear. However, this particular composition is unusual in that the key images were captured within a minutes of each other with a single camera at the same location!

On this particular day, my wife Lois graciously allowed me to use “her” new mirrorless camera. We were out early, scouting a location on San Diego Bay and capturing some stock images. The dramatic light on the main pelican image was from the morning sun.

Post-processing was done in Photoshop CC after basic adjustments in Lightroom Classic. Starting with a clean cutout of the main pelican image, the main goal was to emphasize the amazing textures of the bird with high-pass filtering plus dodge and burn. The next step was to build up a fine art look by combining rock and

water elements with a painterly “canvas” background. To mitigate the indoor look of the background canvas, added smoke overlays to give the impression of a cloudy sky.

The final step was overall color toning to apply a warm, early morning glow. •

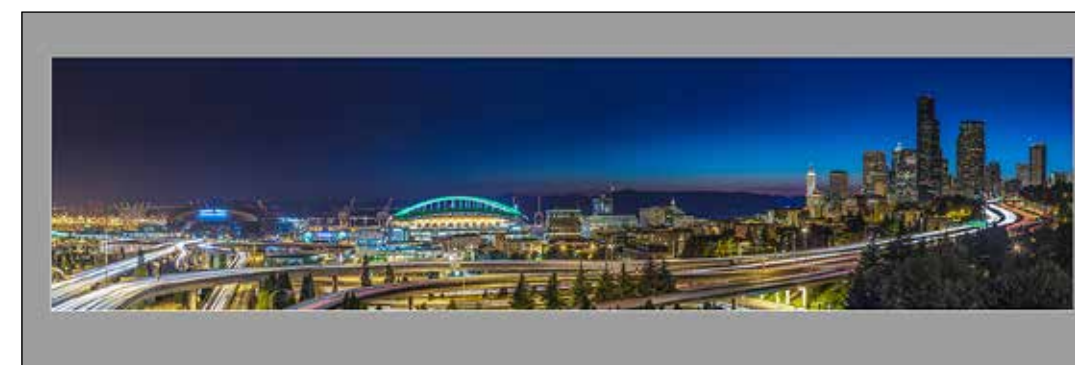
Willie Sakai  
Jade Coast Photography

Nikon Z50  
1/1250 @ F6.3  
ISO 160



## BEST-IN-CHILDREN

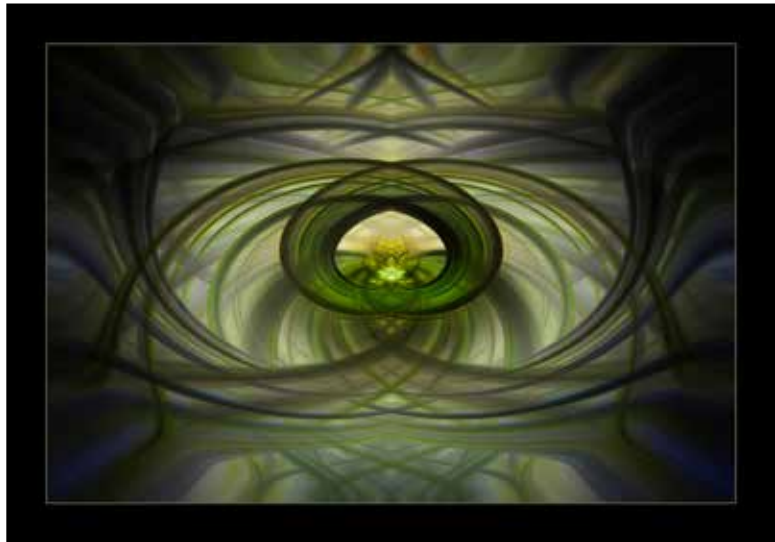
*Are We Almost Done*  
- Janet Bark



## BEST-IN-COMMERCIAL

*Sweeping View of Seattle at Night*  
- Oliver Asis

BEST-IN-CATEGORY



**BEST-IN-ILLUSTRATIVE**  
*Hypnotic*  
- Carol Flanagan



**BEST-IN-NATURE**  
*Mossy Falls*  
- Kip Cothran



Mac to PC conversion  
opt = alt    cmd = ctrl

**Black & White Fix for Color**  
*By Ken Hofheinz*

Yes that is right, we are going to use the *Black & White* adjustment layer to work on our color. This works particularly well with landscapes. So my “brother” Kip has graciously allowed me to use his image for this article. It’s already a great image, it won best in Nature. I think we can get a little more out of it.

First we need a *Black & White* adjustment layer with the blend mode set to *Luminosity*. You might notice your colors changed. The *Default* is not a Neutral setting. It is good to start at a neutral position. Copy the numbers in this panel. Then go to the little pull down menu and *Save Black & White Preset*. I named it Neutral. It will now be in your Preset list ready for use. IF you have all the numbers right you should be able to toggle the visibility of this layer on and off with no visible change.

Now the fun begins. If you play with the sliders you will see how powerful this is, and it comes with a mask (hint, hint). So let’s see what we can do with the “*Mossy Falls*”.

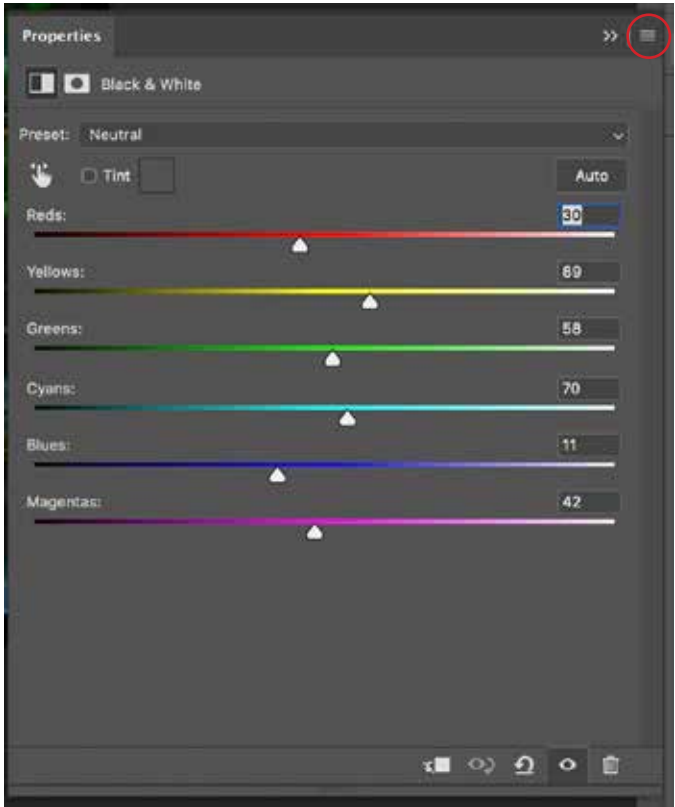
*Continued on page 19*

*This Neutral B&W adjustment layer is also a good spot to start your B&W conversions. Just make sure you set the blend mode back to Normal.*

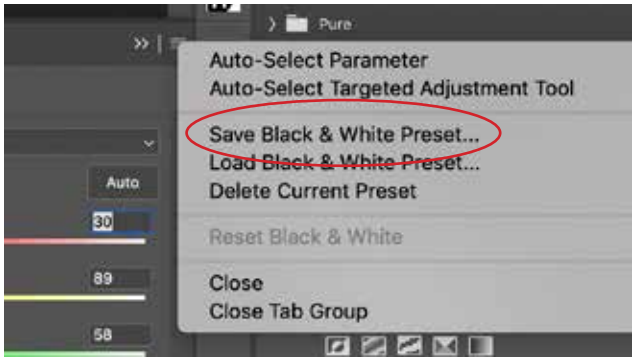
Before



© Kip Cothran



*Copy each of these numbers and then use the pull down menu to save the Preset. Neutral is what I named mine. Now it will be in your list of Presets.*





**BEST-IN-CATEGORY**

**BEST-IN-PHOTOJOURNALISM**  
*COVID Cut*  
 - Lois Fong-Sakai



**BEST-IN-PETS**  
*Portrait of Benson, Prince of Spain*  
 - Michelle Pennings



**BEST-IN-CATEGORY**

**BEST-IN-PORTRAITS**  
*Goddess*  
 - Monique Hoppe



**BEST-IN-SENIOR**  
*Olivia*  
 - Janet Bark



**BEST-IN-WEDDING**  
*Love Within Reach*  
 - Quintin Carson



MERIT AWARDS

CHILDREN

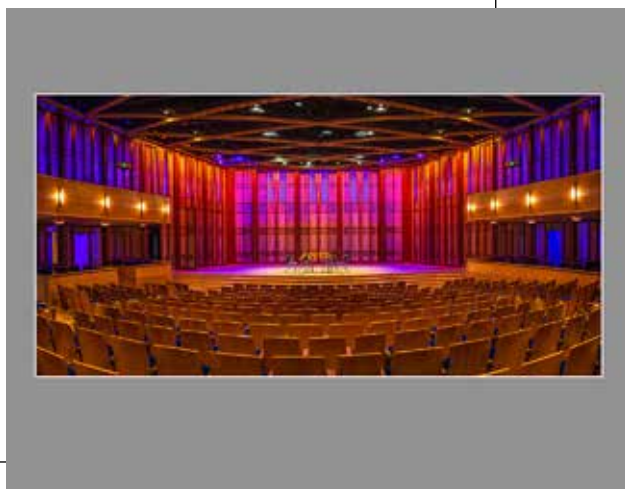
Point Your Toes —  
- Patricia Martinez



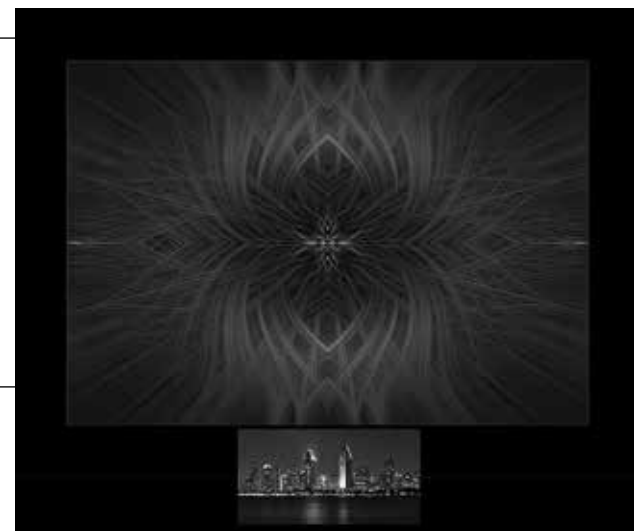
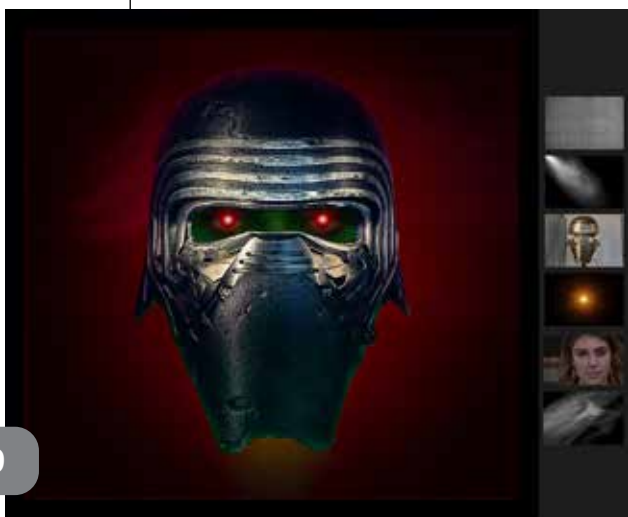
COMMERCIAL



Take A Chance —  
- Thuan Ton  
Center Stage at The Conrad —  
Prebys Performing Arts Center  
- Oliver Asis



DIGITAL IMAGING



Slow The Spread - Wear A Mask —  
- Willie Sakai  
A Maze of Light —  
- Kip Cothran

MERIT AWARDS

DIGITAL IMAGING

Mixed Media Sketch Art —  
- Michelle Pennings



Breezy Days —  
- Patricia Martinez



Under His Spell —  
- Lois Fong-Sakai

PHOTOJOURNALISM

Justice Ginsberg, Inspiring  
Girls Everywhere —  
- Lois Fong-Sakai





**MERIT AWARDS**

*Urban Back Alley Series #3 –  
- Lisa Miller*

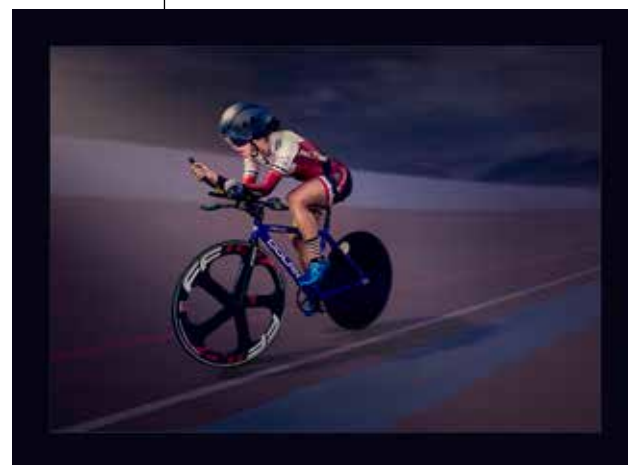
**ILLUSTRATIVE**



*– Deliver Us From Evil –  
- Thuan Ton*



*Seeing Red –  
- Lisa Miller*



*– Night Rider –  
- Willie Sakai*



*Gerber Daisy –  
- Melanie Plummer*

**MERIT AWARDS**

**ILLUSTRATIVE**



*– Variegated –  
- Willie Sakai*



*Yaquina Head Lighthouse –  
- Lisa Miller*



*– Dandelion Wish –  
- Kip Cothran*

*A Peaceful Moment –  
- Lisa Miller*



*– Sweet Summer Corn –  
- Melanie Plummer*



MERIT AWARDS

PORTRAIT



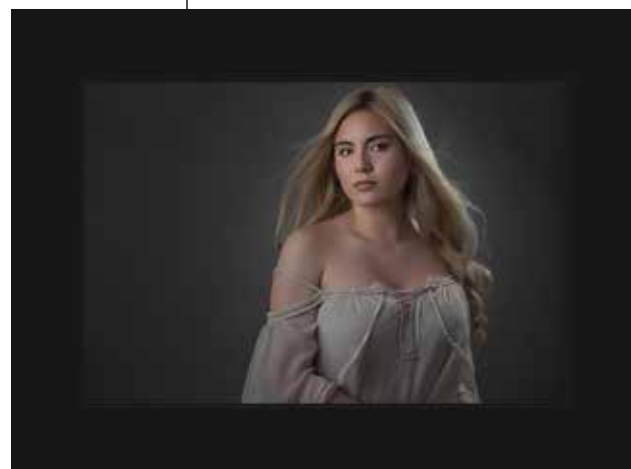
– Sugar Skull Family  
- Patricia Martinez



– Beautiful Tradition  
- Thuan Ton



– Sunshine —  
- Monique Hoppe



Tiffany  
- Thuan Ton



Halloween Self Portrait —  
- Otto Kruse

MERIT AWARDS

PORTRAIT



– I Voted  
- Patricia Martinez



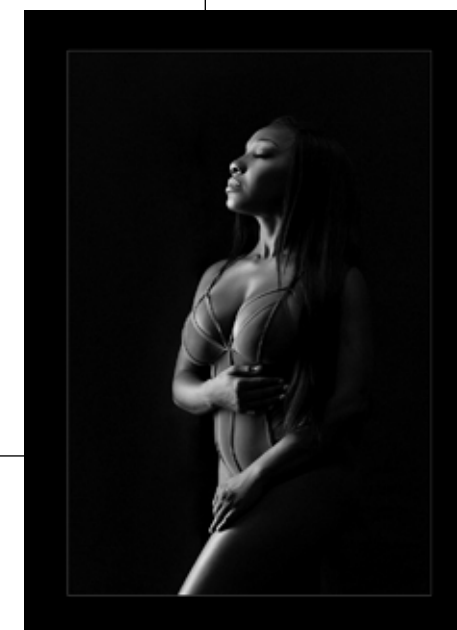
– Glam Rider  
- Quintin Carson



– Breathe —  
- Monique Hoppe



– Queen —  
- Monique Hoppe



– Antoine in the Studio  
- Janet Bark



## MERIT AWARDS

### PORTRAIT



*Portrait of a modern American Woman* —  
- Antoine Didienne

— Gender Bending  
- Antoine Didienne

## MERIT AWARDS

### NATURE/LANDSCAPE



— Lonely Plain  
- Otto Kruse



*Her Majesty* —  
- Daniel Clouser



— Fall in the Smokey Mountains  
- Jean Eichenlaub



*Red Moon Glow* —  
- Stephen Hough

## 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.
- Follow the naming conventions: category\_Title\_Makerfirstname\_Makerlastname.jpg.

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.



### SENIOR

— Dylan  
- Janet Bark



After



Before

Thank you Kip.

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



**Howard Burkholz**  
801-451-8880  
877-485-8600  
hburkholz@allstate.com  
<http://allstateagencies.com/HBurkholz>

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12/1/22

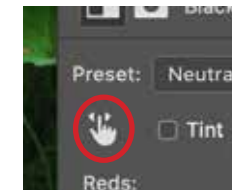
Continued from page 7



## Black & White Fix for Color

There is a bit of a blue tone to the image so I wanted to whiten it and brighten it. So I moved the Cyan, Blue, and Magenta sliders to the right. All by sight, until it felt right. Cyan was doing most of the work. I didn't want it on everything. So I used the mask to hide a few distractions. See first mask. Not very precise but it gets the job done. Mostly I didn't want the rock up in the top corner glowing.

The trick to this is don't try to do all the corrections in one adjustment. If you don't know the necessary slider to make the correction you want, there is a little helping hand in the top of the properties panel. When you click it a dropper will appear. Just place it on the color in the image you wish to change and the corresponding slider will be picked.

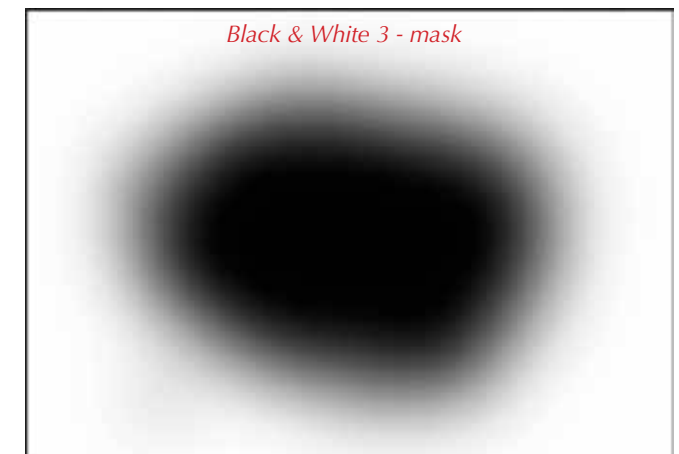
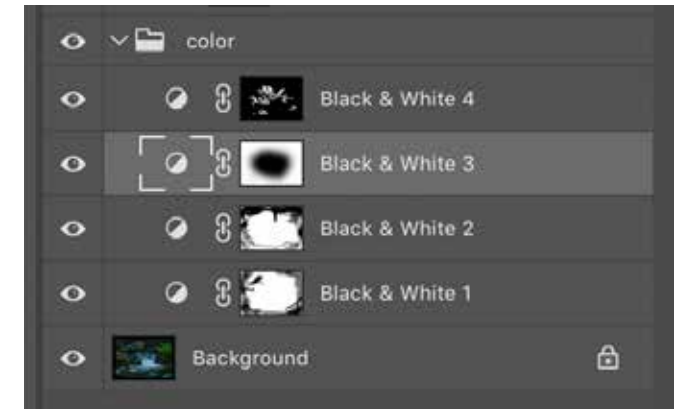


*Black & White 2* was used to pump up the greens in the leaves and the moss. Again using the layer mask to hide the effect from the edges of the image. *Black & White 3* was used to darken down the blues and greens. Making a vignette by removing the effect from the center of the image with the mask. Finally, *Black & White 4* was used to brighten the moss some more. Sliders Red and Yellow were brightened up. The mask was filled with black and then the area to be highlighted were painted back in. By using the masks in this way you can really control where you want the viewer to look. And the masks don't need to be real precise because the adjustment is doing the work.

This is not going to work for every image but it works well for images with differing colors, say some fall leaves that need a little pumping up. The good thing is once you have the *Neutral* preset you can do this so fast you can just try it and experiment with the process. Another thing is it is none destructive and you can go back and change sliders as much as you want. You might want to name the layers as to what you are trying to adjust. So in the future if you come back to it you know what you did.

The Before and After are on the previous page. The printing of this magazine is such that the differences are not as noticeable as they would be on your screen or on a high end print. •

Before and After on page 18



Black & White 3 Properties panel

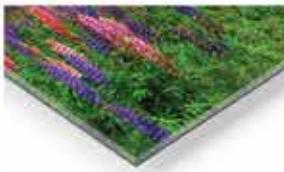


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