



The Photographic Society Of Orange County

Volume 17.9

September 2014

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President's Letter

"A Slice of Orange" had 60 members signed up to capture the spirit of and tell the story of Orange County in photographs. We are looking forward to seeing the results. Be sure to check out the Slice of Orange website for current information at <http://asliceoforange.info>. Thank you to John Bare, Andy Schmidt and Raymie Chapman, who are working hard organizing the project.

Have all of you that served in some branch of our military responded to Kurt Bayless kbayless123@gmail.com regarding the survey of members' service? We want to honor all PSOC members who have served and we plan to do it in our October newsletter in anticipation of Veterans Day, November 11th.

Your board is starting to work on the schedule of field trips and assignments for 2015. Start thinking of places you would to go. We will send out a survey soon to get your ideas and suggestions. Please take some time to give us your input. We are looking for eleven locations for local field trips and two for the spring and fall long-weekend field trips. The field trips are selected and voted on by the board in October. The two long-weekend field trips will be selected by a vote of the membership at the November meeting. The board will present a list of five or six trips from which you can choose when you cast your vote. The two with the most votes will be our trips for 2015. Write-ins will be accepted but, if you have a suggestion, get it to us now so we can include it in the process.

The LENS meeting this month is not an evening meeting. LENS will be meeting at the San Joaquin Wildlife Sanctuary in the Learning Center on September 20th at 8:00 AM. Al Russell has organized this fantastic "Bird Photography Workshop" for those of us interested in photographing our avian friends. There will be two locally renowned bird photographers, Harry ("Skip") Harris and Eric Stogner (both recent new PSOC members) who will present and discuss their approach to capturing spectacular images of birds.

Take a minute to look page 2 of the newsletter where you will find the list of board members and committee chairpersons. You have them to thank for all the ways that you are able to enjoy our club. They all work hard to keep things running smoothly and to make sure we can all enjoy our membership.

Would you like to be more involved by helping out on a committee next year? Please either give me a call or send an email to me if you are interested. There will be several opportunities, and it is a good way to be more connected and develop relationships.

Thank you for your choosing "current photos" to show at the monthly meetings. Current does include any photograph taken after the assignment list is published for the year. Keep future assignments in mind as you take photos throughout the year.

Please remember the Russell family in your prayers as Al's brother recently passed away following an accident.

Mike

*The Journey of a
Thousand Miles
Begins with a
Single Step*

**SPREAD
Your
WINGS**

Board of Directors

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Vice President	Vern Steger	714 639-0125
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Director	Pam Degarimore	714 420-3812
Director	Al Russell	714 281-0755
Director	Kurt Bayless	714 893-4919
Director	Jon Zich	714-235-5727
Director	Denji Ebisu	714 848-3054

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Meetings	Denji Ebisu	714 848-3054
Program	Stefan Steinberg	562 592-4746
Digital Show	Norman Chu	949 846-1474
	Debbie Zentil	714 847-5619
Projectionist	Frank Oliveri	714 962-2376
Refreshment	Kris Bonham	714 842-3641
Field Trip	Dave Calkins	714 963-2630
	Kurt Bayless	714 893-4919
Hospitality	Linda Gray	714 846-2948
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	Janet Clarke	714 966-3011
Mentor Program	Kurt Bayless	714 893-4919
Newsletter	Martha Blake	541 923-1465
Overnight Trips	Mike Whitmore	714 964-0982
	Al Russell	714 281-0755
LENS	Jon Zich	714 235-5727
Facebook	Marianne Cohen	714-968-9532
Assignments	Stefan Steinberg	714-263-6824
	Andy Schmidt	562-296-5769

Meeting and Field Trip Information

General Meeting: Sept 25th @ 6:30PM
 Oct 23rd @ 6:30PM

Field Trips: Sept 27th Autry Museum/LA Zoo
 Oct 9 - 12 Mendocino Coast
 Oct 25th Little Corona & Corona del Mar

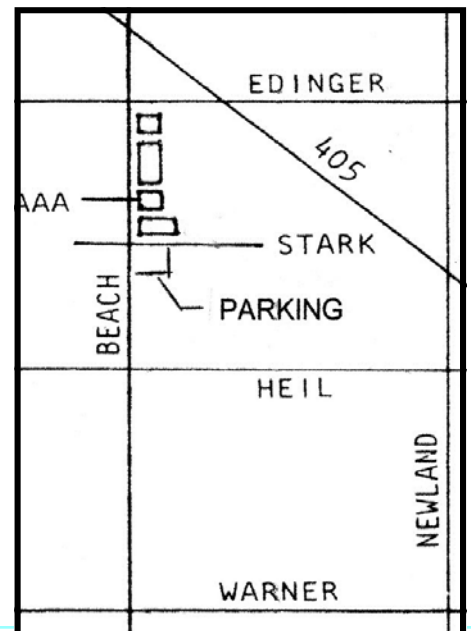
LENS Meetings: Oct 16th
 Image Choices/Seeing Differently
 Rick Rosen

Special Events: December 11th - Christmas & Holiday Party

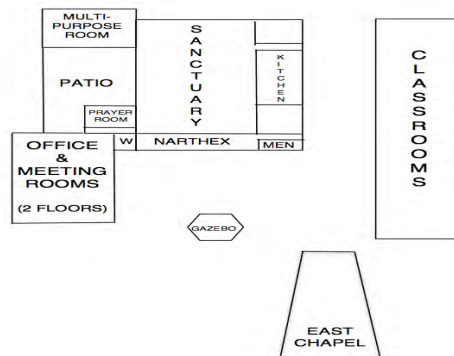
**Carpool Location
 Beach/Stark, HB**

MEETING PLACE FOR:
 PSOC
 UNITED METHODIST CHURCH
 CAMPUS
 18225 BUSHARD, F V , CA
 MAP ON PAGE 3

PSOC WEBSITE: www.psoc.net
 PSOC Mailing Address: 9753 Sanmian Court,
 Fountain Valley, CA 92708
 Pres. e-mail mikewhitmore@verizon.net
 Editor e-mail: marthablake1940@gmail.com
 Photo Submissions: psocphoto@gmail.com



**UNITED METHODIST CHURCH CAMPUS
18225 BUSHARD, FOUNTAIN VALLEY, CA**



The church campus is between Talbert and Ellis on the west side of the street

The meeting room for the PSOC monthly meeting is in the sanctuary, located in the main building of the church with entrance off the patio in front of the church. We meet at 6:30 for refreshments and a social time. The meeting starts at 7:00 and usually ends by 9:00 p.m.

The Learning Education Network (LENS) meets at 7:00 on Thursday evening, a week earlier than the regular PSOC meeting, in the Sanctuary

PSOC Meeting Info

September Meeting - Sept 25th @ 6:30PM

The critique will be given by Bill Wade who is a professional with his studio in the Naples area of Long Beach. We will be showing pictures from the Shoreline Village field trip and the assignment "Travel/HDR."

You can email up to 3 images plus title photo to The Digital Show Team @ psocphoto@gmail.com on or before the 22nd by 6 PM. (Notify them if you also want your images posted on the psocphoto.net website. You can email up to 7 additional images for posting on the website.



Frank Oliveri

Misc Members Info

LENS Meeting & LENS Presenter



16-Oct Rick Rosen
Image choices/seeing differently
13-Nov Jon Zich
Edit My Image--results mtg

NOTE! The Saturday, September 20th LENS meeting will be at 8:00AM at The San Joaquin Marsh and Wildlife Sanctuary in Irvine. See page 14 for details and instructions.



PICTURE THIS!

Below is a brief story (fact) relating to photography:

Ansel Adams in his biography, made the following statement, "I cannot command the creative impulse on demand." I never know in advance precisely what I will photograph. I go out into the world and hope I will come across something that imperatively interests me. I am addicted to the found object. I have no doubt that I will continue to make photographs till my last breath.

Send us interesting stories and facts that we can share with members. Thanks to Mike Whitmore for this month's story.

SEPTEMBER FIELD TRIP

WHERE: The Autry National Center and Los Angeles Zoo & Botanical Gardens in Griffith Park

* Autry Museum is located at 4700 Western Heritage Way (across from the LA Zoo)

* LA Zoo is located at 5333 Zoo Drive (at the SW junction of I-5 and 134 Freeways)

WHEN: Saturday, September 27, 2014

TIME: 10:00 am – until...

CARPOOL: Will leave at 9:00 am from the Total Wines parking lot at the corner of Beach Blvd. and Stark in Huntington Beach (next to Sports Chalet). Travel time is approx. 1 hour.

LUNCH: Meet at the Zoo's **Mahale Café at 1:00 pm** with stunning views of the giraffes.

Note: If you don't visit the zoo, you can have lunch at the **Autry Crossroads West Café**.

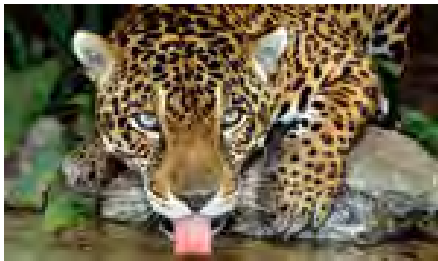
ADMISSION PRICES:

- **Autry Museum:** \$10 adults, \$6 seniors (60+) & students with school ID, \$4 children (3-12).

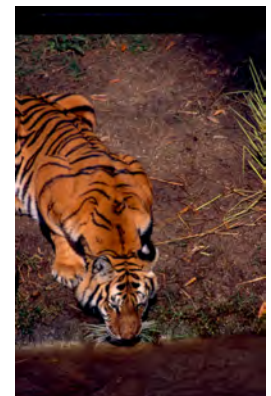
Admission is "free" to active or retired military, police officers and children under 3.

- **LA Zoo:** \$19 adults, \$16 seniors (62+), \$14 children (2-12). Discounts are available to active or retired military and their families. You can purchase tickets online.

The Autry National Center of the American West (formerly the Gene Autry Museum of Western Heritage) is a museum dedicated to exploring and sharing the stories, experiences, and perceptions of the diverse native and migrant peoples of the American West. It's open from 10 am-5 pm. Parking is FREE! The museum contains one of the largest collections of Western art and artifacts, including Hollywood memorabilia from Gene Autry (the "singing cowboy") and many other western movie stars. On Saturday, they have guided tours at 11 am, 1 pm and 3 pm.



LA Zoo & Botanical Gardens has many exciting exhibits and tours to visit - Rainforest of the Americas, Indian Rhino Encounter, Angela Collier World of Birds Theater, Elephants of Asia, The LAIR (living amphibians, invertebrates, and reptiles), and California Condors. It's open from 10 am-5 pm. Parking is FREE! The Zoo has an extensive array of mammals, birds and reptiles. There are 3 main groups of plants at the Zoo. The trees that fill the landscape (acacia, eucalyptus, ficus, mulberry) also provide food for the animals, commonly known as "browse."



Both the Autry Museum and many opportunities to capture addition to the September **Up**, members may find an



LA Zoo & Botanical Gardens provide interesting and unique photographs. In assignment of **Wildlife** and **Macro/Close-up** opportunity to apply the golden hour technique.

If you would like to learn more <http://theautry.org> If you Gardens, click on the following

about the Autry National Center, click on the following website: would like to learn more about the Los Angeles Zoo & Botanical website: <http://lazoo.org>

About the Project



About The Project

"A Slice of Orange"

A member project of the Photographic Society of Orange County

"A Slice of Orange" was inspired by the Orange County centennial photo project in 1989 and well-known "day in the life" photo projects like A Day in the Life of America in 1986 and America 24/7 in 2003.

During the week of August 28 to September 4, 2014, 50+ members of the Photographic Society of Orange County (PSOC) will traverse the length and breadth of Orange County, capturing images of residents and visitors as they wind down summer over the Labor Day weekend, head back to school and go about their everyday lives.

A major focus of "A Slice of Orange" is to further the PSOC goal – to have fun while seeking to develop our creative potential as photographers. Discussions are ongoing about book publication and public exhibition.

The project is being organized by professional photographer and long-time Orange County resident John Bare with the support and participation of the PSOC board and members.

Please visit the website for a list of participating photographers and samples of the skills and talent they bring to the project.

The project website is at <http://asliceoforange.info>.

The project email address is contact@asliceoforange.info

The PSOC website is at <http://psoc.net>

Mendocino Coast trip

October 9 – 12, 2014



The Mendocino Coast is located along Highway 1, north of San Francisco. The PSOC 2014 Fall trip will be three nights at this pristine and incredibly photogenic region of California.

There are so many places to see and things to do that you will find it hard to experience everything. So one of the first things you might do is download Mendocino County's Visitor Guide and begin your planning there. Click here to access that download:

<http://www.visitmendocino.com/visitors-guide>

Some of the highlights that are most popular are the Mendocino coastline itself, Mendocino Headlands State Park, Jughandle State Reserve, Russian Gulch State Park, The Point Cabrillo Lighthouse, the Skunk Train, Glass Beach and the nearby Anderson Valley wine country.

We will be staying in Fort Bragg, just north of the town of Mendocino and 170 miles north of San Francisco. We have 18 rooms reserved at the Surf and Sand Lodge and 10 rooms reserved at the Beachcomber Motel. Our guaranteed room rate at both places is \$129 plus tax per night. Both of these lodges are on the coast with ocean views.

Surf and Sand Lodge
1131 N. Main Street
Fort Bragg, CA 95437
707 964-9383
800 964-0184

info@SurfSandLodge.com
www.surfsandlodge.com

Beachcomber Motel
1111 N. Main Street
Fort Bragg, CA 95437
707 964-2402
800 400-7873

info@thebeachcombermotel.com
www.thebeachcombermotel.com

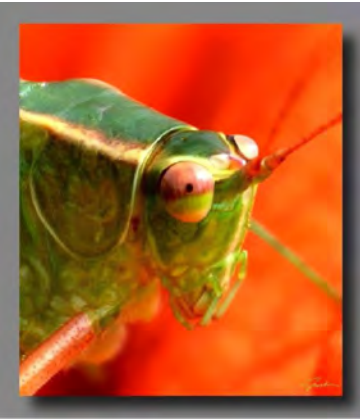
**Trip packets will be sent via e-mail to all those going on the trip.
A Mendocino area Map and brochure will be available
at the Sept. meeting for those who are going.**

September assignments – Wildlife (genre) and Close-up/Macro (technique)

To be shown at the October meeting by Stefan Steinberg and Andy Schmidt

Any glimpse into the life of an animal quickens our own and makes it so much larger and better in every way.

--John Muir



The genre assignment for September is wildlife. No, the field trip is not to Hollywood Boulevard. And while one of the field trip options in the Griffith Park area is the L.A. Zoo, you don't have to go that far to find a subject for this month's assignment. Given the technique assignment of close-up/macro photography, you might just want to step out into the backyard for starters like Jay Stafford.

Wildlife photography, in its broadest terms, includes pretty much any living creature that walks, crawls, slinks, stalks, swims, ambles, scuttles, slithers or flies on legs, wings, scales, fins or tentacles that isn't generally considered "a person". One could argue - and some purists do - that images of animals in captivity are not "real" wildlife, but if we got that strict about it, we wouldn't be able to enjoy great shots like Norm Chu's lion from San Diego Zoo Safari Park.



That said, there is still a line to be drawn. Mr. Wiggles and Bowser might be animals, but if you can call them pets, then your subjects fall outside the scope of this assignment. The same can be said for what you'll find at the kiddie park pony ride, petting zoo, animal shelter, dog park or PetsMart.

As you might expect, National Geographic offers not only examples of some stunning wildlife photography (<http://tinyurl.com/mukdeaj>), but some great tips from two of their better known contributors (<http://tinyurl.com/pzcu33>).

Digital Photography School offers numerous articles on almost every aspect of wildlife photography (<http://tinyurl.com/o58bl7u>). "Top 5 Tips for Wildlife Photography" and "5 Most Common Mistakes in Wildlife Photography and How to Avoid Them" are worth mentioning as they both offer a lot of the same sound, starter tips from almost opposite perspectives.

The technique assignment for September is close-up/macro. While these are technically different techniques, the overall goal is similar - the appearance that the subject is "larger than lifesize". Both techniques are popular for this month's genre assignment - wildlife photography - and given

the wide range of wildlife out there, we're focusing more on that goal than the technical details of close-up vs. macro.

Stu Eddins provides a good breakdown of the differences between close-up and macro (as well as close-focus) photography on PictureCorrect (<http://tinyurl.com/mbrvtuk>). To summarize Eddins:

These three terms will often get used interchangeably and that's not entirely correct. Close-up is a photo term that describes filling the frame with the subject. Macro defines how large a subject is captured in the camera. A 1:1 macro image is telling us that the image on the film or camera's sensor is the same size as the subject in real life. Close-focus describes any lens where the maximum size of the captured image is smaller than the real life subject.

Macro photography can be a little more involved and according to the article on photodo.com (http://www.photodo.com/topic_123.html), gear matters. We've all heard about macro lenses, but they can be pricey. There are other options that can extend the capabilities of your current gear.

If you have a standard 50mm lens, for instance, you'll find it surprisingly useful. At its close-focusing distance of about 18 inches it will take in an area around [8 1/2" X 11"] giving a tightly-cropped image about 1/8 life-size.

Or you may have a zoom lens with a macro facility. Although in reality it may only offer a reproduction ratio in the region of 1:3, 1:4, or 1:5, rather than true macro, it can be extremely useful in filling the frame.

For larger magnification you will need some kind of accessory, and one of the best ways to start is by investing in a close-up lens, sometimes incorrectly called a close-up filter. This fits in front of the lens and reduces the close-focusing distance. A +3 lens is ideal for general close-up photography.

Want to go bigger still? Then check out the various accessories that fit between the camera body and lens. Because they increase the subject-to-film distance they give greater magnification. Most readily available are Extension Tubes that produce images of the highest possible quality because they contain no glass.

Fans of Bryan Peterson might want to check out several of his video tutorials at <http://tinyurl.com/lmzgjjn>.

Not to simplify things too much, but close-up photography, with its goal of filling the frame with the subject, is easily accomplished by using a zoom lens or just stepping a little closer to your subject (if you can).



To illustrate close-up vs. macro, compare the shot of the grasshopper to the left to the Jay Stafford's image on page 8. While both are close, detailed shots, Jay's was shot with a macro lens and fits the 1:1 purist rule. The other shot is actually a crop of a slightly wider shot so could only be considered a close-up. The effect of filling the frame is illustrated very well by comparing the shot below, also by Norm Chu, to his shot above. Both could be considered close-ups, but the impact of filling the frame with the lion's face is pretty obvious.



September 20 LENS meeting

Our September LENS meeting will be different in a couple of ways. First, **we will be meeting on Saturday, Sep 20, rather than on our regular Thursday evening schedule.** Second, we will be meeting in the field rather than at our regular meeting place. Al Russell has organized a “Bird Photography Workshop” for those of us interested in photographing our avian friends. Two locally- renowned bird photographers, Harry Harris and Eric Stogner (a PSOC member) will present and discuss their approach to capturing spectacular images of birds. Harry shoots Canon and Eric shoots Nikon, so you will have an opportunity to see and hear both perspectives.

The meeting will be held at 8:00 AM, Saturday, September 20 at the San Joaquin Wildlife Sanctuary in Irvine. Some of you are familiar with this birding wonderland but for those who have not been there, directions are below. Following what will most likely be an hour session, you will then have the opportunity to take your camera gear on a walk with one or both photographers to practice your newly learned techniques and to ask questions.

The Sea and Sage Audubon Society, which is headquartered at the Wildlife Sanctuary, will be represented as well and will give you a brief overview of their organization.

Bring your coffee, a notepad, and your camera gear – with the longest lens you have, your tripod and a gimbal if you have one. Harry and Eric will give you a hand with your camera settings if you could use the help. Our goal with this workshop is to have you take away some new information on how great bird photographs are captured.

Here are the DIRECTIONS to the Wildlife Sanctuary. Follow the directions closely and you will make your way there without problem. Our YELLOW PSOC signs will be posted to direct you to the parking area where we will hold the workshop.

From the San Diego Freeway (405), exit on Jamboree toward Newport Beach. At the 1st signal (which is Michelson), turn left. Continue on Michelson (past the old entrance to the SJWS) to the 5th signal which is Harvard and turn right. Drive to University & turn right. Drive to Campus & turn right. Stay in far right lane and immediately turn right onto Riparian View which will enter the San Joaquin Wildlife Sanctuary. (There is a dark green sign by the turnoff identifying this as the route into the San Joaquin Wildlife Sanctuary.) At the end of the road, you will make a sharp left turn down a steep driveway and into the parking lot. The 1st building you will see will be Audubon House; the Duck Club is adjacent to Audubon House. Beyond this area are the ponds and marsh mitigation areas of the San Joaquin Wildlife Sanctuary which are open every day from dawn to dusk. . . . (If you miss the turn on to Riparian View, and

From Pacific Coast Highway (1), exit on Jamboree and head inland through Newport Beach to Irvine. Turn right on Michelson. Continue on Michelson (past the old entrance to the SJWS) to the 5th signal which is Harvard and turn right. Drive to University & turn right. Drive to Campus & turn right. Stay in far right lane and immediately turn right onto Riparian View which will enter the San Joaquin Wildlife Sanctuary. (There is a dark green sign by the turnoff identifying the route into the San Joaquin Wildlife Sanctuary.) At the end of the road, you will make a sharp left turn down a steep driveway and into the parking lot. The 1st building you will see will be Audubon House; the Duck Club is adjacent to Audubon House. Beyond this area are the ponds and marsh mitigation areas of the San Joaquin Wildlife Sanctuary which are open every day from dawn to dusk. (If you miss the turn on to Riparian View, and reach Carlson, which is the next signal, just turn right and go around the block again to Harvard.)



Honoring our Veterans Your PSOC board thinks it would be fitting to honor all PSOC members who have served on active duty in all branches of our military. We want to conduct a survey of the PSOC members and post the results in our October and November newsletters to coincide with Veterans Day, November 11th.

If you have served, please e-mail your information to Kurt Bayless @ kbayless123@gmail.com.

Survey:

Member Name _____

Branch of Military _____

Rank _____

Period of Service _____
(i.e. 1966-1969)



To be shown at the November meeting

Stefan Steinberg and Andy Schmidt

“The sea is a place of great drama and moods. A photographer can’t control what will happen when shooting a seascape but can be observant and wait for the right moments. Everything can be taken in consideration; people in the shots, rocks, the beach, the sky.” This month’s genre assignment is seascapes. At its simplest, a seascape is a wet landscape. Many of the tips and techniques for capturing dramatic images – time of day, location, depth of field – are common to both. Unlike landscapes, however, the sea is always in motion, adding another challenge for the photographer and reward for the viewers.

The Exposure Guide provides a good, straight-to-the-point summary of tips and techniques with illustrative images

<http://www.exposureguide.com/photographingseascapes.htm>

Topics include:

Wait for the right time of day

Try a wide angle lens

Try a fast shutter speed

Capture movement

Dramatic reflections

Use lines

Photographing lighthouses

The time of day is very important

Recommended settings & recommended equipment



Jay Stafford



Shawn Barry

One topic covered by Digital Photography School (<http://digital-photographyschool.com/seascape-photography-tips/>) in their “worth the read” article on seascapes addresses your shooting height – just above the sand, chest high (i.e. below the usual eye level point of view) or from a vantage point such as cliffs – that is worth considering. The out-of-town field trip to the Mendocino Coast offers some spectacular settings for seascape photography. While Corona del Mar may not be a strong rival for scenery, planning and timing can yield excellent images on the alternative field trip.

Visit the Photo Argus (<http://tinyurl.com/nrh8qqb>) to view 40 great examples “out of the box” seascape images.

trol
for

in
and

This month's technical assignment is the golden hour.

While more a matter of timing than technique, picking the time you shoot can make all the difference in your image. There can be no doubt that the golden hour – sunset – is a favorite time of many PSOC members to head to the beach to capture some stunning images. Don't forget, however, that there are two golden hours in a day. While somewhat more ephemeral than sunset, sunrise offers some great lighting opportunities.

The golden hour is sometimes called the magic hour and is roughly the first hour of light after sunrise and the last hour of light before sunset. During these times the sun is low in the sky, producing a soft, diffused light which is much more flattering than the harsh midday sun that so many of us are used to shooting in.

Golden hour light produces less contrast which reduces the chances of losing parts of the subject in strong shadows or blown out highlights, which only an HDR program may be able to recover. The warm morning sun adds a pleasing feel to the scene and the long shadows help to pick out details by adding texture and depth.

An added benefit is that there are usually fewer people around at dawn and dusk than at other times of the day, except, of course, when you are on a PSOC field Trip and 4 loads of cars all head for the same great spot. Those of us on the Mono Lake trip can remember waiting huddled together in beautiful 19 degree weather waiting during the blue hour for the golden hour to start.

If you want very accurate times for the golden hours, use the calculators at <http://www.golden-hour.com> or <http://www.b-roll.net/goldenhour/> for both golden and blue hours. There are also several apps available for iPhone and Android (<http://app.golden-hour.com/> and <http://photoephemeris.com/>).



Andy Schmidt

TIPS TO REMEMBER

Use a Tripod – At times nearest sunrise and sunset your scene will be very dark. You can take advantage of this blue hour just before the sun comes up and get some wonderful colors and textures. Put the camera on the tripod, set the ISO to a low setting and use a long exposure.

Allow Plenty of Setup Time – When the golden hour starts, it starts surprisingly fast, so it's essential to be prepared early. Get to your location early with plenty of extra time to hunt for a good spot.

Keep Shooting – During the Golden hour the light changes remarkably quickly and your scene can look very different after a few minutes. Instead of shooting one or two shots and heading home, stay for the entire hour and capture the full range of lighting effects. In the evening, stay for the blue hour.

Take a Flashlight – This is very important. In the dark or low light situations, it can be very difficult to see the small controls on the camera. There are several small flashlights with a flexible neck you can keep in your pocket or put on the brim of your cap.
Bring a Hot Drink – It can get chilly in the dark.



Norman Chu

Digital Photography School lists “10 Reasons To Shoot Portraits During the Golden Hour” with artistic, creative examples on the web at <http://digital-photographyschool.com/10-reasons-to-shoot-portraits-during-the-golden-hour-illustrated/>

For advanced students, who attended our LENS workshops, there is the beautiful world of Blue Hour night photography during the time in the morning when the sky changes from black to blue, before sunrise and after sunset during the hour after the sunsets and the sky is still blue. Try to make it that extra hour before and after a wonderful surprise. <http://www.bluehoursite.com/>

OCTOBER 2014 FIELD TRIP BIG CORONA AND LITTLE CORONA BEACHES

WHEN : Saturday, October 25, 2014

WHERE: Big Corona and Little Corona, Newport Beach

ASSIGNMENT: Seascape **TECHNIQUE:** Golden Hour

Sunset is 6:06 pm Suggested arrival time: 3:30pm or earlier

CARPOOL: Carpools will leave at 3:00 pm from the Total Wines parking lot 16272 Beach Blvd. Huntington Beach at the corner Beach Blvd and stark in Huntington Beach.

PARKING? There is a pay for parking lot near Larkspur and Ocean Blvd. There is limited street parking available, and you might need to walk a few blocks to save a few bucks. Car pooling might be easier.




Tom Sanders



DIRECTIONS: To get to Big and Little Corona, take Pacific Coast Hwy. to Marguerite Avenue and turn west. Drive a few blocks to Ocean Blvd. Turn right to park at Big Corona by taking the ramp on the west side to the beach parking lot. Little Corona is a few blocks south near Poppy Street but there is no parking lot there.

EVENING MEAL: Please join us after dark...about 7:30PM at Panera Bread, 1348 Bison Avenue, Newport Beach, at the corner of Bison and MacArthur Blvd. Go north on MacArthur from PC Highway to Bison. Turn right on Bison and Panera is on the left.

COASTLINE ART GALLERY
COASTLINE COMMUNITY COLLEGE



“Portrait of a Snowy White Egret”
Photograph by Jennie Breeze

RIBBA|500
120 pieces from artists representing all of Southern California. It is a wonderful and interesting exhibition highlighting photography, drawing, and mixed media.
RECEPTION: Friday, September 12, 2014 @ 5 to 8pm
EXHIBITION: September 12 - October 11, 2014
Address: 1515 Monrovia Ave, Newport Bch, Ca. 92663

Jennie Breeze invites you to see her work.

2014 ALL MEDIA



In a Perfect World? by Jennie Breeze

An annual juried exhibition featuring two and three dimensional art, including photography, painting, drawing, sculpture, digital media, and ceramics.

Juror: Richard Turner, artist/curator
Professor Emeritus at Chapman University

Exhibition Dates:
September 20th to November 1st, 2014

Reception: Saturday, September 20th, 4 ~ 6pm,

IRVINE FINE ARTS CENTER
14321 Yale Avenue, Irvine (Located in Heritage Park)
Mon-Thurs 10 a.m.-9 p.m. Friday 10 a.m.-5 p.m.
Saturday 9 a.m.-5 p.m. Sunday closed
949-724-6880 irvinefinearts.org