



# The Photographic Society Of Orange County

Volume 17.4

April 2014

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*Success  
Isn't just about  
what you  
accomplish in your  
life,  
It's about what  
you inspire in  
others!*

## President's Letter

We are entering an exciting time of the year for PSOC photographers! The PSOC annual show at the Windows Gallery begins on June 2nd with the registration deadline on May 9th. The Orange County fair competition has an entry deadline of June 1st. The Sedona field trip is April 24 to 27. Look for details and guidelines in this newsletter.

Bolsa Chica is popular with many of you who enjoy wildlife photography. The Bolsa Chica Land Trust is looking for photos for the "Wings Over Bolsa" 2015 calendar. Kurt Bayless and Robin Hoyland have had photos published in past years' calendars. The submission guidelines are in this newsletter. You have until May 2nd to submit your photos.

Please note the updated schedule for LENS meetings as there have been some changes. Jon Zich has an excellent line up of presenters who can help you increase your skills in capturing and processing images.

Meeting attendance has grown, and the number of images shown for critique is now consistently over 150. This number makes it difficult for the person doing the critique to spend very much time commenting on each image. We have considered lowering the number to two plus the title image but, for now, want to keep the number at three plus the title. Please keep in mind that the purpose of the critique is for us to have an opportunity to learn from seeing each other's work. The person doing the critique will spend more time on some images, when there is a teaching point to make, and less time on others.

Each person giving a critique for us has his/her own personal style and vision. We have a very diverse group of professionals doing critiques and they bring a diverse set of perspectives to us. This is an important aspect of the learning opportunity that PSOC endeavors to provide for you.

We hope that you will attend the monthly filed trips and do the monthly assignments each month. Improvement comes with practice! David Calkins and Kurt Bayless have scheduled some very interesting field trips. Stephan Steinberg and Andy Schmidt are challenging all of us with their well-thought-out assignments.

Many friendships have developed within the club and a good way to develop friendships is through participation in the filed trips. PSOC's Facebook page is another place to connect with others.

Thank you to Kris Bonham and all who have helped with the refreshments at each of our monthly meetings. We do appreciate the tasty treats! Please consider volunteering to help Kris. You can sign up at any meeting or send an email to her at [krisbonham@hotmail.com](mailto:krisbonham@hotmail.com).

*Mike*

**Board of Directors**

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Director	Kurt Bayless	714 893-4919
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	Debbie Zentil	714 847-5619
Projectionist	Frank Oliveri	714 962-2376
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	Kurt Bayless	714 893-4919
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Mentor Program	Kurt Bayless	714 893-4919
Newsletter	Martha Blake	541 923-1465
Overnight Trips	Mike Whitmore	714 964-0982
LENS	Jon Zich	714 549-5295
Facebook	Marianne Cohen	714-968-9532
Assignments	Stefan Steinberg	714-263-6824
	Andy Schmidt	562-296-5769

**Meeting and Field Trip Information**

**General Meeting:** April 17th @ 6:30PM  
 May 22nd @ 6:30PM

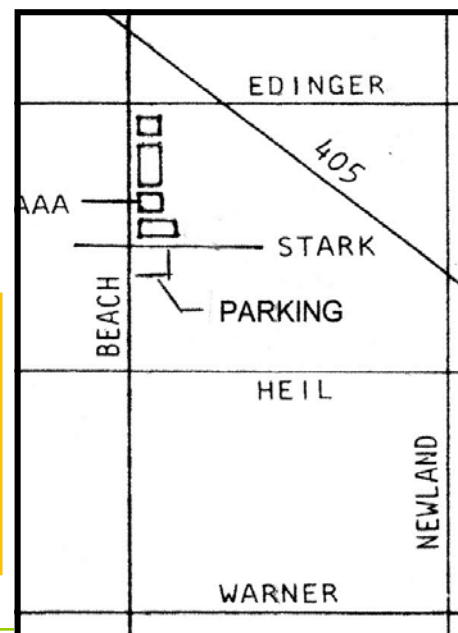
**Field Trips:** Apr 24 - 27 Sedona Overnighter  
 May 31 Cathedral Of Our Lady of Angels

**LENS Meetings:** May 15th Frank Oliveri  
 Lighting & Flashes

Jun 19th Jon Zich  
 Exposure Bracketing/HDR

Jul 17th John Bare  
 A Day in the Life of Orange County

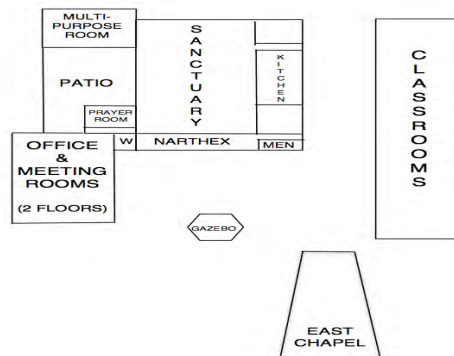
**Carpool Location  
 Beach/Stark, HB**



PSOC WEBSITE: [www.psoc.net](http://www.psoc.net)  
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 Editor e-mail: [marthablake1940@gmail.com](mailto:marthablake1940@gmail.com)  
 Photo Submissions: [psocphoto@gmail.com](mailto:psocphoto@gmail.com)

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

**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

### April Meeting - April 17th @ 6:30PM

The critique will be given by Art Ramirez, a professional photography teacher. We will be showing pictures from the Santa Anita field trip and the assignment "Sports/Action/Adventure, Motion/Blur."

You can email up to 3 images plus title photo to The Digital Show Team @ [psocphoto@gmail.com](mailto:psocphoto@gmail.com) on or before the 15th by 6 PM. (Notify them if you also want your images posted on the [psocphoto.net](http://psocphoto.net) website. You can email up to 7 additional images for posting on the website.



Marte Amato

## Misc Members Info

### LENS Meeting & LENS Presenter

- 15-May Frank Oliveri  
(Lighting and Flashes)
- 19-Jun Jon Zich  
(Exposure bracketing/HDR)
- 17-Jul John Bare  
(Day in the Life of Orange County)
- 14-Aug Ralph Velasco  
Improving Your Travel Photography
- 18-Sep Al Russell  
Wildlife/travel
- 16-Oct Rick Rosen  
Image choices/seeing differently
- 13-Nov Jon Zich  
Edit My Image--results mtg



The Windows Gallery Show  
The Orange County Fair  
Wings Over Bolsa  
They are all great places to show your photography.

## March Assignment - Motion Blur /Sport's Action

To be shown at the April meeting  
Stefan Steinberg and Andy Schmidt



The technique assignment for March is Motion Blur, an effect that conveys a sense of speed or motion in the image. Movement can also communicate mood - the serenity of trees rustling in the wind or the hectic bustle of people on a busy city sidewalk.

Capturing movement is something many photographers only think to do when they are photographing sports or other moving subjects. While there is an obvious opportunity in sports photography to emphasize the participants' movement – which is why we've paired it with this month's genre assignment – almost every type of photography can benefit from the emphasis of movement, even when it is very small, slow and/or subtle.

There are two primary techniques for capturing motion. Let's use the example of capturing a race horse on the track at Santa Anita, our March field trip destination.

### 1. Blurred Subject With Background In Focus

You can blur the horse while leaving the track fence in focus. This communicates that the horse is moving quickly. To accomplish this, keep your camera still and use a slow shutter speed. A tripod will help keep your camera steady. You'll often see this technique used in nighttime images of car headlights cutting through the shot.

### 2. Blurred Background With Subject In Focus

Or the horse can be in focus with the track fence blurred conveying the horse's movement as illustrated in Shawn Barry's great shot (above). As with the first method, you need to use a slow shutter speed. However, instead of keeping your camera still, pan your camera along the directional path of your subject. If you want some stability, but your tripod doesn't have a pan head, consider using a monopod.

There are other techniques to convey motion in your images. Freezing the entire scene can give your image a unique look, especially if the objects strongly imply movement such as a bird flying in front of a waterfall. Blurring everything, mainly an artistic effect, produces the best results when the scene offers bright, contrasting colors or varying shades on the grayscale. Many editing applications like Photoshop offer blurring tools/filters to create this effect in post production.

More information on the motion blur technique can be found at: <http://www.youtube.com/watch?v=5unzFA3FQTo>

Photoshop tutorial: Adding Motion Blur to a photo: <http://www.youtube.com/watch?v=SY1IW1Mdd4I>

Photoshop CS6 Tutorial - Blur Effect: <http://www.youtube.com/watch?v=SY1IW1Mdd4I>

A Beginners Guide to Capturing Motion in Your Photography:  
<http://digital-photography-school.com/a-beginners-to-capturing-motion-in-your-photography>

How to Capture Motion Blur in Photography: <http://www.digital-photo-secrets.com/tip/146/how-to-take-photos-with-motion-blur-to-give-the-illusion-of-movement/>

The genre assignment for March is Sports/Action/Adventure. It is primarily considered a subgenre of photo-journalism. Sports photography captures the key elements and/or emotions of sporting events, often focusing on the thrill of victory and the agony of defeat. Images of professional and college athletes abound in our everyday life – from newspapers and magazines to advertisements to cereal boxes.

But not every sportsman (or sportswoman) is a professional athlete. The March field trip to Santa Anita will provide an excellent opportunity to capture “sports figures” that aren’t even human!

Nor is sports, in the broader sense, confined to competitions in arenas and stadiums. For this month’s assignment, we are widening the scope of sports to include recreational activities that are pursued for the thrill or joy of participating, generally in the out-of-doors, such as fishing, climbing, kayaking, skiing, skateboarding, parachuting, surfing, sailing, bicycling and so on.



by Carol Calkins



by Stefan Steinberg



by Andy Schmidt

Jamie De Pould, photographer for a university paper, offers a good introduction to gear and techniques

[here](http://digital-photography-school.com/introduction-to-sports-photography). <http://digital-photography-school.com/introduction-to-sports-photography>

A more advanced series of tips and techniques are offered by pro sports photographer Jerry Lodriguss [here](#):

<http://www.astropix.com/SPORTSPIX/NSC/NOTES.HTM>

#### Ongoing assignments

We suggest you keep all the upcoming assignments in mind whenever you go out with your camera in hand, but keep these two assignments particularly in mind on all the field trips:

- July - Portraiture/Rule of Thirds: every field trip should provide opportunities to capture interesting and unique portraits.
- December - Event/Candid: every field trip is an event so we're expanding on the tradition of showing candid shots of club members at the year-end holiday party to include where we've gone, what we've seen and what we've done on the outings.

## SEDONA April 24-27, 2014

We are staying at the Days Inn, where the club has enjoyed staying before. It is located just west of downtown Sedona at 2991 West 89A, Hwy 89. Check in is after 3:00 PM. We have a flat rate of \$95 per room and the phone number for reservations is 1-877-282-9166. The hotel link is <http://www.daysinn.com/hotels/arizona/sedona/days-inn-sedona/>

and directions are at Maps & Directions . <http://www.daysinn.com/hotels/arizona/sedona/days-inn-sedona/>

A complimentary continental breakfast is included each morning. We will plan to meet each evening after sunset for an informal BYO wine and cheese....probably by the pool.

**Phone:** 1-928-282-9166

**Fax:** 1-928-282-6208

**Reservation:** 1-877-282-9166



Sedona is a great and beautiful place for photography. Just about everywhere you turn, you see a postcard photo. This is actually a challenge.....Where do you start, and how do you capture all this beauty and grandeur? Planning is essential to be able to get to the locations you are most interested in and to be there in the light that you want to capture. Some of the most popular locations are listed below but you may want to do a website search for other ideas. A good website to start with is <http://www.hittthetrail.com/photographing-the-sedona-landscape>, link at “[Photographing Sedona](#)” written by award-winning Sedona photographer and author Larry Lindahl and others. A second is Trip Advisor at [http://www.tripadvisor.com/Attractions-g31352-Activities-Sedona\\_Arizona.html](http://www.tripadvisor.com/Attractions-g31352-Activities-Sedona_Arizona.html) , Link at [Things to do in Sedona: Check out 56 Sedona Attractions - TripAdvisor](#)

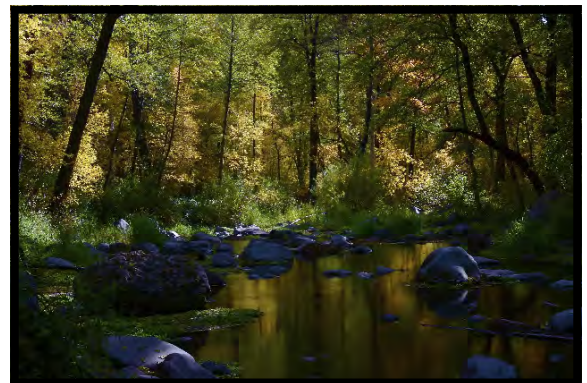
We will plan a group dinner on Friday evening and details will be provided in the March newsletter.

Some of the places to see include the town of Jerome, on old highway 89A, which you can stop to see either on the way to Sedona or the way home. It is quite unique and picturesque. Oak Creek Canyon is just north of town. The Red Rock State Park and Red Rock Crossing have iconic Sedona Landscapes. The Pataki Indian ruins are only 20 miles from downtown. The Chapel of the Holy Cross is also a must see. The airport Mesa is a wonderful vantage point for sunset. We

will have lots of suggestions and maps in the trip packet for those who go.

A **Red Rock Pass** is needed to park at most locations and can be purchased on a daily, weekly or annual basis. The **Daily Pass** is good for one calendar day and costs \$5. The Weekly Pass is good for 7 consecutive days at costs \$15.

A tripod is a must. You will want to bring a cooler so you can picnic while you are out and about taking pictures. You never know where you might be at lunchtime.



Both photos are by George Hagen

To be shown at the May meeting  
Stefan Steinberg and Andy Schmidt

Landscape photography gets us outdoors deep into pure nature to develop an appreciation of the beauty and vastness of the natural environment. The amazing sweep and grandeur of nature can best be appreciated in large outdoor natural settings such as the out-of-town destination for April, Sedona, Arizona, and alternate field trip destination of Silverado Canyon.



photo by Andy Schmidt

Scenery is the subject of a landscape image. Usually people or animals are not shown in a landscape photograph. Similarly, city skylines and oceans are generally not shown. To a purist these would be called cityscapes and seascapes respectively.

There are three basic forms of landscape photography: representational, impressionistic and abstract.

Representational landscapes show scenery in its most natural and realistic settings. This is the form that comes to mind for most people when they hear or read the term "landscape".



Photos by John Bare

Impressionistic landscapes have vague or elusive qualities like deserts, sand dunes, foggy forests, aerial views that make the landscape seem more unreal. Some examples may make this form a little less vague - <http://tinyurl.com/q4cazg6>.

Abstract landscapes turn the scenery into graphic components. With abstract landscapes, design is more important than a realistic representation of what is seen. A few pictures may be worth more than more words - <http://tinyurl.com/oxe4vxj>.

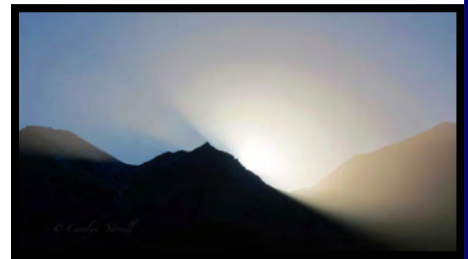


Photo by Carolyn Yarnell

A fourth form, the minimalist or intimate landscape, might be viewed as a distillation of the representational form. It still shows natural and realistic scenery, but narrows the view down to a small part of the landscape encapsulating the essence of the scene - <http://tinyurl.com/38blpkw>.



The Photo Argus provides links to a number of good landscape photography tutorials and articles at <http://tinyurl.com/k7t3s23>.

Digital Photography School offers a number of articles on landscape photography - '11 Surefire Landscape Photography Tips' at <http://tinyurl.com/8nvayv>, '10 Tips for Landscape Photographers' at <http://tinyurl.com/k5fbta2>, and more at <http://tinyurl.com/k7t3s23>.





Photo by Shawn Barry

Panoramic photography is a technique that captures elongated fields of view and is sometimes called wide format photography. A panoramic picture must have a wide aspect ratio, usually 2:1 or larger, covering a view of up to 360 degrees.

Let's just acknowledge the "lazy man's" panorama image, produced by cropping a wide angle image to a wide ratio, and move on. In this digital age of photography, most of us will make stitched panoramas, also called segmented panoramas, which are produced by joining multiple photographs with overlapping edges to create a panoramic image. Most major photo editing programs include a stitching function used to combine multiple images. Some digital cameras can do the stitching internally as a standard feature. Panorama apps are available for both Apple and Android smartphones.

Nasim Mansurov provides an excellent tutorial covering the types of panorama images, shooting methods and production techniques at <http://tinyurl.com/oaqhtzx>.

For you Apple phone users, check out CNET's tutorial at <http://tinyurl.com/8w8gzb8>.

Android users can find a very simple introduction to taking panorama images at <http://youtu.be/txwdD11sW1s>.

If your camera has a panoramic mode, use it. Most point and shoot cameras beyond the most basic model come with a panoramic mode now. This mode serves a couple of functions. First, it will use the display on the camera to show your last picture taken and then a live view of the next picture. This is done to help you line up your images and overlap them. It also adjusts the camera to not change exposure settings in between shots as it normally would. This helps create even lighting through all the pictures, making stitching in the computer a lot easier although a number of modern programs will also level exposure fairly well. If your camera does not have this mode, use manual mode to keep all the settings constant in all the images and let your computer program do the rest.

Overlap a minimum of 15% and perhaps as much as 30%. Experiment and see where your sweet spot is for your camera and software. Keep the camera reasonably level. Pointing it too far up or down can distort the horizon to where the images will not match up. Using a wide angle lens usually does not work as well as using a 50mm lens, for example, and letting the computer or software stitching.

Check out Digital Photography School's '8 Guidelines To Taking Panoramic Photos With Any Camera' at <http://tinyurl.com/onumjz>.

B&H Photo covers 'The Tools and Techniques of Panoramic Photography' at <http://tinyurl.com/od5497u>.

## Ongoing assignments

We suggest you keep all the upcoming assignments in mind whenever you go out with your camera in hand, but keep these two assignments particularly in mind on all the field trips:

- July - Portraiture/Rule of Thirds: every field trip should provide opportunities to capture interesting and unique portraits.
- December - Event/Candid: every field trip is an event so we're expanding on the tradition of showing candid shots of club members at the year-end holiday party to include where we've gone, what we've seen and what we've done on the outings.



Jon Zich In The Daily Photograph



Kurt Bayless



Painted Hills, Oregon by Martha Blake

## Windows Gallery Show

Huntington Beach Central Library

**June 2-30, 2014**

Theme: **“OPEN”**

This is a great opportunity to show your best and most creative work!

Each PSOC member can submit up to **three (3) images**.

**NOTE:** The number of images accepted will depend on how many members participate and on total space available. We will let you know after the registration deadline if all your images have been accepted.

**There will be a \$10 entry fee per image to help cover the cost of the show and reception.**

1. Please frame your images with white matting in black frames, wired for hanging. Plexiglas is preferred, but glass can be used if a breakage/liability waiver is signed.
2. Frame size is up to the exhibitor, however, we recommend no larger than 16” x 20” because of space limitations.
3. The registration deadline is Friday-May 9th. Please e-mail your information to Kurt Bayless at kbayless123@gmail.com.

**4. NO PHOTO SUBSTITUTIONS WILL BE ACCEPTED AFTER MAY 9TH.** This is necessary because of the time it takes to make the exhibitor tags.

### **PLEASE PROVIDE THE FOLLOWING INFORMATION IN YOUR REGISTRATION E-MAIL:**

- a. Your name.
  - b. Number of images submitted.
- NOTE:** Prioritize your images (1,2,3) in case only two of them are accepted.
- c. Title and Location of each image (Example: “Tufas” and “Mono Lake, CA”).
  - d. Frame size dimensions of each image.
  - e. Telephone number where you can be reached.
  - f. Price (if for sale), or “NFS” (if not for sale), or “POR” (Price on Request).
  - g. You will be notified of the delivery and pick-up dates.

**We are planning a RECEPTION on Saturday-June 14th at 7:00 pm.**

**Friends of PSOC members are encouraged to attend.**

## May Assignment - Architectural Photography” and "Low-Angle Perspective

by John Bare  
(to be shown at June meeting)



The assignment/genre for May, to be presented at the June meeting, is architecture. What is “architecture”? Webster defines it first as “the art and science of designing and creating structures,” also as “a method or style of building.” When done well, it is also sculpture you can walk through.

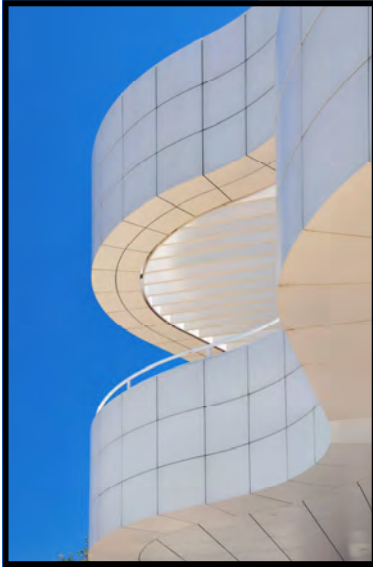
Why do we shoot architecture? Sometimes just for the sheer enjoyment of the design. But architecture can identify and clarify a locale, such as the Eiffel Tower or the Taj Mahal. It also tells a story about the culture and its history. At the very least it provides opportunities to photograph graphic elements and details that can be fascinating by themselves. Whatever the reason, it is our responsibility to interpret the design of the structure, and think outside the “box.”

Although it’s not a hard-and-fast rule, we generally use a wide, or at least wider, angle lens to shoot a building in its entirety, because we usually cannot get back far enough to photograph it with a normal or telephoto lens. A wide-angle zoom allows you to be adaptable to any particular situation both inside and outside the structure. While not a necessity, a tripod is valuable, particularly for the lower-light environments of interiors. Correcting the distorted perspective that occurs when looking up at a building from a close vantage point can be accomplished either with perspective-control (PC) lenses or, more easily, in post-production.

While it’s always nice to have a bright sunny day and blue skies – with maybe a few puffy clouds – when shooting a building, you really can shoot a structure at any time of the day or night. You can’t always plan ahead for when is the best time to shoot, and you must be flexible and able to use the existing light and weather conditions to enhance your image. If you have the time to plan ahead, there’s a wonderful app for both smart phone (for pay) and computer (for free) called The Photographer’s Ephemeris. This app allows you to determine where the sun will be in the sky at any time of day on any given day, anywhere on the world. It will not, however, chase the clouds away. Night, especially at the blue-hour period just after sunset, is a wonderful time to shoot buildings, so as to get both tone and color in the sky and the lights that may be on both the inside and outside.

The compositional aspects of architectural photography do not differ from the normal “rules” that we all should keep in mind when we shoot: utilize framing, lead the viewer’s eye, see and use light and shadow, check for unwanted or distracting objects. Additionally, make sure your structure has enough “base” at the bottom of the image, and give it some room to breathe around the edges. You can use people to show scale, or you can eliminate them to concentrate the viewer solely on the structure. But however you compose the image, make it yours. Don’t show people images that they’ve already seen. Be creative, but still tell the story.

## Low-angle Perspective



Ironically, the technique for this month is low-angle perspective, since that's the way we normally view a building or structure anyway. But don't confine this technique to just architectural imagery.

Shooting from a lower position than what we are used to seeing from our normal, standing eye level attracts the viewer's attention, simply from the unusualness of the angle. This perspective has a way of bringing us into a more intimate relationship with the subject(s). It can emphasize what's closest in the foreground or, with leading lines, take us to the ultimate subject of our image. Although a wider-angle lens is preferred for a low-angle perspective shot, do not be afraid to experiment with longer lenses with subjects that might be further away but still worth shooting.

While it's possible to shoot "blind," without using the viewfinder, don't be afraid to get down on the ground, even lying down, to get your shot. If you do lay the camera on the ground to get your shot, be sure to keep it level

(unless you *want* an angled shot) and use your digital viewing screen to check your composition and exposure.



There are more great tips and ideas in the May 2013 PSOC Newsletter. Happy shooting!!

All photos by John Bare



MAY 2014 FIELD TRIP  
Cathedral of Our Lady of the Angels, Los Angeles

WHEN: SATURDAY, MAY 31, 2014

WHERE: Cathedral of Our Lady of the Angels  
555 W Temple St Los Angeles, CA 90012

ASSIGNMENT: Architecture-Low angle/perspective

CARPOOL: Carpools will leave at 9:00am from the Total Wines parking lot 16272 Beach Blvd. Huntington Beach at the corner Beach Blvd and Stark in Huntington Beach.

ADMISSION: No fee is published but donations are likely appreciated.

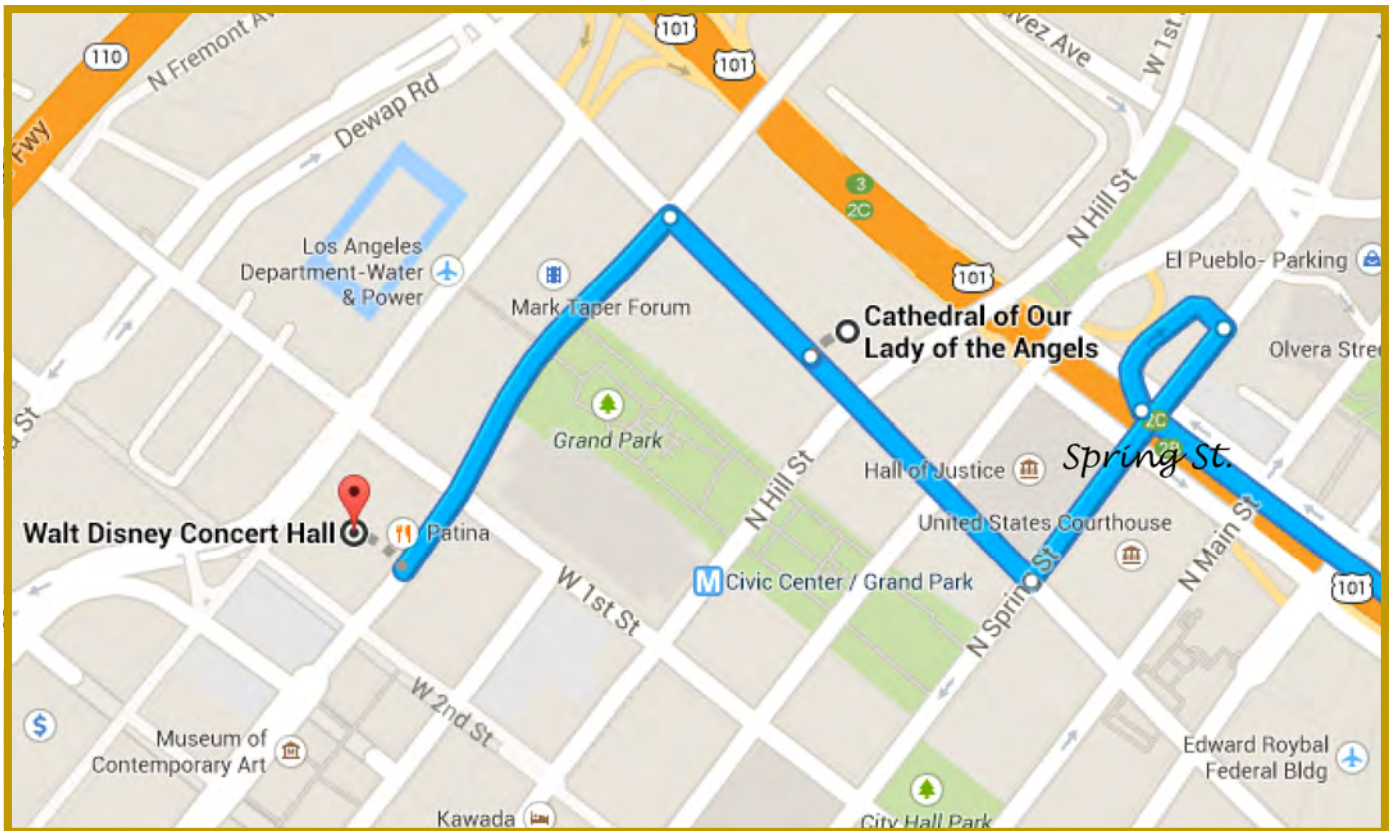
LUNCH: Suggest we meet for lunch at Quiznos Sandwich Restaurant, 201 N. Los Angeles Street #22. It is about 3 tenths SE on Temple, turn left on Los Angeles Street. It is between Temple and the 101 Fwy.

AFTER LUNCH: The Disney Concert Hall is just a block south on Grand.

## Cathedral of Our Lady of the Angels

□ The Cathedral of Our Lady of the Angels, informally known as COLA or the Los Angeles Cathedral, is a Latin-rite cathedral of the Roman Catholic Church in Los Angeles, California, United States of America. [Wikipedia](#)

- **Address:** 555 W Temple St, Los Angeles, CA 90012
- **Opened:** September 2, 2002
- **Phone:** (213) 680-5200
- **Architectural styles:** Deconstructivism, Postmodern architecture, Modern architecture, Contemporary architecture
- **Architect:** [Rafael Moneo](#)
- **Burials:** [Gregory Peck](#), [Robert Graham](#), [June Marlowe](#)



## **HOLD THE DATES**

### **Mendocino Coast trip**

**October 9 – 12, 2014**

Our membership selected the MENDOCINO COAST as the destination for our FALL overnight trip. It will be a spectacular time of the year to visit this area north of San Francisco. From the dramatic coast itself, to the many State Parks, the Abalone Festival, hiking trails and wineries all make for wonderful photographic opportunities. You will love it!

We have made arrangements for our PSOC members to stay at the Surf and Sand Lodge in Fort Bragg (<http://www.surfsandlodge.com/>) just north of Mendocino itself. We have a mix of king and two-queen rooms on hold at the rate of \$129 plus tax, per night, with no extra charge for the weekend. Some are on the ground floor and some on the second floor. The sooner you make your individual room reservation the better chance you have of getting a second-floor room with a view of the ocean. Call the Lodge at 1 707 964-9383 – mention you are with PSOC when making your reservation to get the \$129 rate. The cutoff for making reservations is Sep 9 – after which any unreserved rooms will be released. If you have any problem making a reservation under PSOC, ask for Michelle.

More details on our trip will be published as we get closer to our trip dates.....



# Shows and Competitions

## Orange County Fair Photo Competition

For information, go to:

[http://ocfair.com/competitions/docs/2014/Competition\\_Guides/17%20Photography.pdf](http://ocfair.com/competitions/docs/2014/Competition_Guides/17%20Photography.pdf)

Here are a few highlights from the guide.....

**Online Entry Deadline: Sunday, June 1, 2014**

Entries will be judged using an online entry and photo submission system to determine if the artwork meets the

### **Enter Online**

- Review the Fine Art Photography Category Guidelines.
- Enter profile and entry information online at <http://ocfair.fairmanager.com>.
- Pay \$10 processing fee per entry.
- Upload photo (5 MB or less, JPEG format) of each of your entries for First Round Judging. Enter finished work only; work in progress will not be accepted.

For upload instructions go to the link below.

[http://www.ocfair.com/competitions/docs/2014/14\\_ImagePreparation.pdf](http://www.ocfair.com/competitions/docs/2014/14_ImagePreparation.pdf)

- Refunds will not be issued for failure to upload entries.

### **Entry Limit**

- Entry Limit: Adults - 20 entries.
- Young Adults: 3 entries
- The total number of entries is limited to space available.
- Refunds will not be issued for entries received beyond limit.

### **Need assistance with the online entry?**

Click on link below for an online tutorial.

[http://ocfair.com/competitions/docs/2014/online\\_tutorial.pdf](http://ocfair.com/competitions/docs/2014/online_tutorial.pdf)

### **Read Competition Guidelines carefully.**

Changes are made each year. Review the Fine Art Rules/Guidelines and the OC Fair Guidelines. Non-compliance will disqualify your entry.

Exhibitors are solely responsible for reading the competition guidelines and rules, and entering their items in the correct Divisions/Classes. Incorrect entries may result in disqualification and may not be exhibited. No refunds will be issued for items incorrectly entered by the exhibitor or for juried-out entries. Photos/images that are accepted for exhibition cannot differ from the uploaded image or the entry will be disqualified. Artwork must be original and completed within the last two years. No changes of any kind are allowed after online entry deadline. Incorrect entries will be disqualified. No refunds will be issued for entries not accepted in First Round or Confirmation Judging.

## PSOC Annual Windows Gallery Show

The annual Photographic Society of Orange County show will be held at the Huntington Beach Central Library in June. Each PSOC member will be able to show two pictures (possibly three, if space permits). The theme this year will be "Open" so you get to chose your best work to show. Start thinking about what pictures you would like to show. Details for registration will be in the April PSOC newsletter.

## **Wings Over Bolsa 2015 Calendar Guidelines**

**Deadline is May 2nd...You can submit up to ten photos**

### **Qualities we are looking for in photos for the calendar:**

All photos must be taken at Bolsa Chica.

Beautiful and creative images.

Originality- photos of birds that we have not yet featured in previous calendars, and photos of often-seen birds taken in original ways.

Excellent Technique - lighting, focus, composition, framing, color, etc.

Interesting bird action - flying, hunting, feeding, nesting, pollinating, bird group flights, etc.

Subjects - mostly birds, but also, a few photos selected may be of butterflies, bees, dragonflies, coyotes, and such; also there will be a few exceptional landscapes/water-scapes selected.

### **Other Information:**

\*Horizontal format is necessary for full page photos; vertical format OK for the smaller photos.

The calendar size is the standard 9 inches high and 12 inches wide, so this is the ratio used to fit the photos. The purpose of the calendar is to inspire and to educate people about the importance and beauty of Bolsa Chica birds & wildlife. Please send us a CD or DVD or Flash Drive of up to TEN of your best digital photos.

Mail it (or bring) to: *Bolsa Chica Land Trust / Calendar*  
*5200 Warner Avenue, #108*  
*Huntington Beach, CA 92649*

Please call the office (714) 846-1001 before you come to make sure it's open.

\*Photographs are printed in the calendar only with the permission of the photographers who are willing to donate the use of their photographs for the calendar. By submitting photos for the 2015 calendar photographers are giving their permission to print the selected image/s in said calendar, and for promotion of the calendar. However, the photos still belong to the photographer.

On a piece of paper, please write a short 2 or 3 sentence description of yourself for the "Our Photographers" feature on the inside front cover of the calendar. Include it in the envelope you mail to us with your photos CD.

Submit your photos on a CD or DVD or Flash Drive.

Please include two copies of each photo you submit, as follows:

1. Original photo (for the printer) should be the Highest Resolution possible. Photos selected for calendar must follow these standards: 300 dpi resolution, full size 10 x 12 or larger, un-cropped, RGB files in TIFF or PDF format;
2. A lower resolution copy of each photo submitted, for use in selection process, not larger than 4,000 pixels in JPG format. This copy makes the selection process faster and easier.

Please include these two copies of each photo you submit on the same CD or DVD.

Put all your photo submittals on the same CD or DVD, if possible. Our computer guy will code each photo with a number, so that selection of photos is done without photographers' name attached.