

PRESIDENT'S LETTER; JANUARY 2024



Thank you again to all the members who worked hard to make 2023 a great year for PSOC! Please join me in thanking each of them when you get an opportunity.

Many of you also helped at meetings and events and with refreshments. Thanks to all of you for all you do! You are what makes the club such a great experience for all!

We are sad to report that long time member Mike Wilson passed away on December 19. Mike will be missed. We send our thoughts and prayers to his wife, Ginger.

Jon Zich will be taking over responsibilities for managing our PSOC Facebook account. Carol Calkins will be stepping down after many years of great service to us all. Thank you, Carol, for the great work you have done and thank you, Jon, for stepping up.

This month we are sending this letter to all members via email in addition to having it on the first page of the newsletter. My purpose is to encourage you to make a habit of reading the newsletter in the first week of each month. It is our primary means of communication regarding everything that goes on in the PSOC.

The quickest way to access the newsletter is via the website [PSOC Main ~ Photographic Society of Orange County](#). While you are on the website, take some time to explore it. You will find information on our calendar of events and our programs like "Members Helping Members" mentoring, PSOC Facebook, member's photo galleries and personal website links, and our SmugMug account where all pictures from monthly critiques are kept for your viewing. Looking forward to another great year of developing our friendships and enjoying and improving our photography together.

Mike

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MONTHLY MEETINGS

JANUARY LENS MEETING INFO

Thursday: January 18, 2024 @ 7:00 PM

Artificial Intelligence and Photography will be the topic for this month's LENS meeting. **Joanna Conner** will present.

JANUARY GENERAL MEETING INFO

Thursday: January 25, 2024 @ 7:00 PM

The General Meeting will be held on January 25, 2024 at 7:00 p.m. **Qualities of Light and Shadow** will be the topic to show for critique. Pictures from **Shoreline Village/Queen Mary/Aquarium of the Pacific** field trip or other images in the category will be shown and John Bare will critique.

PLEASE NOTE: All Members in good standing are encouraged to email up to three images, plus a title photo, to the Digital Show Team at PSOCphoto@gmail.com on or before Tuesday, 6:00 p.m. the week of the show. The deadline is important because the Digital Show Team needs time to prepare all the images for showing. For instructions on submitting your images, see "Digital Files" at our PSOC website. Images must comply with instructions to fit our digital media. Images late or not in compliance will be returned with an explanation.

JANUARY 2024 ASSIGNMENT – DETAILS

Details define the uniqueness of a subject, a mood, or a context. If you want to learn how to find details, you have to learn to work with geometry.

See **Stefan Steinberg's** attached **write-up** for **great** ideas.

JANUARY 27, 2024 FIELD TRIP – NETHERCUTT AUTOMOTIVE MUSEUM

This field trip will add to your opportunity to find great shots.

2024 PSOC CALENDAR OF EVENTS

JANUARY						
S	M	T	W	Th	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

- 01 New Year's Day
- 15 M.L. King Day
- 18 LENS Meeting
- 25 General Meeting
- 27 Jan Field Trip - Nethercutt Museum (Sat)
- ## Jan Assignment - Details

JULY						
S	M	T	W	Th	F	S
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21	22	23	24	25	26	27
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- 04 Independence Day
- 18 LENS Meeting
- 25 General Meeting
- 20 PSOC Picnic - Next to Greenbrook clubhouse (Sat)
- ## Jul Assignment - "Open Theme" in three (3) pictures

FEBRUARY						
S	M	T	W	Th	F	S
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- 14 Valentine's Day
- 19 Presidents Day
- 15 LENS Meeting
- 22 General Meeting
- 25 Feb Field Trip - Mission San Luis Rey & Oceanside (Sun)
- ## Feb Assignment - Shadows & Silhouettes

AUGUST						
S	M	T	W	Th	F	S
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- 18 Nat'l Animal Foster Day
- 15 LENS Meeting
- 22 General Meeting
- 25 Aug Field Trip - San Juan Capistrano (Sun)
- ## Aug Assignment - Aquatic Life

MARCH						
S	M	T	W	Th	F	S
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24	25	26	27	28	29	30
31						

- 29 Good Friday
- 31 Easter Sunday
- 21 LENS Meeting
- 28 General Meeting
- 23 Mar Field Trip - DTLA via Blue Line (Sat)
- ## Mar Assignment - Creative Perspectives

SEPTEMBER						
S	M	T	W	Th	F	S
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29	30					

- 02 Labor Day
- 19 "MOVIE NIGHT" (LENS)
- 26 General Meeting
- Aug 31 Sep Field Trip - H.B. Civil War Reenact. (Sat)
- ## Sep Assignment - Black & White

APRIL						
S	M	T	W	Th	F	S
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- 22 Earth Day
- 18 LENS Meeting
- 25 General Meeting
- 24 Apr Field Trip - Huntington Library & Gardens (Wed)
- ## Apr Assignment - Painterly Effects
- April 11-14 - Field Trip to Santa Barbara, CA

OCTOBER						
S	M	T	W	Th	F	S
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27	28	29	30	31		

- 03,12 Rosh Hashanah, Yom Kippur
- 14 Indigenous Peoples Day
- 31 Halloween
- 17 LENS Meeting
- 24 General Meeting
- 20 Oct Field Trip - Old Towne San Diego (Sun)
- ## Oct Assignment - Minimalist Compositions
- October 10-13 - Field Trip to Angels Camp, CA

MAY						
S	M	T	W	Th	F	S
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- 12 Mother's Day
- 27 Memorial Day
- 16 LENS Meeting
- 23 General Meeting
- 18 May Field Trip - San Joaquin Wild. Sanc. (Sat)
- ## May Assignment - Wildlife, Animals & Creatures

NOVEMBER						
S	M	T	W	Th	F	S
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24	25	26	27	28	29	30

- 11 Veterans Day
- 28 Thanksgiving Day
- 7 LENS Meeting
- 21 General Meeting
- 13 Nov Field Trip - Laguna Beach & Crystal Cove (Wed)
- ## Nov Assignment - Night Photography

JUNE						
S	M	T	W	Th	F	S
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16	17	18	19	20	21	22
23	24	25	26	27	28	29
30						

- 1-30 PSOC Library Show
- 08 Library Reception (Sat)
- 16 Father's Day
- 19 Juneteenth
- 20 LENS Meeting
- 27 General Meeting
- 12 Jun Field Trip - Sherman Library & Gardens (Wed)
- ## Jun Assignment - Flowers & Flora

DECEMBER						
S	M	T	W	Th	F	S
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22	23	24	25	26	27	28
29	30	31				

- NO LENS OR GENERAL MTGS.**
- 25 Christmas Day
- 26 Hanukkah & Kwanzaa
- 05 PSOC Holiday Party - Show candid shots of members in 2024
- Jan. 23, 2025 General Mtg.: Show Laguna Beach & Crystal Cove field trip and Night Photography assignment

2024 PSOC... What to Show at General Meetings

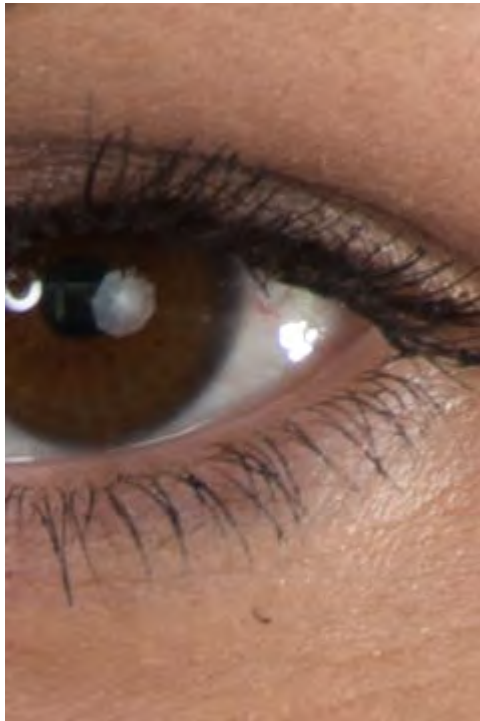
This chart shows the dates of general meetings and what to show at each meeting. Pictures for any assignment can be taken anytime during the year-end 2023 and year 2024, as long as the images fit the assignment for the meeting in which you are showing them. We ask members to submit current work for the meeting critiques. Assignments are planned so as to be coordinated with field trip locations. Pictures taken on field trips need not be assignment-related in order to be shown for critique at the meetings.

<u>DATE OF MEETING</u>	<u>FIELD TRIP TO SHOW</u>	<u>ASSIGNMENT TO SHOW</u>
January 25th	Shoreline Village/Queen Mary/ Aquarium of the Pacific	Qualities of Light & Shadow
February 22nd	Nethercutt Museum & Collections	Details
March 28th	Mission San Luis Rey & Oceanside	Shadows & Silhouettes
April 25th	Downtown Los Angeles (via Blue Line)	Creative Perspectives
May 23rd	Huntington Library & Gardens <i>AND</i> <u>Spring Overnight Trip - Santa Barbara</u>	Painterly Effects
June 27th	San Joaquin Wildlife Sanctuary	Wildlife, Animals & Creatures
July 25th	Sherman Library & Gardens	Flowers & Flora
August 22nd	PSOC Picnic (by Greenbrook Clubhouse)	"Open Theme" in 3 pictures
September 26th	San Juan Capistrano	Aquatic Life
October 24th	H.B. Civil War Reenactment	Black & White
November 21st	Old Towne San Diego (Dia Los Diablos) <i>AND</i> <u>Fall Overnight Trip - Angels Camp</u>	Minimalist Compositions
December 5th	PSOC Holiday Party (Greenbrook Clubhouse)	Candid shots of PSOC members on field trips & other events in 2024
Jan. 23, 2025	Laguna Beach & Crystal Cove	Night Photography

PSOC Assignment to be shown in February 2024**by Stefan Steinberg**

What are details in photography? Details define the uniqueness of a subject, a mood or a context. If you want to learn how to find details, you have to learn to work with geometry. Practice the art of seeing in shapes, textures, patterns, lines, and diagonals.

We have all seen the images and thought, “wow, that’s sharp.” Or maybe you’ve noticed it in your own images and wondered, “why is this image so much sharper than the others?” It involves light, contrast and shadows. Here’s why:



Not Sharp (less detail)



Sharper (more detail)

Now, perceived detail is something else. And it’s tricky. There’s a lot of words to describe essentially the same thing: when you see sliders and knobs that promise sharpness, contrast, structure or brilliance... these are all about the perception of detail. Even tangential things like saturation and grain are contributors to your perception of a photo’s detail. In post-production, *detail* is a catch-all term, like saying a meal is flavorful. And, funnily enough, the perception of detail often comes at the loss of actual detail. But that’s best shown, not described. We’ll start with this crop of a raw image that has as much detail as anyone could possibly want in an image:

So, here's what's tricky about it: The right image is perceived as having more detail despite having less (or in some areas the same). The obvious place to see it is in the white of the eye, which has less information on the right than it does on the left. But it's true throughout. I'll get into why below, but for the moment, just take in that there's two types of detail — that which is actually in your image and that which the mind perceives.

Actual Detail vs. Perceived Detail

Actual detail is, as it sounds, just how much of something you can see in your image. You know it when you see it: the pores of skin, the individual eyelashes, the reflections in water, etc. When they are not there, our eyes can fill it in or dismiss it, so we still understand the image, but that mental act of filling in is just not quite as satisfying as actually seeing it. Many things can keep your image from having actual detail. Focus and depth of field are ways we un-detail something on purpose. This helps separate one element of your photo from another. And any camera with a decent sensor and good lens has the ability to produce that impressive level of detail. The kind where you seem to be able to zoom into an eyeball forever and still see an impressive amount of information.

It's also worth noting that when your lens is wide open (it's shallowest depth of field), sometimes that will decrease the *actual* detail even in your in-focus areas. So, if you're a 1.2/1.4 shooter, just know that you may have to dial up more of the following suggestions to get that pop. Or stop down a bit.

Photos by Kurt Bayless



Not Sharp (less detail)



Sharper (more detail)

Light

Light is the one thing you really need to fully understand when getting actual detail in your photo. The principle is very simple, just consider how much you can see in the dark versus the day. That basic principle is what your camera is dealing with at micro levels, all the time. Less light, less detail. More light, more detail. And small changes can have drastic effects on detail.

Principle #1: If you want standout detail *actually* in your image, flood with light. Essentially what you're experiencing is contrast. Contrast eliminates middle tones, so light pixels and dark pixels stand out against each other in more pronounced ways. Structure, and brilliance and a lot of other tools, essentially provide that same contrast but to smaller areas, finding edges and getting them to stand out. Think of looking at a black and white checkerboard versus a checkerboard of gray tones.

That's basically what's going on. Contrast, whether applied generally or locally, has the effect of making certain elements stand out from a distance. But it's an effect.

Principle #2: General contrast (contrast sliders, curves, levels) and local contrast (structure, brilliance and detail sliders) will make the viewer experience more detail.

Principle #3: The appearance of detail in the shadows adds to your overall sense of the image's detail. So, that's a bit more detail on detail. Get actual detail by finding the light and maybe stopping down a bit, then add a bit of contrast and boost the shadows in post so the people can truly experience it.

January 27, 2024 Field Trip



The Nethercutt Museum and Nethercutt Collection

Photo by Kurt Bayless

Where: 15151 Bledsoe St. (Museum) and 15200 Bledsoe St. (Collection Guided Tour), Sylmar, California 91342

Directions and Parking: Located in Sylmar, about 30 miles (48 kilometers) from Los Angeles, the Nethercutt Museum is easily reachable by car. You can take the I-5 to exit 159A. Follow Roxford Street to Bradley Avenue, and the Museum's entrance is on your right. Parking is free.

When: Saturday January 27, 2024

Carpool: Will leave at 8:00 am from the south end of the AAA parking lot on the northeast corner of Beach Blvd and Stark St. in Huntington Beach.

Lunch: Meet at 12:30 at Denny's located at 12861 Encinitas Ave, Sylmar 91342. About half a mile away near the I-5 freeway.

Assignment: "Details"



Websites: <https://nethercuttcollection.org/>
<https://nethercuttcollection.org/the-collection/>

Photos by Connie Terry and Kurt Bayless

Containing one of the best classic car collections anywhere in the world, including more than 250 pristine automotive masterpieces, the Nethercutt is a car enthusiast's dream destination. Most cars are fully restored and lovingly preserved in mint condition, and the on-site Nethercutt Automotive Research Library and Archive is a valuable resource for car lovers that restore vehicles themselves. Beyond cars, the Collection's instrument collection is a standout featuring everything from player pianos and nickelodeons to a Wurlitzer pipe organ.

There are two buildings belonging to the Nethercutt. One building is the Nethercutt Museum containing a variety of restored automobiles. There is also an area behind the Museum with a resplendently restored 1937 Canadian Pacific Royal Hudson Steam Locomotive and a 1912 Pullman Private Car.

The other building is the **Nethercutt Collection** containing restored and exotic automobiles, along with a collection of electric musical instruments, dolls, and other unique items. To join the "Collection

Guided Tour,” reservations are required along with a \$10 entry fee. Space is **limited** so make your reservation **AS SOON AS POSSIBLE**. We will be taking the **10:00 tour**. Note: The 1:30 tour is already full. Reservations can be made by phone (**818-364-6464**) or online (info@nethercuttcollection.org). The photography opportunities are unlimited, especially for the shooting assignment “Details.”



PSOC February Assignment to Be Shown in March

Shadows and Silhouettes

By Mike Whitmore

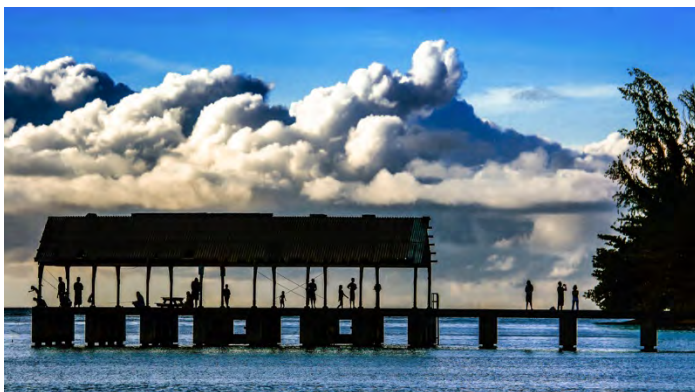
This assignment is all about light and form. Think of ways that you can use shadows and silhouettes to create impact in your photograph. Shadows are found wherever you find strong light. They vary according to the direction and intensity of the light falling on the object making a shadow. They can be found or created in many variations. Silhouettes occur when the ambient light is low and the background light is stronger.

Experiment with both color and black & white renditions of your photograph. Dodging and burning in processing can be very effective to increase the impact of the lighting.

Shadows - You can find shadows whenever the light is strong. Shadows depend on the direction of the main light source and the perspective from which you are taking the photograph. The variations that are possible and are practically unlimited. You can include the subject and its shadow. You can photograph just the shadow being created and use it as your subject. You can also photograph the effect of a shadow falling on your subject. The possibilities and combinations go on and on. It is a challenge to create or find photogenic shadow circumstances. It can also be fun to create shadow situations that have impact.

Silhouettes - A good time to do silhouettes is late in the day near sunset when the lighting on your subject is dim but the backlight is strong. Pick an interesting subject and wait for the shape, form, and action to excite you. A minimalist approach works well for the subject. Pay close attention to possible distractions so that your subject stands out against the background lighting. Exposure is based on the background, not the subject. You want the subject to be black against a well exposed background. This can be done by metering the bright area in the background, then holding the shutter down halfway until you reposition the viewfinder composition. Manual metering also works well for this.

Here are some of my examples.





Here are some websites that may be helpful for you:

Darren Rowse at the Digital Photography School has a good **tutorial on Silhouettes** at:
<https://digital-photography-school.com/how-to-photograph-silhouettes/>

Pie Jersa provides many **tips and ideas** at: [Shadow Photography Ideas, Tips and Examples - 42 West, the Adorama Learning Center](#) .

Diane Miller has put together **650 examples** on Pinterest to get you thinking creatively at: [650 Shadows & Silhouettes ideas | shadow silhouette, photography, shoot the moon \(pinterest.com\)](#)



Photo: Kurt Bayless

Sunday, February 25, 2024 Field Trip

Mission San Luis Rey and Oceanside

Shooting Assignment: Shadows and Silhouettes

Carpool: Meet at 9:30 a.m. at the south end of the parking lot located on the northeast corner of Beach Boulevard and Stark Drive, Huntington Beach. **Directions:** Take I 405/I 5 S past Camp Pendleton to Exit 54A, CA 76 E/San Luis Rey Mission Expressway. Exit San Luis Rey Avenue to the Mission.

Lunch: 12:00 noon at **San Luis Rey Bakery Restaurant**, 490 N El Camino Real (next to the Mission, west side, about a 5-minute walk from the Mission church.)

Mission Hours: 8:00 am – 4:00 pm

Mission Costs for Self-guided tours:

Adults: \$8.00, Seniors: \$5.00

Note: A small community of Franciscan Friars now live on the property which also serves as a Retreat Center. Access to the rose garden and ancient pepper tree is no longer permitted.

Photography: “Personal, individual or small group photography and videography is allowed by visitors in the front of the Mission, inside the historic church and in the museum, so long as pathways aren’t restricted, other visitors aren’t disturbed and tripods and reflective materials aren’t used.” For complete details, check the website below: <https://www.sanluisrey.org/about/photography-policy>



Photo: Mike Whitmore

Points of interest: “The Historic Mission Church, standing since 1815, with its unique Spanish and Native decorative designs; the Lavanderia, an intricate water system where Indian neophytes



Photo: Mike Whitmore

washed their clothes; the brick kiln where the adobe bricks were fired; ruins of the Soldiers' Barracks rising from the original stone foundation; the Indian monument featured in the oldest Cemetery in North County; and Mission Quadrangle where the **oldest Pepper Tree in California** was planted in 1830 and still survives today.”

Oceanside Points of Interest: For other photo opportunities consider traveling southwest on Mission Avenue to the coast where you can visit Oceanside Pier and also Harbor Village. Don't miss the **Top Gun House** across from the pier. Parking is limited on a busy weekend. There is, however, free parking at the Oceanside Transportation Center.

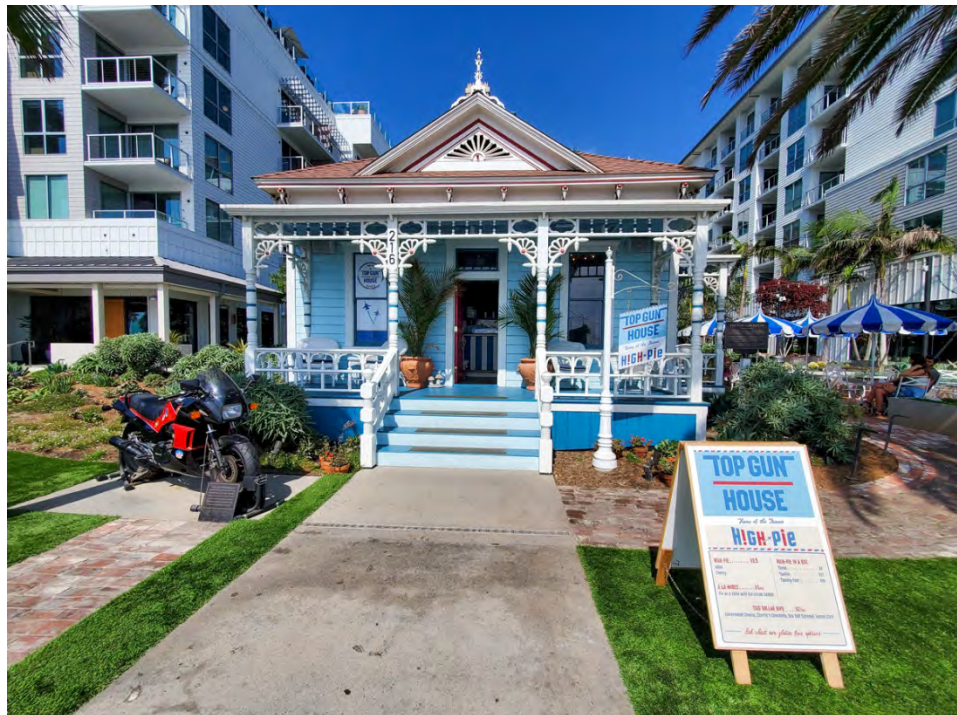


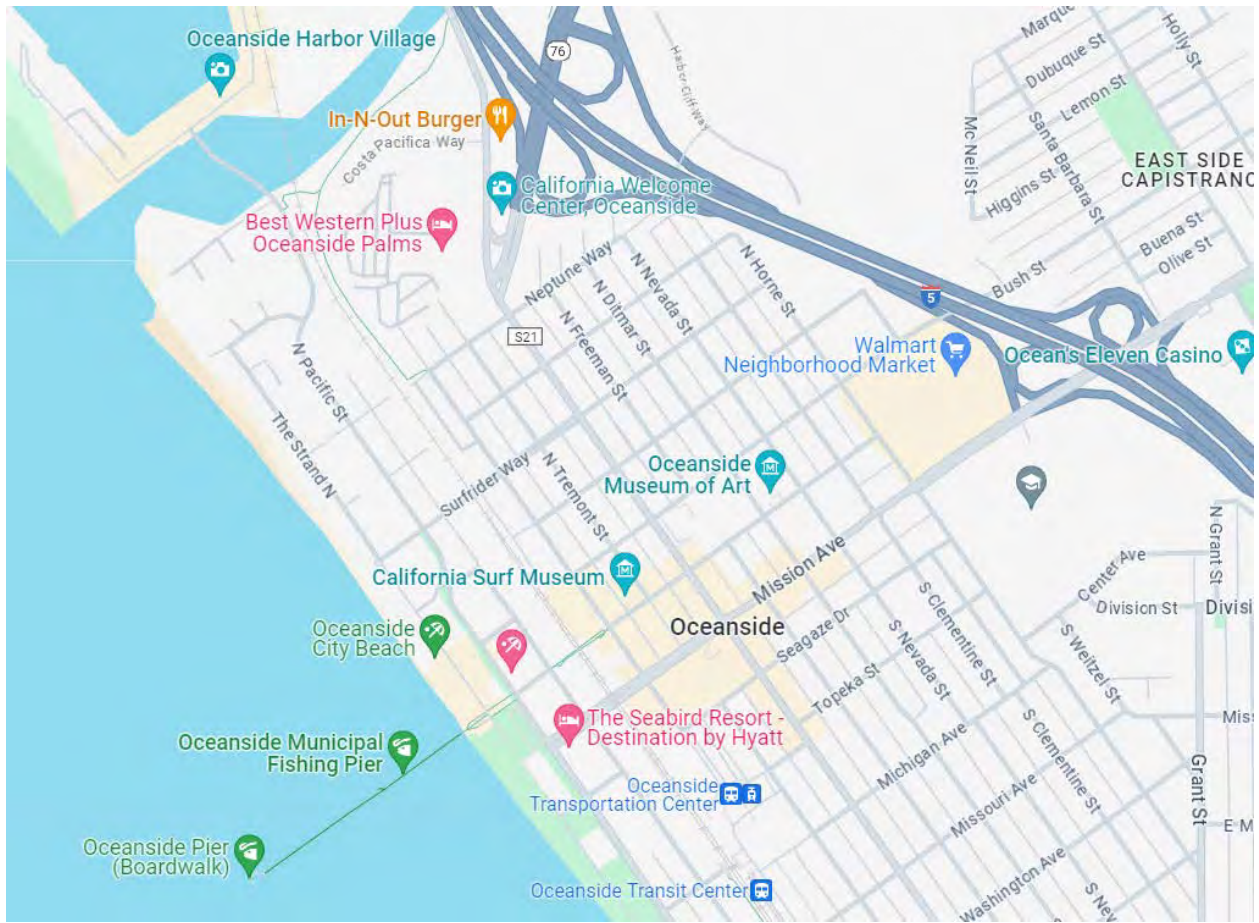
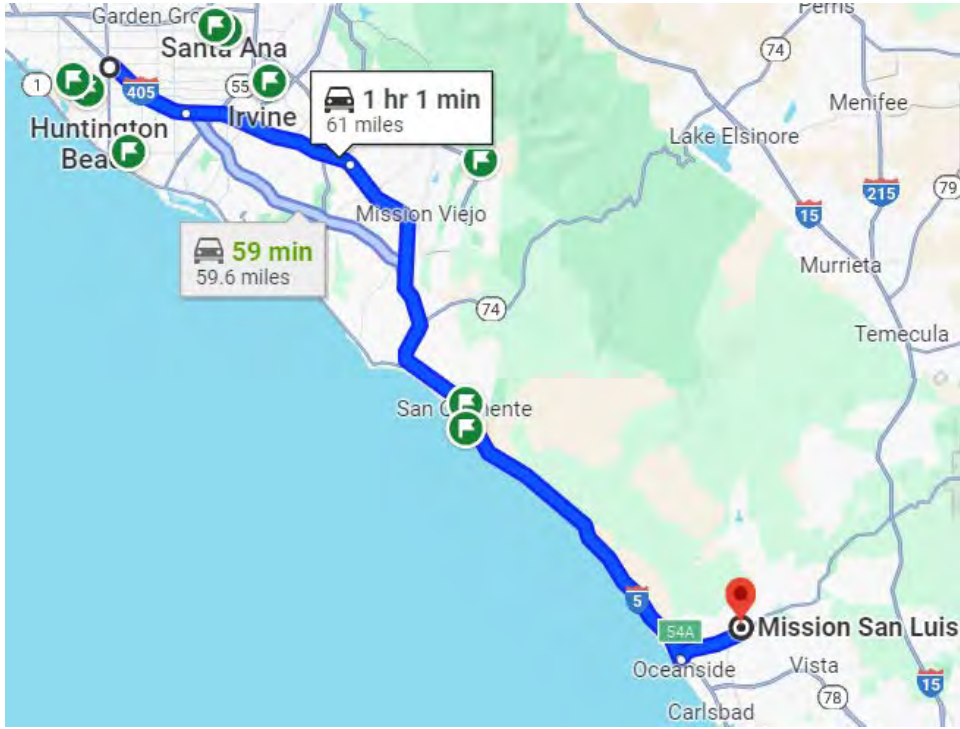
Photo: Kurt Bayless



Photo: Mike Whitmore



Photo: Kurt Bayless



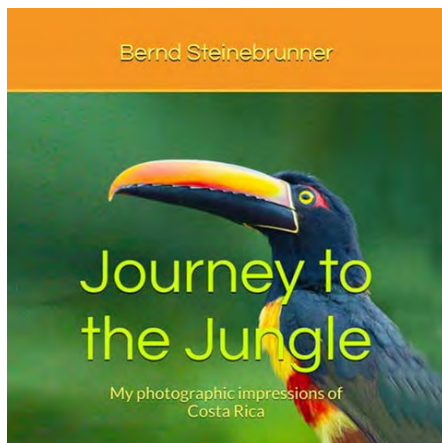


Our Members Have Been Busy with Great Accomplishments

Carol Calkins: One main page photo in September and 1 inset photo in July in the 2024 Bolsa Chica Conservancy Calendar.

Bernd Steinebrunner: In December, he was awarded three Honorable Mentions in the International Color Photography Competition 'Chromatic Awards' - Under People, Landscape and Animals and Wildlife. See Bernd's website of his recent **Books** and **Awards**

President's note: The Chromatic Awards site is worth the time to gain inspiration and examples of excellent Photography



JOURNEY TO THE JUNGLE

(Published in 2023 – For Sale on Amazon)

I had the opportunity to experience the immense biodiversity of Costa Rica. I captured photographs of the wildlife I encountered in their natural habitat, ranging from crocodiles to snakes, monkeys, countless birds, and iguanas.

<https://www.bestphotogallery.com/Publications>



Eileen Rizzacasa: Two main page photos in August and October in the 2024 Bolsa Chica Conservancy Calendar, and one photo in the 2024 Wings Over Bolsa Calendar.

Kurt Bayless: One main page photo in February and one inset photo in August in the 2024 Bolsa Chica Conservancy Calendar, and 3 photos in the 2024 Wings Over Bolsa Calendar.



PICTURE THIS

THE PILLOW FIGHT, 1964 -- Photograph by Harry Benson

Harry Benson didn't want to meet the Beatles. The Glasgow-born photographer had plans to cover a news story in Africa when he was assigned to photograph the musicians in Paris. "I took myself for a serious journalist and I didn't want to cover a rock 'n' roll story," he scoffed. But once he met the boys from Liverpool and heard them play, Benson had no desire to leave.

"I thought, 'God, I'm on the right story.'" The Beatles were on the cusp of greatness, and Benson was in the middle of it. His pillow-fight photo, taken in the swanky George V Hotel the night the band found out "I Want to Hold Your Hand" hit No. 1 in the U.S., freezes John, Paul, George and Ringo in an exuberant cascade of boyish talent - and perhaps their last moment of unbridled innocence.

It captures the sheer joy, happiness and optimism that would be embraced as Beatlemania, and that helped lift America's morale just 11 weeks after John F. Kennedy's assassination.

The following month, Benson accompanied the Fab Four as they flew to New York City to appear on The Ed Sullivan Show, kick-starting the British Invasion. The trip led to decades of collaboration with the group and, as Benson later recalled, "I was so close to not being there."



Suggested PSOC Critique Guidelines

PSOC was founded as a platform for image sharing and supportive self-improvement. With the expanded utilization of outside professional photographers to critique the members' submitted images, that mission has evolved into a shared desire to become more proficient in the art and craft of photography.

It is the responsibility of those who critique to foster that desire and encourage and **teach** the members through that critique. The critique should be a careful review of the images accompanied by an **opinion** regarding the overall strength of the image, as well as an **opinion** regarding the artistic and technical aspects of the image presented. Although the spectrum of photographers showing images includes beginners as well as some who are very advanced, learning and growth should be encouraged at all levels. The following guidelines have been formulated to bring a consistency of format to the critiques. These are not checklists, just suggestions to help the critiquers help our members improve their photographic craft.

1. What is your overall first impression? What impact does the image have for you? What do you like about the photograph? **Be concise**. Remember you are teaching *all* the members as well as the contributing photographer.
2. What **constructive** comments can you make? How does the composition and framing work? How does your eye take in the elements of the image? What gets your attention, and why? Note use of techniques like "rule" of thirds, leading lines, framing, patterns, lighting choices, and other visual elements. What helpful comments can you make?
3. How do you see the technical and processing factors contributing to the image? This may include perspective, exposure, highlight detail, shadow detail, bright and dark areas, contrast; processing of color or black and white, luminescence, contrast, vignetting, dodging, burning, and cropping.
4. Make it clear that your comments are all **your opinion** on how **you** might do it differently, based on your experience, personal style, vision, and processing preferences. Other artists/photographers may often see the image differently.
5. How might you encourage the photographer? Remember, the photographer has a reason to show this work and obviously feels good about it. **You are encouraged to ask the photographer to comment on what they were seeing and expressing in the image. We would also like you to encourage the members in attendance to participate through questions and comments.**
6. Although the title slide for each member's submittal does not need to be critiqued, an outstanding title image can be *quickly* noted.
7. **Please be concise in your comments.** The meetings are scheduled for two hours, and there can often be well over 100 images submitted.

WALL HANGERS





















