

PSOC NEWSLETTER

President's Letter

While we have been observing strict COVID protocols by meeting via Zoom and having no formal Field Trips since March of last year, it's finally time to seriously consider returning to in-person meetings. The Board will discuss this matter during the May 4th Board Meeting. Exactly when, and under what conditions, we will meet in-person will be determined by; the health statistics, guidance from the various levels of government agencies, and the requirements of The Fount Church (where we meet) to support large (~100 person) gatherings of unrelated people.

The subject of resuming formal Field Trips will also be discussed during the May 4th Board Meeting.

I will advise the PSOC membership of the Board's conclusions on both of the above subjects after the May 4th meeting and any pertinent action items are settled.

The majority of 2020 PSOC Members have renewed their membership by paying the pertinent dues. Participants who plan to continue to be Members in good standing, but have not paid their 2021 dues, please send a check for your 2021 dues to our Treasurer, Dan Anderson at 5051 Linda Circle, Huntington Beach 92649. Thanks to everyone who has already sent in their dues! Please remember that only Members that have fully paid their dues have the privilege of submitting photos for critique during the monthly General Meeting. This is an excellent learning opportunity.

Please remember to put our monthly LENS (May 20th) and General (May 27th) meetings on your personal calendars. The LENS topic this month is "Documentary Photography" to be presented by Matt Brown. The subjects of your General Meeting submittal for critique by Barry Evans are 1) the April 18th Field Trip to the Carlsbad Flower Fields, and/or 2) the Assignment "Macro and Depth of Field".

The Orange County Fair has long been an opportunity for interested PSOC members to share their skills with the Public. Although last year's Fair was cancelled, it was announced that there will be a Fair this Summer. Whether the usual photo exhibit will be included has not been decided yet. More to come!

I hope to see all of you in person in the near future!

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Monthly Meetings

May LENS Meeting Info

Thursday: May 20th @ 7:00 PM

Our guest instructor will be Matt Brown. He will be presenting on the subject Documentary Photography. (The Board plans to decide on May 4th, whether this meeting will be held via Zoom or in person).

May General Meeting Info

Thursday: May 27th @ 7:00 PM

The General Meeting will be on May 27th, 2021 at 7:00 PM. Whether this will be a virtual meeting via Zoom or in-person meeting at the Fount Church will be determined by the Board. The link will be emailed a few days before the meeting if Zoom is used. Photos from the "Carlsbad Flower Fields" Field Trip and/or the Assignment "Macro & Depth of Field" are to be submitted. Barry Evans will be our guest critiquer.

You can e-mail up to 3 images plus title photo to the Digital Show Team at: psocphoto@gmail.com on, or before, Tuesday, May 25th at 6PM. This is a hard deadline! The digital team needs this time to prepare for the show. If your pictures are late, they will return them to you advising you of this.

2021 PSOC CALENDAR OF EVENTS

Jan						
S	M	T	W	T	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
 18 M L King Day
 21 LENS Meeting
 28 General Meeting
13 Jan Field Trip - Laguna Beach (Wed)
 * Jan Assign. - Silhouettes & Back-lighting

Jul						
S	M	T	W	T	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

04 Independence Day
 15 LENS Meeting
 22 General Meeting
24 PSOC Picnic
 * Jul Assign. - Candid & Self Portraits

Feb						
S	M	T	W	T	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						

14 Valentine's Day
 15 Presidents' Day
 18 LENS Meeting
 25 General Meeting
20 Feb Field Trip - Descanso Gardens
 * Feb Assign. - Patterns

Aug						
S	M	T	W	T	F	S
1	2	3	4	5	6	7
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15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

19 LENS Meeting
 26 General Meeting
22 Aug Field Trip - Shoreline Village & Queen Mary (Sun)
 * Aug Assign. - Using Shadows in Com-positions

Mar						
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21	22	23	24	25	26	27
28	29	30	31			

17 St. Patrick's Day
 18 LENS Meeting
 25 General Meeting
20 Mar Field Trip - Anza Borrego & Salton Sea
 * Mar Assign. - Minimalist Compositions

Sep						
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26	27	28	29	30		

06 Labor Day
 16 LENS Meeting
 23 General Meeting
04 Sep Field Trip - HB Civil War Reenactment
 * Sep Assign. - Environmental & Occupational Portraits

Apr						
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18	19	20	21	22	23	24
25	26	27	28	29	30	

02 Good Friday
 04 Easter
 15 LENS Meeting
 22 General Meeting
18 Apr Field Trip - Carlsbad Flower Fields (Sun)
 * Apr Assign. - Macro & Depth of Field

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

11 Columbus Day
 31 Halloween
 21 LENS Meeting
 28 General Meeting
16 Oct Field Trip - San Pedro & Battleship Iowa
 * Oct Assign. - "Open" Pick a favorite subi.

May						
S	M	T	W	T	F	S
						1
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16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

09 Mother's Day
 31 Memorial Day
 20 LENS Meeting
 27 General Meeting
22 May Field Trip - Flying Leathernecks Aviation Museum
 * May Assign. - Black & White

Nov						
S	M	T	W	T	F	S
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14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

11 Veterans Day
 25 Thanksgiving
 11 LENS Meeting
 18 General Meeting
20 Nov Field Trip - Balboa Peninsula "Night Shoot"
 * Nov Assign. - Night Photography

Jun						
S	M	T	W	T	F	S
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13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

20 Father's Day
 17 LENS Meeting
 24 General Meeting
05 PSOC LIBRARY SHOW RECEPTION (SAT)
19 Jun Field Trip - Downtown LA
 * Jun Assign. - Docum. "America Today"

Dec						
S	M	T	W	T	F	S
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12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

NO LENS & GENERAL MEETINGS IN DEC.
 25 Christmas
09 PSOC Holiday Mixer: Show candid shots of members in 2021
 * Jan. 27, 2022 Gen. Mtg: Show Balboa Penin. & Night Photo.

Meeting Date	Field Trip Photos to Submit	Field Trip Date	Assignment Photos to Submit	Helpful LENS Presentation	Helpful Newsletter Article	Meeting Critiquer
January 28th	Nixon Presidential Library		Member's Choice	None		
February 25th	Laguna Beach	January 13th	Silhouettes and Backlighting	None		Matt Brown
March 25th	Descanso Gardens	February 20th	Patterns	Minimalist Compositions	Patterns as A Subject	John Bare
April 22nd	Anza Borrego and Salton Sea	March 20th	Minimalist Compositions	None	Minimalist Photography	Art Ramirez
May 27th	Carlsbad Flower Fields	April 18th	Macro and Depth of Field	Controlling Depth of Field	How to Take Vibrant, Razor-Sharp Macro Photos of Flowers	Barry Evans
June 24th	Flying Leathernecks Aviation Museum	May 22nd	Black and White	Visualizing in Black and White	Black and White	Matt Brown
July 22nd	Downtown LA	June 19th	Documentary "America Today"	Visualizing in Black and White	TBS	John Bare
August 26th	PSOC Picnic	July 24th	Candid and Self Portraits	None	TBS	TBD
September 23rd	Shoreline Village and Queen Mary	August 22nd	Using Shadows in Compositions	Mastering Your Camera as A Tool	TBS	TBD
October 28th	HB Civil War Reenactment	September 4th	Environmental & Occupational Portraits	None	TBS	TBD
November 18th	San Pedro and Battleship Iowa	October 16th	Open- Pick Your Favorite Subject	None	TBS	TBD
No December General Meeting	None	-	None	None	None	None
January 27th (2022)	Balboa Peninsula Night Shoot	November 20th	Night Photography	Night Photography (11/16/2021)	TBS	TBD

- 1) - Photos for the Assignments can be taken anytime in the prior few months as long as they fit the Assignment description, but should be as recent as feasible
- 2) - Photos taken during Field Trips do not need to be Assignment-related in order to be submitted for General Meeting critique
- 3) - Only Members that have fully paid their dues may submit photos for General Meeting critique

MEMBER INFO

May 2021

Eric Stogner, bird photographer extraordinaire, still has five images on display in Middle Ridge Winery's Art Gallery in Idyllwild. He sold another of his photos from there last month.

Jennie Breeze also continues to make sales via her website: jennie-breeze.pixels.com.

Carol Calkins has her photo on the cover of the Bolsa Chica Conservancy Calendar. Carol also scored the covers of the Bolsa Chica Land Trust Calendar and the Wings Over Bolsa Calendar! Also, in the Land Trust calendar are Kurt Bayless (July cover), Robin Hoyland (2 images), Eileen Rizzacassa, and Eric Stogner.

In case you weren't aware, our website has links to several more of our Members' work via their own websites. This is worth checking out at <https://psoc.net/links.html>

As always, we have a good number of Members' projects on Smugmug. General information on this great opportunity is available on the PSOC website.

Picture This***Blind Beggar* by Paul Strand | 1916**

Paul Strand's groundbreaking image of a blind woman was a candid portrait that departed from the more formal posed portraits of that time.

Strand not only captured a moment in time, when a country was changing rapidly, due to an immigration surge. But he also took the first image that paved the way for a new style - "street photography."



May Assignment: Black and White by Mike Whitmore **to be shown at the June meeting**

Black and White photography has been and continues to be an essential art form in photography. It is an alternate way to see reality and can be a powerful tool to express mood and feeling. Black and white is about shape and form, texture and tones. We rely on these fundamentals to tell our story. We use these to create impact. Look for tones, composition, perspective, shadow and light. The absence of color reduces our image to elements of tonal contrast, shape and form. Certain subjects may have more impact when the distraction of color is removed. Black and white can be powerful in portraiture by bringing attention to facial expression.



Understanding how color is rendered in black and white is essential to being able to control the process of making a digital black and white image. Tonal control is essential to success in producing an impactful black and white image. It is important to know what tonal difference to expect between red and green, for example, in order to visualize how a subject will stand out or blend in with background. Film black and white photography relied on this knowledge and the use of colored filters to control the tonal results. We could use a red filter, for example, to render the blue sky dark and a green filter to lighten foliage.

Digital image processing makes this tonal work easier and can be done effectively in processing. Lightroom and Photoshop both have sliders to enable us to vary separate colors to have the effect that we were able to achieve with filters in film photography. You can move the slider back and forth and see how the tone of that color changes in the image. See the tutorial links referenced below for the how-to. You can learn quickly by experimenting with the sliders.

You can also set your camera to shoot in B&W jpeg and it will render a reasonable B&W image depending on how the manufacturer set up the in-camera processing. However, most photographers shoot in RAW and then convert the images to black and white during processing. You can get much better results by shooting in RAW, capturing maximum information, and then processing it the way you choose to. There are many excellent choices available for processing software. There are many tutorials available to assist you using photoshop and lightroom. Some excellent specialized software is also available. There are also some excellent videos available. The two that I use are Lightroom and Nik Silver Efex-Pro. Here are some links to explore.

[How to Convert Photos to Black and White in Lightroom](http://digital-photography-school.com/how-to-convert-photos-to-black-and-white-in-lightroom/)
digital-photography-school.com > how-to-convert-photos...

[Converting Color Photos to Black and White in](#)

[Photoshop Top Black & White Software - Digital Photo](#)

[Magazine](#)

<https://www.dpmag.com/software/processing/top-black-and-white-software>



Documentary “America Today”

What is Documentary Photography

Documentary photography is a style of photography showing straightforward and accurate representation of people, places, objects, and events, and is often used in reporting. It is, however, more relevant to storytelling vs news reporting.

The attached should give you a basic start as well as the following sites. There is a lot of good information on the internet.

Charlie Hunt

How to Create a Documentary Photography Project

<https://digital-photography-school.com/how-to-create-a-documentary-photography-project/>

Documentary Photography – Tips For Starting Out

<https://expertphotography.com/documentary-photography-tips/>

10 Street Photography Project Ideas To Get You Going

<https://contrastly.com/10-street-photography-project-ideas-to-get-you-going/>

7 tips to taking documentary photographs on www.clickinmoms.com



Documentary photographs can tell a true story in way that no other genre of shooting can. It tells the story of real life and, to me, there is no better story.

We are inundated with imagery that tells fictions of the world around us, but a good documentary image tells the truth, be it one that is universal or a truth which is highly personal. Here are my seven tips to improve your documentary photographs.

1. Don't be an art director

My very first tip to taking documentary photos is to not be an art direct! That means you don't tell anyone how to dress, where to stand, what activity to do, or even physically move objects in or out of the frame. Documentary photography is about honesty above all else, which means being truthful to the scene in front of you and the moment you are capturing. If you direct any aspect of the photo, then it is no longer a documentary photograph.

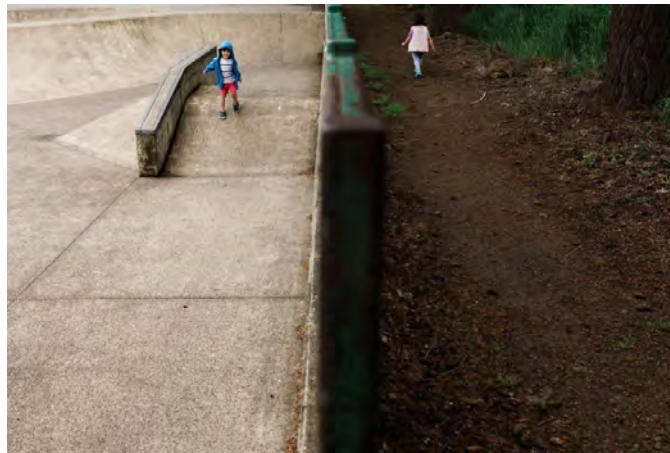
That is not to say that it's not an awesome photo, it very well can be! There are countless amazing photos in the world that employ varying amounts of art direction. From commercial to editorials to fine art to lifestyle, beautiful and interesting photos abound, they just can't be called documentary.



Be open to life

A big part of being able to take a good documentary photograph is being open to what unfolds in front of you. Countless times when photographing my own family, I think I know going in to it what will be the definitive photo of the experience, but inevitably what life presents is far better than what I had imagined. If I was fixated on carrying out the vision in my head, I would miss the moments that life presents honestly and without my direction.

However, along with that comes the art of anticipating the moment. It is overwhelming to chase after a moment and when doing so one is left with nothing but misses. However, if you slow down and compose the background of your image and wait for the action to come, then you regain control of the scene. It is all too easy to get caught up in action and chase after it, but it pays off to slow down and learn to anticipate the moment.



Step back

A good documentary photograph will often include a sense of place, which means you need to back up! Let more of the setting into a photo to give the moment context. When shooting indoors this often means that I am backed up against a wall to get as much of a room into the photo as possible. Another way to get more of the setting in a photograph is to use wider lenses.

My go to lens is the [Sigma 35mm Art](#). Currently it is almost exclusively what I shoot with. I love how much of the scene I can get into the shot with a 35mm, plus using a prime lens really helps minimize any distortion that you might end up with when using a zoom lens.



Stop down

Along with stepping back to get more of the scene in a photo you also need to stop down. It doesn't matter how much background you capture if it is so out of focus and full of bokeh that the location isn't identifiable.

To tell a story with a documentary photograph you need to **use a smaller aperture** so that the background is visible. It can be a big challenge to get used to, because you need to be a lot more aware of what is going on in the background than when shooting wide open.

Look at the forms in the background and compose your shot to make sure the action happens where you want it to. Layering your composition by bringing the back, mid, and foreground into harmony will help push your documentary photographs to the next level.



Watch edges

When composing your picture, don't just look at the center of the frame or where the action is located. Always be scanning your edges. Decide if you want objects to be in the frame or outside of it and move your camera accordingly.

A photograph is the actuation of hundreds of micro-decisions and it is up to you to decide what will look best. Try not to cut off objects along the edge of your frame, but also know that there is only so much you can do and be satisfied knowing that you tried.



Close Photoshop

Part of embracing real life means you get to exit out of Photoshop (I know, what a relief!).

In true documentary work you cannot manipulate the photo. That means no removing outlets or cleaning up a background. Embrace the cords, because one day people will look back at our images and identify them as a sign of our times.

Getting a good documentary image goes back to doing all that you can when you compose and take the shot. It is up to you to make the decisions when shooting about if a certain element will be included in the shot or not. Once you adhere to true documentary practices it can be freeing. No longer do you need to stress over a light switch, instead just work it into the composition the best you can and let it be.



Always have your camera ready

My camera lives on the mantle in my living room, with a memory card and battery already loaded and ready to go. That way I never have to go far to grab it when something happens that I want to document.

I also recommend getting a bag that you feel comfortable throwing your camera into for when you go out. It is good practice to always have your camera on hand so you can work on your craft anywhere and everywhere. It doesn't matter if you live in a big bustling city or rural quiet town; your life is filled with photo opportunities. Have your camera on hand, compose, and make the photograph.



A really great documentary photograph looks effortless and that can seem a bit daunting when starting out (and will continue to even when you have lots of experience!).

A lot of work goes into documentary photography. You need to be constantly thinking on the fly and analyzing the scene in front of you. Not only do you need to watch for the moment to unfold, but you also need to be aware of your background and how that plays into creating a story all while making a pleasing composition. There are a lot of decisions that happen almost instantly and to be able to do that takes a lot of practice.

Rather than trying to implement all these tips at once, try working on them one at a time. Once you feel comfortable with an aspect, then build upon it by introducing another.

If you keep practicing and refining your craft, then you will see your skills as a documentary photographer grow in ways you never imagined. Embrace being open to life. It will surprise you.