

PRESIDENT'S LETTER; February 2026

Hi fellow club members!

I don't know about you, but I'm always grateful to have photography as a way to enjoy the outdoors, connect with others, and find a little peace amid all the noise and information coming at us from every direction.

January was a great start to the year, and we were lucky to have Barry Evans from Samy's Camera join us to talk about printing — whether you are printing for yourself or sending work to a lab. Barry shared a ton of helpful insights, and the good news is he's always happy to answer questions. Just stop by Samy's and say hello!



Here is what is coming up in February:

This Month's Assignment is Opposites. This is a fun one! Once you start looking, opposites seem to show up everywhere. Check out the examples later in the newsletter to get inspired, then grab your camera and see what you discover. As always — have fun with it.

February Meetings:

LENS Meeting – Thursday, February 19

Topic: *A Career in Commercial Photography* – John Bare

Have you ever thought, “Maybe I could make some money with my photography?” John Bare—one of our own and a working professional photographer—will share what that path actually looks like. John is knowledgeable, engaging, and always a pleasure to learn from.

BONUS: Member Spotlight

Our new Member Spotlight feature didn't quite happen last month, so we're kicking it off in February! Eric Stogner will spend 10 to 15 minutes sharing his photography journey and some favorite images. Come support Eric and get to know him a little better — you might even feel inspired to be a future spotlight presenter yourself!

General Meeting – Thursday, February 26

Here is what you can submit for critique:

- **Field Trip:** January trip to Rancho Los Alamitos
- **Assignment:** Circles and Round Things
- **Open Category:** Any recent photo, any subject 😊

As you know, critique sessions are a fantastic way to grow as a photographer — and we truly love seeing your work on the big screen. Whether you shoot with a high-end camera, a point-and-shoot, or your phone, it all belongs here and we want to see it.

How to Submit:

Visit PSOC.net, hover over “PSOC” in the top-left corner, and click **Digital Files** for submission details.

Deadline: Tuesday, February 24, by 6 PM.

February Field Trip – Wednesday, February 11

We’re heading to the **San Diego Safari Park**—and it’s **FREE for seniors 65+** during February! This is one of my favorite places to photograph animals, and it’s even better with fellow club members. Come enjoy the park, the scenery, and the company.

Be sure to **check the current newsletter for the field trip flyer** with details on meeting locations, sign-ups, and carpooling.

I look forward to seeing you at a meeting or out on a field trip. No matter what, get out there, have fun, and capture something that makes you smile.

See you soon!

Susan

TABLE OF CONTENTS

President's Letter.....	1-2
Table of Contents	3
Monthly Events - Meetings, Assignment & Field Trip.....	4
Calendar of Events & What to Show at General Meetings	5-6
February Assignment – Opposites.....	7-11
February Field Trip – San Diego Safari Park	12-13
March Assignment – Still Life.....	14-15
March Field Trip – Pow Wow SCULB	16-20
Member Accomplishments	21-22
Lone Pine Field Trip.....	23-28
Picture This	29
Photo Critique Guidelines	30
Wall Hangers.....	31-32

MONTHLY MEETINGS

FEBRUARY LENS MEETING INFO

Thursday: February 19, 2026 @ 7:00 PM

Career in Commercial Photography will be the topic for this month's LENS meeting. **John Bare** will present.

FEBRUARY GENERAL MEETING INFO

Thursday: February 26, 2026 @ 7:00 PM

The General Meeting will be held on February 26, 2026 at 7:00 p.m. **Rancho Los Alamitos/Long Beach and Circles and Round Shapes** will be the topic to show for critique. **Art Ramirez** 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.

FEBRUARY 2026 ASSIGNMENT – Still Life

***** See the Mike Whitmore's field trip write-up in this newsletter *****

FEBRUARY FIELD TRIP – SAN DIEGO SAFARI PARK

Wednesday: February 11, 2026

Carpool: 8:00am. Lunch at 12:30 pm at the "Mombasa Cooker".

The renowned San Diego Zoo Safari Park presents more than 3,500 animals roaming in large enclosures that replicate their natural habitat.

***** See Mike Whitmore's field trip flyer in this newsletter *****

2026 PSOC CALENDAR OF EVENTS (11/24/25)

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 LENS Mtg- Printing
 Presenter- Barry Evans
22 Gen. Mtg-to be shown:
 LA Farmer's Mkt/The Grove
 Motion Photography
25 Field Trip- Rancho Los Alamos (tour)
 Assignment- Circles/Round

JULY						
S	M	T	W	Th	F	S
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04 Independence Day
16 LENS Mtg- TBD
 Presenter- TBD
23 Gen. Mtg-to be shown:
 Santa Monica Pier
 Assignment- Rows of Things
12 Field Trip- Balboa Is.-Day/Nig.
 Assignment- Shadows/Silhou.
25 PSOC Picnic (Sat)

FEBRUARY						
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16 Presidents Day
19 LENS Mtg- Career in Commercial Photography
 Presenter- John Bare
26 Gen. Mtg-to be shown:
 Rancho Los Alamos
 Assignment- Circles/Round
11 Field Trip- SD Zoo Safari Park
 Assignment- Opposites

AUGUST						
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19 World Photography Day
20 LENS Mtg- TBD
 Presenter- TBD
27 Gen. Mtg-to be shown:
 Balboa Island-Day/Night
 Assignment- Shadows/Silhou.
12 Field Trip- Lyon Air Museum
 Assignment- Abstract/Pattern.

MARCH						
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17 St. Patrick's Day
19 LENS Mtg- Capturing Emotions & Feelings in images
 Presenter- Art Ramirez
26 Gen. Mtg-to be shown:
 San Diego Zoo Safari Park
 Assignment- Opposites
14 Field Trip- Pow Wow CSULB
 Assignment- Still Life

SEPTEMBER						
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1-30 PSOC Library Show
12 Library Reception (Sat)
07 Labor Day
17 Movie Night (Thur. LENS)
24 Gen. Mtg-to be shown:
 Lyon Air Museum
 Assignment- Abstract/Patterns
27 Field Trip- San Juan Capistr.
 Assignment- Lazy/Peaceful

APRIL						
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April 23-26 - Field Trip to Lone Pine, CA
05 Easter
09 LENS Mtg- TBD
 Presenter- TBD
16 Gen. Mtg-to be shown:
 Pow Wow Ceremony CSULB
 Assignment- Still Life
11 Field Trip- China Town
 Assignment- Urban/City Sts.

OCTOBER						
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October 6-9 - Field Trip to Albuquerque, NM
12 Columbus Day
15 LENS Mtg- TBD
 Presenter- TBD
22 Gen. Mtg-to be shown:
 San Juan Capistrano
 Assignment- Lazy/Peaceful
24 Field Trip- Getty Villa (P.P.)
 Assignment- Isolated Objects

MAY						
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31						

10 Mother's Day
25 Memorial Day
21 LENS Mtg- TBD
 Presenter- TBD
28 Gen. Mtg-to be shown:
 Lone Pine overnight trip
 China Town (DTLA)
 Assignment- Urban/City Sts.
13 Field Trip- San Joaquin W.S.
 Assignment- Forms in Nature

NOVEMBER						
S	M	T	W	Th	F	S
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29	30					

11 Veterans Day
26 Thanksgiving
12 LENS Mtg- TBD
 Presenter- TBD
19 Gen. Mtg-to be shown:
 Albuquerque overnight trip
 Getty Villa (Pacific Palisades)
 Assignment- Isolated Objects
21 Field Trip- Antique G&SE Mus.
 Assignment- Blue and/or Red

JUNE						
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14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

21 Father's Day
18 LENS Mtg- TBD
 Presenter- TBD
25 Gen. Mtg-to be shown:
 San Joaquin Wildlife Sanct.
 Assignment- Forms in Nature
28 Field Trip- Santa Monica Pier
 Assignment- Rows of Things

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

NO LENS OR GENERAL MTGS.
04 Hanukkah
25 Christmas
03 PSOC Holiday Party
 Show candid shots of members in 2026.
January 28, 2027 Gen. Mtg.:
 Show Antique Gas & Steam Eng. Museum & Blue and/or Red.

2026 PSOC What to Show at General Meetings (11/24/25)

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 2025 and year 2026, 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 22nd	LA Farmer's Market/The Grove	Motion Photography
February 26th	Rancho Los Alamitos/Long Beach	Circles/Round Shapes
March 26th	San Diego Zoo Safari Park/Escondido	Opposites
April 16th	Pow Wow Ceremony/CSULB	Still Life
May 28th	China Town/DTLA <i>AND</i> <u>Spring Overnight Trip - Lone Pine</u>	Urban/City Streets
June 25th	San Joaquin Wildlife Sanctuary/Irvine	Forms in Nature
July 23rd	Santa Monica Pier	Rows of Things
August 27th	Balboa Is.-Day-Night/Corona del Mar	Shadows/Silhouettes
September 24th	Lyon Air Museum/JW Airport	Abstract/Patterns
October 22nd	San Juan Capistrano	Lazy/Peaceful
November 19th	Getty Villa/Pacific Palisades <i>AND</i> <u>Fall Overnight Trip - Albuquerque</u>	Isolated Objects
December 3rd	PSOC Holiday Party (Greenbrook Clubhouse)	Candid shots of PSOC members on field trips & other events in 2026
Jan. 28, 2027	Antique Gas & Steam Engine Museum/Vista	Blue and/or Red

Photographing Opposites

By: Jeffrey Sward

Opposite Definition (Webster)

Part of a pair that is corresponding or complementary in position, function, or nature. The clash of two elements.

Elements of Opposition

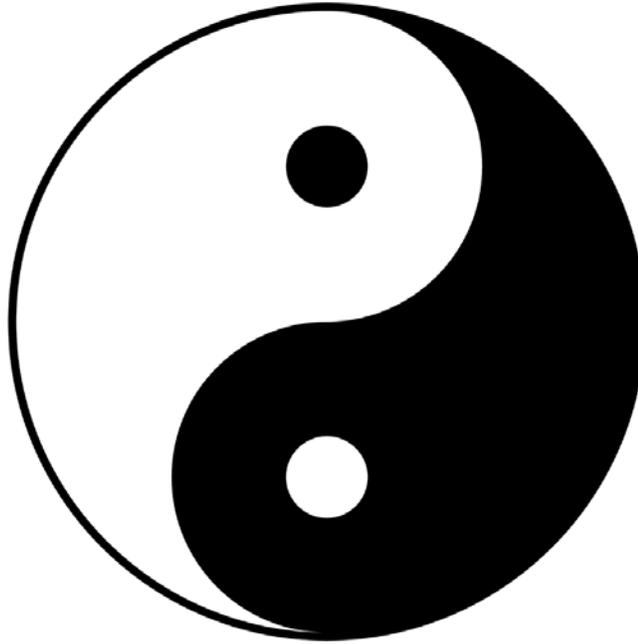
- 1) Form. Shapes can be
 - a) Hard-edged (squares, triangles, rectangles etc.)
 - b) Soft-edged (circles, ovals)
- 2) Size
 - a) Think big vs. little
 - b) Wide vs. narrow
 - c) Long vs. short
- 3) Contrasting Elements
 - a) Size
 - b) Emotion
 - c) Nature vs. Man-Made
 - d) Sunny vs. Overcast
 - e) Day vs. Night
- 4) Perspective & Angle
 - a) High vs. Low
 - b) Inside vs. Outside
- 5) Light & Shadow
 - a) Silhouettes
 - b) High Contrast
- 6) Motion vs. Stillness
- 7) Color
 - a) Place opposite colors (complementary colors like red/green or blue/yellow) next to each other
- 8) Texture
 - a) Combine smooth surfaces (water, glass) with rough ones (rock, bark)
- 9) Conceptual Opposites
 - a) Order vs. Chaos
 - b) Presence vs. Absence

How to

- a. Make a list of interesting opposites and dichotomy samples
- b. Choose certain locations likely to find these samples.
- c. Re-shoot the same subject at different times and/or with different lighting
- d. Post-process one image digitally section-by-section using different techniques
- e. Combine two images of opposites digitally

References

- Agarwal, Sonika. *YouTube*, 4 Mar. 2025.
Gonzalez, Luis E. *Photographic Opposites: Dichotomy*, 11 June 2016.
Koskeda, Ken. *Opposites*, 29 May 2014.
Pedersen, John. "Techniques for Photographing Opposites." *YouTube*, 2024.
Walton, Stephen. *Creating Conflict in Photography*
Woods, Tom. "Dream Life Photography." *YouTube*, 10 Oct. 2024.



Zhou Dunyi: Yin Yang Symbol



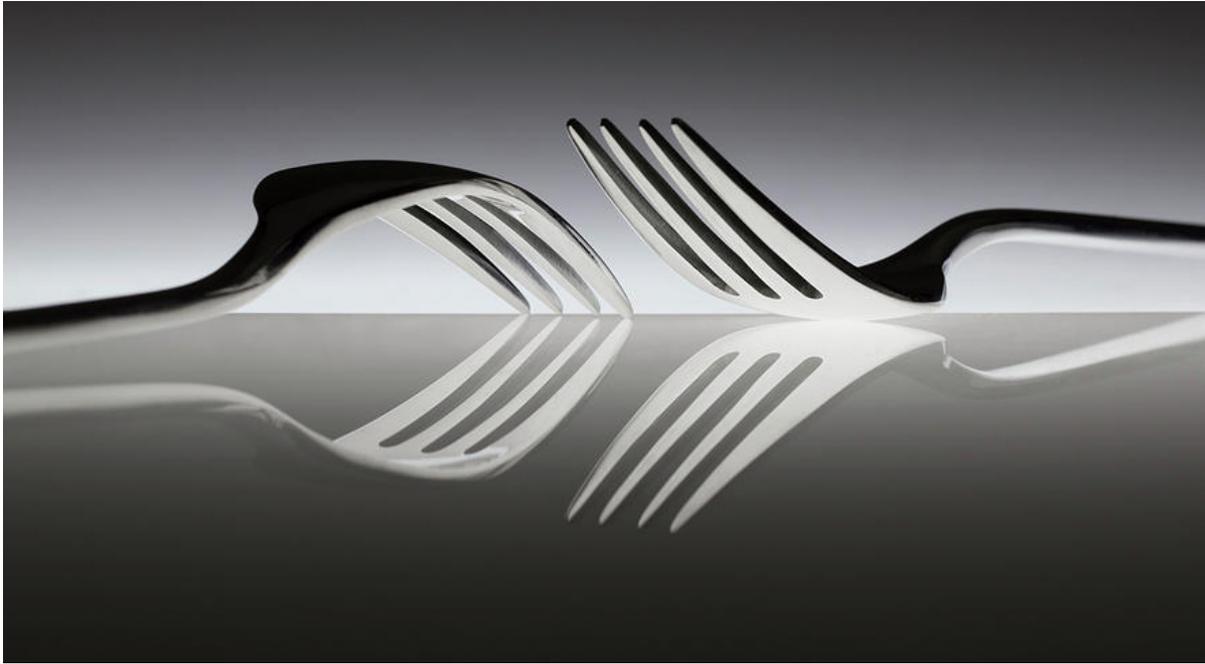
Kim Schou: Valademar's Slot



Dave Smith: *Do The Opposite*



Peet deRouw: *Opposite*



Wieteke deKogel: *Opposites*



Elaine Farrell: *Amsterdam Tunnel*



Kana Photography: Untitled



Turbosquid: Product Photograph

SAN DIEGO ZOO SAFARI PARK

WEDNESDAY FEBRUARY 11, 2026

CARPOOLING: Meet in the AAA parking lot at 8:00 AM (northeast corner at Beach and Stark)

LUNCH: Meet at 12:30 PM at Mombasa Cooker (located at the south end of Nairobi Village lagoon) They serve sandwiches, burgers, fresh entrée salads, etc.

PARK ADMISSION PRICE: \$76.00 per person

Admission is "free" to seniors 65+ during the month of February 2026.

<https://sdzsafaripark.org/seniors-free>



Images by Mike Whitmore

The renowned San Diego Zoo Safari Park presents more than 3,500 animals roaming in large enclosures that replicate their natural habitat. Go on a safari adventure unlike any other outside of Africa itself, with exhibits inspired by the African Serengeti and the Asian Savanna.

Directions

The Safari Park is at 15500 San Pasqual Valley Road, Escondido, California 92027-7017.

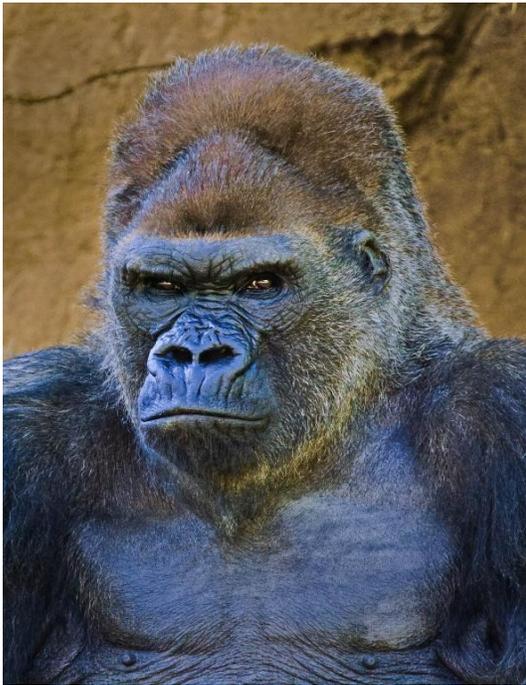
Directions from the NORTH (southbound): From Interstate 5 (Orange County, Los Angeles), take the State Route 78 East exit at Oceanside, proceed east to Interstate 15 South, exit at Via Rancho Parkway (Exit 27) and follow the signs to the Park. From Interstate 15 (Riverside), exit at Via Rancho Parkway (Exit 27) and follow the signs east to the Park.

For more information on the Safari Park, click on

<http://sdzsafaripark.org> For general information, call 760-747-8702.



Image by Kurt Bayless



Images by Mike Whitmore

STILL LIFE PHOTOGRAPHY

April PSOC Assignment to Show in May

by Mike Whitmore

Still life photography is the depiction of inanimate subject matter, most typically an object or small grouping of objects. Still life photography more so than other types of photography, such as landscape or portraiture, gives the photographer more leeway in the arrangement of design elements within a composition. You are in total control of what you are creating.

Go to this site for an interesting article on still life photography. [Still Life Photography: The Ultimate Guide \(+ 9 Tips\)](#)

The still life photographer *makes* pictures rather than *takes* them. Still life photography is a demanding art, one in which the photographers are expected to be able to form their work with a refined sense of lighting, coupled with compositional skills.

There are several excellent websites containing articles for beginners to advanced photographers. Google "**Still Life Photography**" and numerous sites will appear. One site that presents some very helpful ideas from Karl Taylor is found at: [8 Still Life Photography Techniques | Visual Education](#).

Here is an excellent article by Ana Mireles at shopkit.com that might be helpful. [Still Life Photography: The Ultimate Guide \(+ 9 Tips\)](#). She says: "It doesn't matter if you're using artificial or natural light sources; finding the best quality of light and lighting setup for your scene is essential."

Here are some still life images that I have taken:



The colorful tray of colored balls was found at a museum. I did not control the light but it was good. The gold watch belonged to my grandfather and I used window light. You can work at home to create still life images using artificial light sources and/or directional window light. The wine glass was found on a PSOC fieldtrip to a winery. I asked the bartender to let me set up the glass where the lighting was optimum. The guitar was found in the window of a shop and I used available light. The black background was a bonus find. The Barbie and Ken belong to my granddaughter.

Just look around for interesting subjects and work with the light until you find something you like.



This is an assignment you can experiment with and have some fun. Here is a piece of jewelry that Nancy made.





53rd ANNUAL CSULB POW WOW AT PUVUNGNA

California State University, Long Beach's annual Pow Wow at Puvungna, an American Indian social celebration, is the largest spring event of its kind in Southern California. The Pow Wow is focused on displaying the university's strong American Indian presence. Admission and parking are free.

The two-day event (March 14 & 15) will feature American Indian dancing, arts, crafts and food. The event begins at 11 AM each day and runs until 10 PM on Saturday and 6 PM on Sunday. In addition to dance contests and inter-tribal dancing, there will be California Indian Cultural Presentations, Gourd dancing with Dancer Registration closing at 2 PM on Saturday. All dancers and drums are invited.

Native foods, such as mutton and beef stew, Navajo tacos, fry bread, and Indian burgers will be on sale at the event, and American Indian vendors will be selling both traditional and contemporary American Indian art.



A Native American Powwow is a social, cultural, and spiritual gathering centered on music, dance, and community. Historically, powwows evolved from ceremonial dances and warrior societies. In the modern era, they also serve as venues for cultural continuity, education, and intertribal connection. Powwows typically serve several purposes simultaneously:



- **Cultural preservation:** Passing down traditional songs, dances, regalia-making, and values to younger generations.
- **Community gathering:** Reuniting families and friends, strengthening intertribal relationships.
- **Spiritual expression:** Honoring ancestors, veterans, and spiritual traditions (especially during opening and closing ceremonies).
- **Education and outreach:** Providing non-Native attendees with an opportunity to learn respectfully about Native cultures.
- **Competition (at some events):** Many powwows feature judged dance competitions with prize money, particularly at larger “contest powwows.”

The CSULB powwow is open to the general public and welcomes non-native visitors. Visitors are expected to be respectful and understand that this is a cultural and spiritual gathering not entertainment for visitors. We are invited to share in their celebration. When attending, visitors are expected to observe posted rules and follow guidance from the master of ceremonies (MC).

Stand during honor songs and the Grand Entry,

Do not touch regalia, drums or Eagle feathers.

Follow seating rules around the drum circle.

Ask questions respectfully. Most participants appreciate genuine interest.

Powwows are living expressions of Native identity, resilience, and community. For attendees, they offer an opportunity to witness rich cultural traditions while learning the importance of respect, listening, and protocol. Approached thoughtfully, a powwow can be both an educational and deeply moving experience.

A Powwow typically begins with a **Grand Entry**, a formal procession of dancers led by eagle staffs and flags. All attendees are expected to stand, and men are often asked to remove hats. You will see multiple dance styles, each with its own history and significance, such as:

- Men’s Traditional
- Grass Dance
- Fancy Dance
- Women’s Traditional
- Jingle Dress Dance
- Fancy Shawl Dance

Live drumming and singing are performed by drum groups, who are central to the powwow and treated with great respect.



Dancers wear **regalia**, not “costumes.” Each outfit is handmade and often carries personal, family, or spiritual meaning.

Powwows are living expressions of Native identity, resilience, and community. For attendees, they offer an opportunity to witness rich cultural traditions while learning the importance of respect, listening, and protocol. Approached thoughtfully, a powwow can be both an educational and deeply moving experience.

Guidance for Photographers at Powwows

At a powwow, you are a **guest documenting a living culture**, not covering a staged performance. Cultural respect takes precedence over technical or artistic goals. CSULB has not posted specific rules for photography. In general we should be a unobtrusive as possible. Think street photography, not photoshoot.

Gear Considerations

Use quiet equipment: Enable silent shutter where possible.

Avoid flash: Flash is often prohibited and can disrupt dancers and singers.

Lenses: Mid-range zooms (24–70mm, 70–200mm) are generally preferred over extreme telephoto lenses that feel intrusive.

Minimal footprint: Carry only what you need to avoid obstructing spectators.

During the Powwow

- Never enter the dance arena unless explicitly invited.
- Stay clear of drum groups: Drums are sacred; do not cross between a drum and the arena.
- Remain seated or kneel when close: Avoid standing in front of elders or blocking views.

Listen to the MC

- The MC will announce:
 - When photography is not allowed
 - Which songs or dances are restricted
 - Whether certain groups or individuals should not be photographedIgnoring these announcements is considered disrespectful

What Not to Photograph

Photography is commonly prohibited or strongly discouraged during:

- Opening and closing prayers
- Honor songs
- Memorials, healing ceremonies, or giveaways
- Moments involving eagle feathers or spiritual intervention
- Individuals who have requested privacy

If you are unsure, do not shoot.

Portraits and Close-Ups

- Always ask permission before making individual portraits, especially of:
 - Elders
 - Children (obtain parental consent)
 - Drum group members
- Respect refusals without discussion.
- Show the image if asked: Many people appreciate seeing the photo and may offer guidance.

Cultural Accuracy and Framing

- Use correct terminology: Regalia, not costume.
- Avoid stereotypes: Do not frame images to exaggerate “exotic” elements or remove modern context to imply the culture is frozen in the past.
- Context matters: Wide shots that show community, family, and intertribal interaction are often more respectful than only dramatic action shots.

Editing, Captioning, and Publishing

Editing

- Avoid excessive stylization that alters skin tones, regalia colors, or ceremonial context.
- Do not crop images in ways that misrepresent actions or meaning.

Captioning

- Be accurate and restrained.
- If unsure of a dancer’s tribe, style, or the song’s meaning, do not guess.
- Acceptable: “Dancer during intertribal dance at [Powwow Name].”
- Avoid pan-Indian generalizations.

Distribution and Use

- Personal use: Usually acceptable if respectful and non-commercial.
- Editorial, commercial, or educational use: Obtain explicit permission from:
 - Event organizers
 - The individuals photographed
- Social media: Even personal accounts can feel exploitative if images are posted without context or consent.

Professional Conduct

- Dress neutrally; avoid clothing that draws attention.
- Do not pose dancers or ask them to repeat actions.
- Do not interfere with ceremonies for “a better angle.”
- If challenged, respond politely and comply immediately.

Summary for Photographers

A powwow is not a photo opportunity first—it is a cultural gathering first. The best images come from patience, restraint, and relationship-building. When photographers act respectfully, they are often welcomed and trusted, leading to more meaningful work over time.



Our Members Have Been Busy with Great Accomplishments

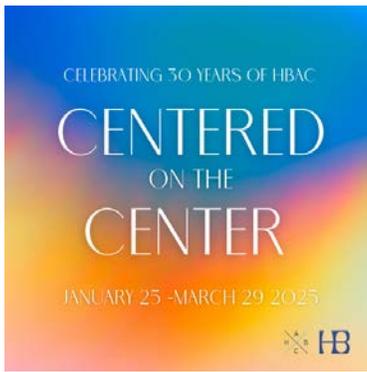
Kurt Bayless had three photos accepted for the 2026 Wings Over Bolsa calendar (<https://bclandtrust.org/blog/tag/wings-over-bolsa/>).



Rick Taketomo: Rick entered the following photo of a Vermillion Flycatcher to the Monarch Bay photo contest. While it did not win a prize, it is featured on their website (<https://www.monarchbayplaza.com/photography-contest-submissions.html>)



Annette Globits sold a black and white photo from her Mannequin Series, “Star Spangled Mannequin” shown at the Art Lecture at the Oasis Senior Center.



CENTERED ON THE CENTER 2025

January 25 - March 29

Annual Open Call, Non-Juried Exhibition
 PRESENTED BY THE HUNTINGTON BEACH ART CENTER

<https://www.huntingtonbeachartcenter.org/centered-on-the-center.html>

(At least) four members: Cheryl, Jennie, Rick and Lee have images on display.

HUNTINGTON BEACH ART CENTER PRESENTS
CENTERED ON THE CENTER - 2026
 538 Main St, Huntington Beach, CA
 Exhibition Dates: Jan 31 - March 21, 2026
 This annual non-juried, salon-style exhibition features approx 200 artists & over 400 works in a variety of mediums.



GLACIER CLOSE UP
 photo by Cheryl Del Toro
 cheryl@del-toro-pixels.com

Gallery Hours
 Tuesday: 12-6 pm
 Wednesday and Thursday: 12-6 pm
 Friday and Saturday: 12-5pm
 Sunday and Monday: Closed



GOLDEN FLOWERS
 photo by Cheryl Del Toro
 cheryl@del-toro-pixels.com

Opening Reception: Sat, Jan 31st | 6:30—9pm



Pelican Soaring at Sunset



Woolly Bear Caterpillar



Centered on the Center
 This annual salon-style group exhibition includes 200 works in a variety of media from Local and Regional Artists.
January 31 - March 21, 2026
 Public Reception:
 January 31, 2026
 6:30 to 9 pm
 538 Main Street
 Huntington Beach, Calif. 92648
 www.huntingtonbeachartcenter.org
 WEBSITE: jennie-breeze-pixels.com



*Least Sandpiper - Bolsa Chica
 Rick Tilletoma 2025.1205*

Title: Least sandpiper dance

PSOC Spring Overnight Field Trip (Revised 1/23/26)
Lone Pine, CA
April 23-26, 2026



View of Mount Whitney from Lone Pine (photo by Kurt Bayless)



Mobius Arch in Alabama Hills

Google Link to sign up for the Spring overnight field trip to Lone Pine:

<https://docs.google.com/spreadsheets/d/1fv8TGG2qn6M8VAdSFB8kdtQecnDwgelaK57Y8d1colc/edit?usp=sharing>

We will be staying three (3) nights at the **Mt. Whitney Motel** from **Thursday-April 23 to Sunday-April 26, 2026**. The motel is located at 305 N. Main Street in Lone Pine, CA.

To reserve a room, please call the hotel's reservation desk at **(760) 876-4207**. **Be sure to ask for Rahul or Kay Bhakta (owners)** when you make your reservation. Tell them that you're with the Photographic Society of Orange County (PSOC) in order to receive our special room rates. The hotel requires a major credit card to guarantee your reservation. If you decide to cancel your room reservation, your deposit is fully refundable up to 72 hours before the check-in date.

Room Rates

We've reserved a block of 10 rooms for PSOC members & guests. Check-in is **2:00 pm** and Check-out is **11:00 am**. The motel will hold our block of rooms until **April 15, 2026**. **Don't wait too long to make your reservation - it's a "popular" destination.**

- 1 Queen bed is \$110.88 per night - **\$332.64 for 3 nights** (taxes included). Four (4) rooms reserved for PSOC.
- 1 King bed is \$123.20 per night - **\$369.60 for 3 nights** (taxes included). Four (4) rooms reserved for PSOC.
- 2 Queen beds are \$134.40 per night - **\$403.20 for 3 nights** (taxes included). Two (2) rooms reserved for PSOC.

Thursday Get Together – Before dinner, let's meet at Dan Anderson's house at 5:00 pm for a social hour, and find out what everyone's plans are for Friday and Saturday. Dan's address is 310 N. Washington St. in Lone Pine (next door to the motel). Dan will be providing snacks and drinks for everyone.

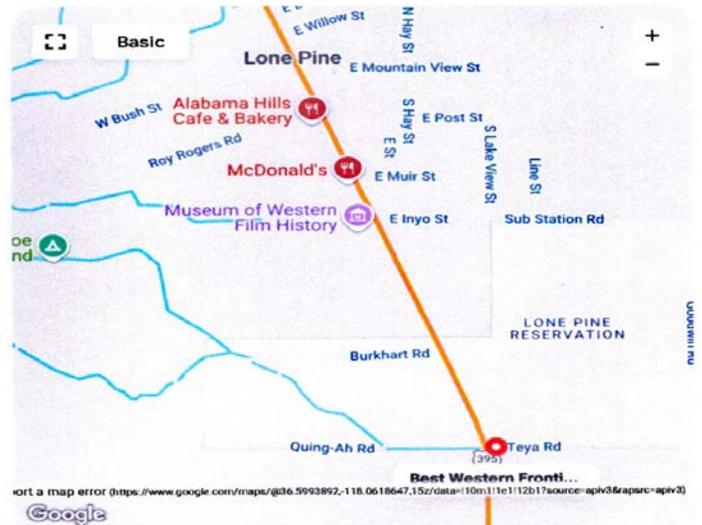
Friday Group Dinner – Let's plan to meet at 6:00 pm at **The Grill** located at 446 S. Main St. in Lone Pine, phone # (760) 876-4240. They're open daily from 9:00 am-9:00 pm.

The Mt. Whitney Motel front desk is staffed during limited hours. Limited parking is available onsite. Each room is air-conditioned featuring Smart televisions. Complimentary wireless internet access keeps you connected, and cable programming is available for your entertainment. The rooms include microwave, coffee

maker and refrigerator. Bathrooms feature bathtubs or showers with rainfall showerheads and designer toiletries. When you stay at the Mt. Whitney Motel, you're in downtown and walking distance to shops and restaurants, and the Museum of Western Film History.



Mt. Whitney Motel in Lone Pine



History of Lone Pine and Alabama Hills

Lone Pine is located in Inyo County, California, located 16 miles south-southeast of Independence. The town is located in the Owens Valley, near the Alabama Hills and Mount Whitney, between the eastern peaks of the Sierra Nevada to the west and the Inyo Mountains to the east. Tunnel Creek Road in the Alabama Hills is a must drive to see the famous **'Mobius Arch'** and many hiking trails.

The town is named after a solitary pine tree that once existed at the mouth of Lone Pine Canyon. On March 26, 1872, a very large earthquake destroyed most of the town of Lone Pine and killed 27 of its 250+ residents.

The Paiute Indians inhabited the Owens Valley area from prehistoric times (up to 10,000 years ago). These early inhabitants are known to have established trading routes which extended to the Pacific Central Coast, delivering materials originating in the Owens Valley to such tribes as the Chumash.

During the 1870s, Lone Pine was an important supply town for several nearby mining communities, including Kearsarge, Cerro Gordo, Keeler, Swansea, and Darwin. The Cerro Gordo mine high in the Inyo Mountains was one of the most productive silver mines in California. The silver was carried in ore buckets on a strong cable to Keeler, and then transported 4 miles northwest to smelter ovens at Swansea. To supply the necessary building materials and fuel for these operations, a sawmill was constructed near Horseshoe Meadows by Colonel Sherman Stevens that produced wood for the smelters and the mines. The wood was moved by flume to Owens Valley, where it was burned in adobe kilns to make charcoal, which was then transported by steamships across Owens Lake to the smelters at Swansea, about 12 miles south of Lone Pine.

Railroads played a major role in the development of Lone Pine and the Owens Valley. In 1883, the Carson and Colorado Railway line (**see photo below**) was constructed from Belleville, Nevada, across the White Mountains to Benton, and then down into the Owens Valley where it ended in Keeler. The arrival of the C&C Railway line, with its engine "The Slim Princess", and the stagecoach in Keeler were a major economic boost for the area. Twice a week, passengers arrived on the evening train, spent the night at the Lake View Hotel (later renamed the Hotel Keeler), and then took the stage the following morning to Mojave. A short line to the north connected with the Virginia and Truckee Railroad line at Mound House, Nevada.

In 1920, the history of Lone Pine was dramatically altered when a movie production company came to the Alabama Hills to make a silent film. Other companies soon discovered the scenic location, and in the coming decades, over 400 films, 100 television episodes, and countless commercials have used Lone Pine and the Alabama Hills as a film location. In the coming decades, Lone Pine and the Alabama Hills continued to be used as the setting for Western films. Through the years, non-Western films also used the unique landscape of the area.



Laws Museum in Bishop (photos by Kurt Bayless)

MANZANAR NATIONAL HISTORIC SITE

Following the Japanese attack on Pearl Harbor, on December 7, 1941, President Roosevelt signed Executive Order 9066 that required people of Japanese ancestry living along the Pacific coast to be placed into relocation camps. One of these camps, **Manzanar**, was built 9 miles north of Lone Pine. It's the site of one of ten American concentration camps, where more than 120,000 Japanese Americans were incarcerated during World War II, from March 1942 to November 1945. Although it had over 10,000 inmates at its peak, Manzanar was one of the smaller internment camps. It's located in California's Owens Valley, on the eastern side of the Sierra Nevada mountains, between the towns of Lone Pine to the south and Independence to the north.

Manzanar means "apple orchard" in Spanish. The **Manzanar National Historic Site**, which preserves and interprets the legacy of Japanese American incarceration in the United States, was identified by the United States National Park Service as the best-preserved of the ten former campsites.

Since the last of those incarcerated left in 1945, former detainees and others have worked to protect Manzanar and to establish it as a National Historic Site to ensure that the history of the site, along with the stories of those who were incarcerated there, is recorded for current and future generations. The site also interprets the former town of Manzanar, the ranch days, the settlement by the Owens Valley Paiute, and the role that water played in shaping the history of the Owens Valley.



Manzanar National Historic Site (just north of Lone Pine)

ANCIENT BRISTLECONE PINE FOREST

The **Ancient Bristlecone Pine Forest** is a protected area high in the White Mountains in Inyo County in eastern California. The forest is east of the Owens Valley, high on the eastern face of the White Mountains in the upper Fish Lake-Soda Spring Watershed, above the northernmost reach of the Mojave Desert into the Great Basin.

The Great Basin bristlecone pine (*Pinus longaeva*) grows between 9,800 and 11,000 feet above sea level, in xeric alpine conditions, protected within the Inyo National Forest. The limber pine (*Pinus flexilis*) also grows in the Ancient Bristlecone Pine Forest.

The **Methuselah Grove** in the Ancient Bristlecone Pine Forest is the location of the "Methuselah", a Great Basin bristlecone pine that is **4,857 years old**. It is considered to be the world's oldest known and confirmed living non-clonal organism.



Ancient Bristlecone Pine Forest (photos by Kevin Bayless)

RED ROCK CANYON STATE PARK

The **Red Rock Canyon State Park** features scenic desert cliffs, buttes and spectacular rock formations. The park is located where the southernmost tip of the Sierra Nevada converges with the El Paso Range. Each tributary canyon is unique, with dramatic shapes and vivid colors.

Historically, the area was once home to the Kawaiisu Indians, who left petroglyphs in the El Paso mountains and other evidence of their habitation. The spectacular gash situated at the western edge of the El Paso mountain range was on a Native American trade route for thousands of years. About 1850, it was used by the footsore survivors of the famous Death Valley trek including members of the Arcane and Bennett families along with some of the Illinois Jayhawkers. During the early 1870s, the colorful rock formations in the park served as landmarks for 20-mule team freight wagons that stopped for water. The park now protects significant paleontology sites and the remains of 1890s-era mining operations, and has been the site for a number of Western movies.



Red Rock Canyon State Park (photos by Kurt Bayless)

FOSSIL FALLS

The **Fossil Falls** is a unique geological feature, located in the Coso Range in Inyo County, California. Volcanic activity in the mountain range, along with meltwater from glaciers in the nearby Sierra Nevada, played a role in the creation of the Falls. It's located near the community of Little Lake, 1.0 mi off US 395 at a red cinder cone called "Red Hill." Turn right on to Cinder Road and watch for the signs to Fossil Falls.

During the last ice age, glaciers formed in the Sierra Nevada. Meltwater from the glaciers pooled into large lakes, including Owens Lake and the Owens River. The river traveled through to Indian Wells Valley, and its course was diverted several times by volcanic activity. The falls were formed when the river was forced to divert its course over a basalt flow, polishing and reshaping the rock into a variety of unique shapes and forms.

All the lava flows at Fossil Falls are basaltic. The Coso Volcanic Field brought flows from the northeast, and later "Red Hill," which released the younger lava. The flows occurred between 10,000 and 400,000 years ago. During this period, the glacial flows would run through Fossil Falls and smooth the vesicular basalt. The erosion found at Fossil Falls was formed by the youngest glacial runoff, called the Tioga, from the Sierra Nevada Mountain Range about 10,000 to 20,000 years ago.



Fossil Falls (photos by Kurt Bayless)



Red Hill Cinder Cone by Little Lake

CERRO GORDO MINES AND GHOST TOWN

The **Cerro Gordo Mines** are a collection of abandoned mines located in Cerro Gordo in the Inyo Mountains near Lone Pine, California. Mining operations were conducted from 1866 to 1957, producing high grade silver, lead, and zinc ore; and, more rarely, gold and copper.

Some ore was smelted on site, but larger capacity smelters were eventually constructed along the shore of nearby Owens Lake. These smelting operations were the beginnings of the towns of Swansea and Keeler. Most of the metal ingots produced here were transported to Los Angeles. Mining of silver and lead peaked in the early 1880s, with a second mining boom producing zinc in the 1910s.

Home to some 4,700 people during its peak, the site is now a California ghost town.



Cerro Gordo Mines and Ghost Town

Websites to check out:

<https://www.visitcalifornia.com/places-to-visit/lone-pine/>

https://en.wikipedia.org/wiki/Fossil_Falls

https://en.wikipedia.org/wiki/Cerro_Gordo_Mines

https://en.wikipedia.org/wiki/Red_Rock_Canyon_State_Park_%28California%29

<https://www.lawsmuseum.org/>

https://en.wikipedia.org/wiki/Ancient_Bristlecone_Pine_Forest

<https://en.wikipedia.org/wiki/Manzanar>

https://en.wikipedia.org/wiki/Bishop,_California

https://en.wikipedia.org/wiki/Mono_Lake

https://en.wikipedia.org/wiki/Bodie,_California

https://en.wikipedia.org/wiki/Mojave,_California

https://en.wikipedia.org/wiki/Little_Lake,_Inyo_County,_California

https://en.wikipedia.org/wiki/Mammoth_Lakes,_California

https://en.wikipedia.org/wiki/Mobius_Arch

<https://www.exploratography.com/blog-cal/red-hill-cinder-cone>

<https://the-grill.goto-restaurants.com/#about>



PICTURE THIS

THE VALLEY OF THE SHADOW OF DEATH, 1855 Photograph by Roger Fenton

While little is remembered of the Crimean War - that nearly three-year conflict that pitted England, France, Turkey and Sardinia-Piedmont against Russia - coverage of it radically changed the way we view war. Until then, the general public learned of battles through heroic paintings and illustrations.

But after the British photographer Roger Fenton landed in 1855 on that far-off peninsula on the Black Sea, he sent back revelatory views of the conflict that firmly established the tradition of war photography. Those 360 photos of camp life and men manning mortar batteries may lack the visceral brutality we have since become accustomed to, yet Fenton's work showed that this new artistic medium could rival the fine arts.

This is especially clear in 'The Valley of the Shadow of Death', which shows a cannonball-strewn gully not far from the spot immortalized in Alfred, Lord Tennyson's "The Charge of the Light Brigade."

That haunting image, which for many evokes the poem's "Cannon to right of them/Cannon to left of them/Cannon in front of them" as the troops race "into the Valley of Death," also revealed to the general public the reality of the lifeless desolation left in the wake of senseless slaughter.

Scholars long believed that this was Fenton's only image of the valley. But a second version with fewer of the scattered projectiles turned up in 1981, fueling a fierce debate over which came first. That the more recently discovered picture is thought to be the first indicates that Fenton may have been one of the earliest to stage a news photograph.



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



Steve Lichtenberger



Kurt Bayless



Lee Gillham



Cheryl Del Toro



Diane Fritz



Eric Stogner