

PRESIDENT'S LETTER; March 2026



Hi fellow club members!

February was a great month. We kicked off our first Member Spotlight with a wonderful presentation from Eric Strogner and I have a feeling many of you will now be inspired to step forward, share your images, and tell your stories.

If you are like me, much of your photography — along with how you got started — happened long before you joined the club, which means your fellow members have not had the chance to see that part of your journey. We would love to change all that and continue getting to know one another, and our photography, more deeply.

Our LENS meeting featured fellow member John Bare, who shared his professional photography journey. He was, as always, a fantastic presenter —informative, engaging, and fun.

And a big thank you to Art Ramirez, our guest critiquer at the general meeting. We love Art's ability to gently guide us toward improvement while also teaching us by highlighting the many things that make an image work. His kindness and insight are always appreciated.

Here is what's coming up in MARCH:

- **Monthly Assignment: Still life**

Still life photography is the art of arranging and capturing inanimate objects in a way that brings out their beauty, meaning, or mood. It's your chance to control everything! Through composition, lighting, and perspective, the ordinary items you are photographing become art.

We cannot wait to see your examples of this art form on the big screen in April. Be sure to read more about it in the Newsletter.

- **Field Trip – Saturday, March 14**

This month's field trip is a special event. The Pow Wow at CSULB!
A simple paragraph cannot do this justice... so please read more about it in the newsletter to learn!

LENS Meeting – Thursday, March 19

- **Member Spotlight**

We are delighted to feature Dan Anderson for this month's Member Spotlight presentation. While we have admired many of his wonderful images over the years, we have truly only seen the tip of the iceberg. Dan is an artist, plain and simple. He travels far and wide with his camera in hand, and we know you will love getting a deeper glimpse into his journey and seeing more of his stunning photographs.

- **Meeting Topic:** *"Photographing moments that convey feelings and emotions"* – with Art Ramirez

Have you ever looked at a photograph and immediately *felt* something?

The most memorable images are not always the most technically perfect — though they are certainly competent — but are the ones where the photographer captures a moment that speaks straight to the heart. Whether it is a look, a gesture, a fleeting expression, the perfect wave or an amazing sunset that just captures an emotion. That is exactly what this presentation is about AND, Art is the perfect presenter for this assignment.

Please join us for both of these incredible presentations.

General Meeting – Thursday, March 26

Here is what you can submit for critique:

- **Field Trip:** February trip to San Diego Zoo Safari Park
- **Assignment:** Opposites
- **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. There are now so many of you who photograph with your cellphone only. Do not be shy... submit your photos so we can all see them. We WANT to see them.

- **How to Submit:**

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

Deadline: Tuesday, March 24, by 6 PM.

I hope to see you soon—whether at a meeting or out on a field trip. Until then, get out there, enjoy the adventure, and photograph something that brings you joy.

Susan

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MONTHLY MEETINGS

MARCH LENS MEETING INFO

Thursday: MARCH 19, 2026 @ 7:00 PM

Capturing Emotions and Feeling in Images will be the topic for this month's LENS meeting.
Art Ramirez will present.

MARCH GENERAL MEETING INFO

Thursday: March 26, 2026 @ 7:00 p.m.

The General Meeting will be held on March 26, 2026 at 7:00 p.m. **Opposites** will be the topic to show for critique. Pictures from **San Diego Zoo Safari Park** field trip or other images in the category will be shown and critiqued. **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.

MARCH ASSIGNMENT: Still Life

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

MARCH FIELD TRIP: "Pow Wow CSULB"

An American Indian social celebration, the largest spring event of its kind in Southern California.

Saturday: Mar 14, 2026

Carpool: 9:00 a.m.

Breakfast at 9:30 a.m. at the "Hof's Hut" on Bellflower in the Los Altos shopping center.

*** See Joanna Conner's field trip flyer in this newsletter ***

2026 PSOC CALENDAR OF EVENTS (2/18/26)

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
27 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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29	30	31				

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- Inspirational Photo.
 Presenter- Patty
16 Gen. Mtg-to be shown:
 Pow Wow Ceremony CSULB
 Assignment- Still Life
11 Field Trip- China Town
 Assignment- Urban/City Sts.

OCTOBER						
S	M	T	W	Th	F	S
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October 8-11 - 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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24	25	26	27	28	29	30
31						

10 Mother's Day
25 Memorial Day
21 LENS Mtg- Life of a Photograp.
 Presenter- Matt Brown
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

STILL LIFE PHOTOGRAPHY

March PSOC Assignment to Show in April

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.



CSULB Pow Wow Field Trip - CSULB
Saturday March 14, 2026
53rd ANNUAL CSULB POW WOW AT PUVUNGNA



Google Link to sign up for the field trip:

<https://docs.google.com/spreadsheets/d/1MKyL6PvJ4rLwnVTWKojc9RhYK2t8GMtigMefydvOCVY/edit?usp=sharing>

Carpool: If you wish to carpool to Hof's Hut in Long Beach for breakfast and then drive to the Long Beach State (CSULB) campus for the Pow Wow festival, meet at the south end of the AAA parking lot located on the northeast corner of Beach Blvd. and Stark Dr. at 9:00 AM.

Breakfast – 9:30 AM at **Hof's Hut**, 2147 N. Bellflower Blvd. (across from Los Altos shopping center). Free parking behind the restaurant.

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 14th & 15th) will feature American Indian dancing, arts, crafts and food. The event begins at 11:00 AM each day and runs until 10:00 PM on Saturday and 6:00 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 2:00 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 Pow Wow is a social, cultural, and spiritual gathering centered on music, dance, and community. Historically, Pow Wows evolved from ceremonial dances and warrior societies. In the modern era, they also serve as venues for cultural continuity, education, and intertribal connection. Pow Wows 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 Pow Wows feature judged dance competitions with prize money, particularly at larger “contest Pow Wows.”

The CSULB Pow Wow 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.

Pow Wows 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 Pow Wow 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 Pow Wow and treated with great respect.

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

Pow Wows 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 Pow Wow 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 as 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 Pow Wow

- 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 photographed
Ignoring 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 [Pow Wow 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 Pow Wow 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.

April 2026 Assignment – Urban/City Street Photography

To be shown at the May 2026 general meeting ~ By Susan Bouet

Street and urban photography invites us to explore the built environment—the concrete, steel, glass, and grit that shape our cities and towns. The man-made landscape offers endless layers: bold geometry, shifting light on surfaces, reflections in unexpected places, and the subtle ways human made structures interact with time, weather, and the people who are there.

This assignment not only encourages you to step out and photograph a city or town's constructed world creatively, but to include the living things, both people and nature that turn those static structures into living stories.



The beauty lies in discovery: how lines converge, shadows carve forms, or a single element stands out amid the chaos. Get out there, wander familiar or new streets, and let the man-made environment inspire you. Be respectful in public spaces, prioritize safety, and capture what moves you.

Here are prompts to ignite your creativity

- **Urban Geometry & Patterns** — Hunt for lines, shapes, and repeating elements in buildings, sidewalks, bridges, or facades. Shoot from low angles to exaggerate perspective, or find symmetry in the urban grid.
- **Shadows & Silhouettes** — Use strong light to create dramatic shadows across walls or streets, or capture building silhouettes against the sky at dawn or dusk—perhaps with a figure passing through to add mystery.
- **Reflections & Layers** — Seek out puddles, windows, or glass surfaces that mirror the city back on itself, adding depth, distortion, or illusion—especially when reflections include people moving through the doubled scene.
- **Color Isolation or Monochrome Mood** — Isolate a bold color against neutral urban tones, or switch to black & white to highlight textures, contrasts, and the raw character of concrete and steel.
- **Details & Textures** — Zoom in on the overlooked: weathered surfaces, rusted metal, cracked pavement, or intricate architectural details that tell stories of the city's history.
- **Contrasts & Juxtapositions** — Highlight opposites in the built environment: old vs. new buildings, sleek glass against rough brick, nature reclaiming concrete edges, or a human contrasting with towering structures.
- **Motion & Blur** — Convey urban energy with panning shots of traffic or pedestrians, long exposures for light trails on streets, or subtle blur to show the constant flow of people through man-made spaces.
- **The Decisive Moment** — Wait for that perfect alignment where a person, vehicle, or fleeting element interacts dynamically with the architecture—making the static landscape come alive.
- **More Waiting** — Find a compelling spot—like a busy intersection or quiet alley—settle in, observe the rhythms of the man-made world and the people moving through it, and capture what naturally unfolds.

OR put all that in the background and just listen to famed street photographer **Henri Cartier-Bresson**:

“To photograph: it is to put on the same line of sight the head, the eye and the heart.”

“Sharpness is a bourgeois concept.”

Notice the **value of emotion and feeling** evoked from a photograph more than technical aspects.



We can't wait to see your images from this assignment. Happy shooting!

Chinatown Field Trip Saturday April 11

Chinatown is packed full of history, many plazas, fountains, murals, and architectural landmarks. You will find great photo opportunities.

The center of Chinatown is Central Plaza, where you will see picturesque lanterns strung from pagoda-style roofs. The main section of Chinatown is just north of Union Station and only a few blocks from Overa Street. You will enjoy and find many inviting subjects by just walking around Chinatown. Thien Hau Temple at 425 N Los Angeles St, is a must see.

You are also very close to Olvera Street, the Civic Center, the Disney Center, and Our Lady of the Angels Cathedral. You can walk between these sites.

Parking is available but limited. so you might consider carpooling. It is very close to Union Station so taking the train is convenient. Some of us plan to leave on the 9:28 am train from the Santa Ana Metrolink depot. You can get tickets online at:

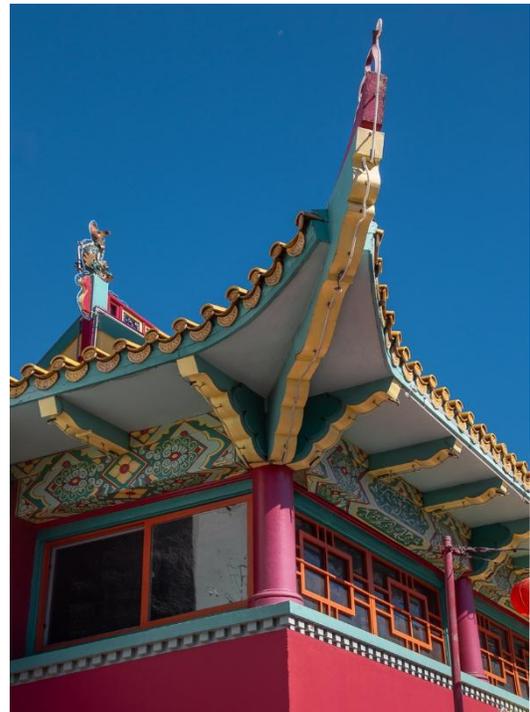
<https://metrolinktrains.com/schedules/?type=station&originId=154&destinationId=107&weekend=3>

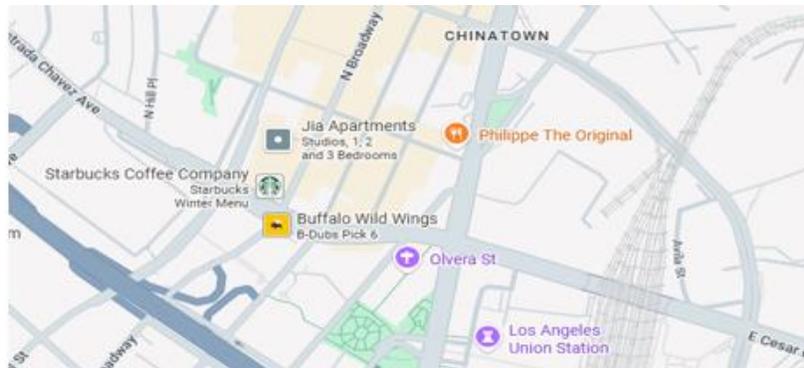
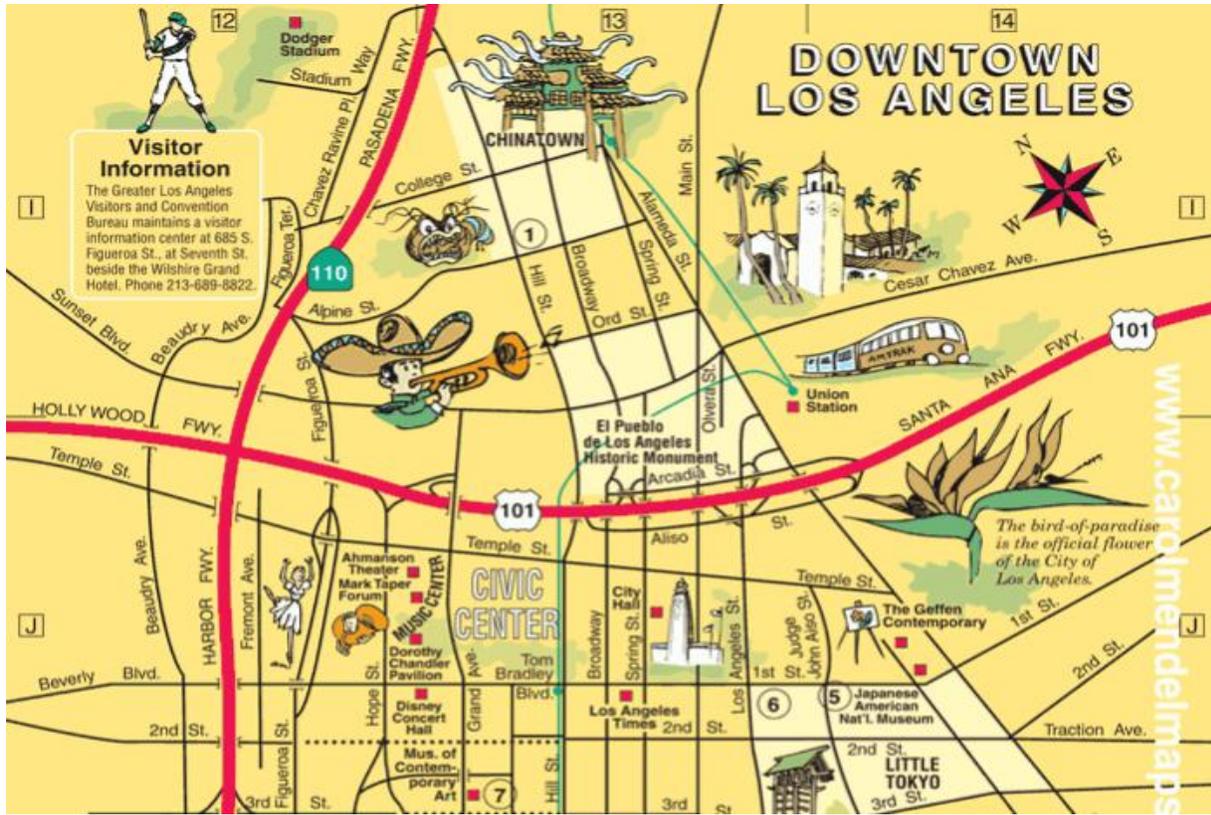
CARPOOL: Carpoolers will leave at 9:00 am from the south end of AAA parking lot at the northeast corner of Beach Blvd. and Stark St. in Huntington Beach. Please arrive by 8:45 to meet up with fellow carpoolers.

LUNCH: We will meet at Philippe the Original at 12:30 pm. They're located at 1011 N. Alameda Street. They have great sandwiches!

Here is a map and some Mike Whitmore photos.









Our Members Have Been Busy with Great Accomplishments

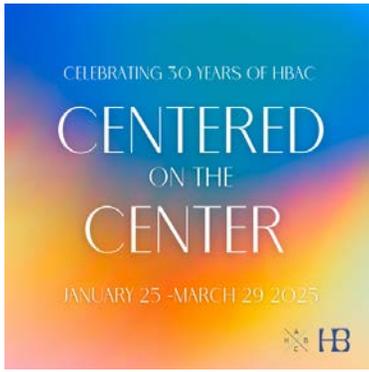
Kurt Bayless had three photos accepted for the 2026 Wings Over Bolsa calendar (<https://bclandtrust.org/blog/tag/wings-over-bolsa/>).



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.

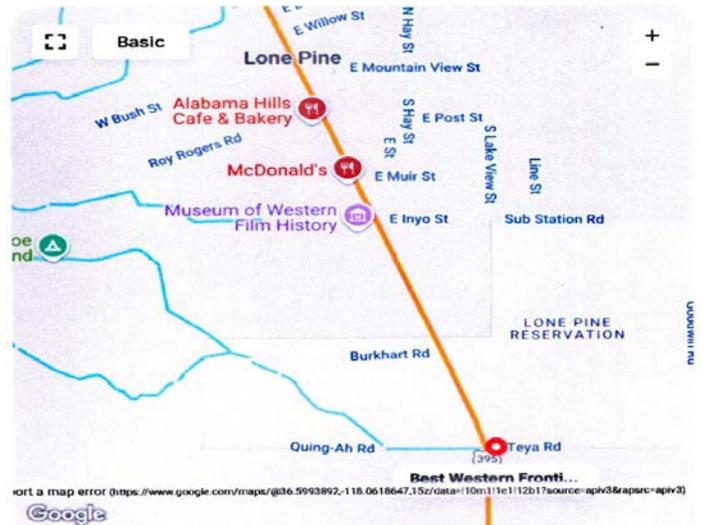
Friday Group Dinner – Let's plan to meet at 6:00 pm at **The Grill** located at 446 S. Main St. in Lone Pine, phone # (760) 876-4240. They're open daily from 9:00 am-9:00 pm.

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>

Albuquerque Balloon Fiesta Overnight Field Trip

Albuquerque New Mexico

October 8-11, 2026

The Albuquerque International Balloon Fiesta is the world's largest hot air balloon festival, held annually in early October in New Mexico. It features over 500 balloons filling the sky in mass ascensions, dazzling night glows, and creative special shape rodeos.



All Photos by Dan Anderson

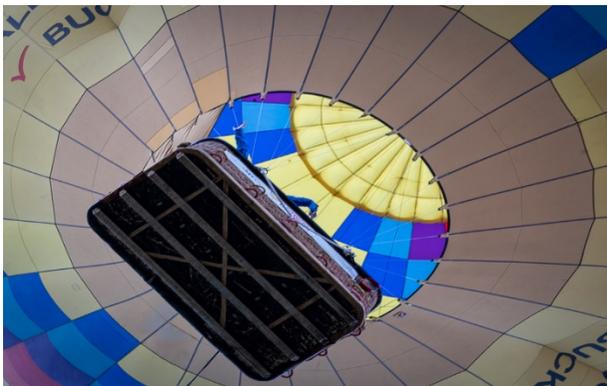
We will be staying three (3) nights at the La Quinta Inn & Suites, by Wyndham, 7491 Pan American Freeway N.E., Albuquerque, NM See red X on map, next page. Phone 505-345-7500 Thursday October 8 to Sunday October 11.

The nightly **room rate will be \$199** plus tax. We've reserved a block of 12 rooms for PSOC members. **Group Name: PSOC. Confirmation Code: GS100826SOC. The booking link is:**

<http://www.wyndhamhotels.com/hotels/52946?checkInDate=10/08/2026&checkOutDate=10/11/2026&groupCode=GS100826SOC>

Be sure to tell them you're with the Photographic Society of Orange County (PSOC) in order to receive our special room rates.

The hotel provides all guests with a "complimentary" hot breakfast buffet every morning. **We will plan a group get-together on Friday for lunch at noon. Location TBA**



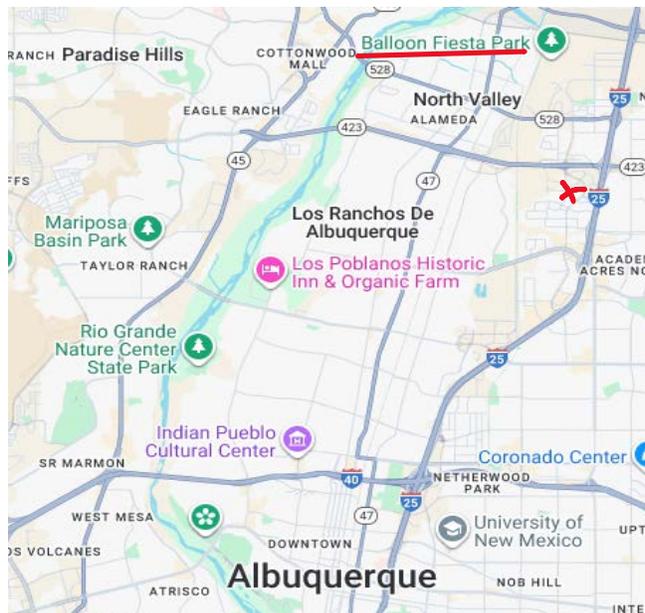
Fiesta activities are divided into two sessions daily. The session consists of all activities at the park in the **morning (4:30 AM to 11:00 AM)** or all the activities in the **evening (3:00 PM to 9:00 PM)**. An example of a session would be when you visit the park to see the Dawn Patrol and Mass Ascension, you would be coming to a morning session. Photography in the early morning and after sunset is especially good.

Tickets are \$15 per session for each of the two daily sessions. Information and ticket purchases for the Fiesta can be found at www.balloonfiesta.com/plan-your-visit/faqs/ Plan to get your tickets in advance.

A **Mass Ascension** is when all 500+ balloons launch from Balloon Fiesta Park. This starts at 7:00 A.M, and will take approximately 2 hours. You will want to be at the Mass Ascension on Friday and/or Saturday.

Parking lots are located on the north and south ends of the park, and costs is **\$20 for each session** you are at the park. Each parking lot is color-coded and the gates are numbered, so please remember the color and number of the gate through which you entered the field. **Please have cash ready as they do not accept credit or debit cards for parking fees.**

The Fiesta field is located west of I-25, approximately 12 miles north of the Albuquerque Airport, 7 miles north of downtown Albuquerque. **There are several food concessions at Balloon Fiesta Park serving a variety of foods.**



Where can I learn more about Albuquerque? Visit the website [Home - Balloon Fiesta](http://Home-Balloon-Fiesta), and the official website of the [Albuquerque Convention & Visitors Bureau](http://Albuquerque-Convention-Visitors-Bureau) to browse an online version of the Official Albuquerque Guest Guide. You can also request a printed copy by calling the Bureau offices at [\(800\) 284-2282](tel:8002842282). Other points of interest in the area include Old Town Albuquerque, Sandia Peak Tramway, Indian Pueblo Cultural Center, Taos Pueblo, and the Rio Grande gorge. You will find lots of great photo opportunities.



PICTURE THIS

WINDBLOWN JACKIE, 1971 **Photograph by Ron Galella**

People simply could not get enough of Jacqueline Kennedy Onassis, the beautiful young widow of the slain President who married a fabulously wealthy Greek shipping tycoon. She was a public figure with a tightly guarded private life, which made her a prime target for the photographers who followed wherever she went.

And none was as devoted to capturing the former First Lady as Ron Galella. One of the original freewheeling celebrity shooters, Galella created the model for today's paparazzi with a follow-and-ambush style that ensnared everyone from Michael Jackson and Sophia Loren to Marlon Brando, who so resented Galella's attention that he knocked out five of the photographer's teeth. But Galella's favorite subject was Jackie O., whom he shot to the point of obsession.

It was Galella's relentless fixation that led him to hop in a taxi and trail Onassis after he spotted her on New York City's Upper East Side in October 1971. The driver honked his horn, and Galella clicked his shutter just as Onassis turned to look in his direction. "I don't think she knew it was me," he recalled.

"That's why she smiled a little." The picture, which Galella proudly called "my Mona Lisa," exudes the unguarded spontaneity that marks a great celebrity photo. "It was the iconic photograph of the American celebrity aristocracy, and it created a genre," says the writer Michael Gross.

The image also tested the blurry line between newsgathering and a public figure's personal rights. Jackie, who resented the constant attention, twice dragged Galella to court and eventually got him banned from photographing her family. No shortage of others followed in his wake.

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



ELAINE DEES



KURT BAYLESS



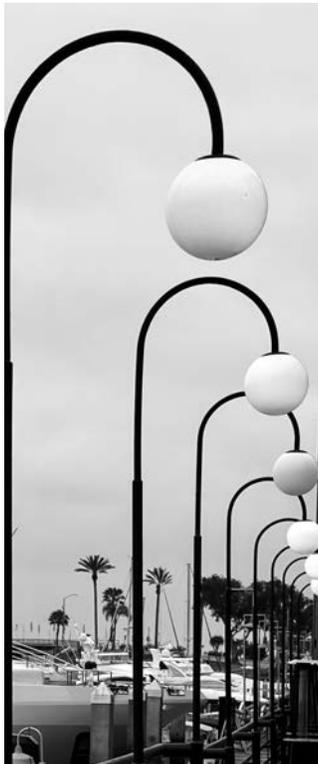
ANNETTE GLOBITS



Marilyn Hettick



Nancy Whitmore



SHELIA MC MILLIAN



STEVE LICHTENBERGER