POLY
PHOTO CLUB

SD Fair 2018 Issue

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News and Views of Poly Photo Camera Club Members
April, 2018   Volume 9, No.3
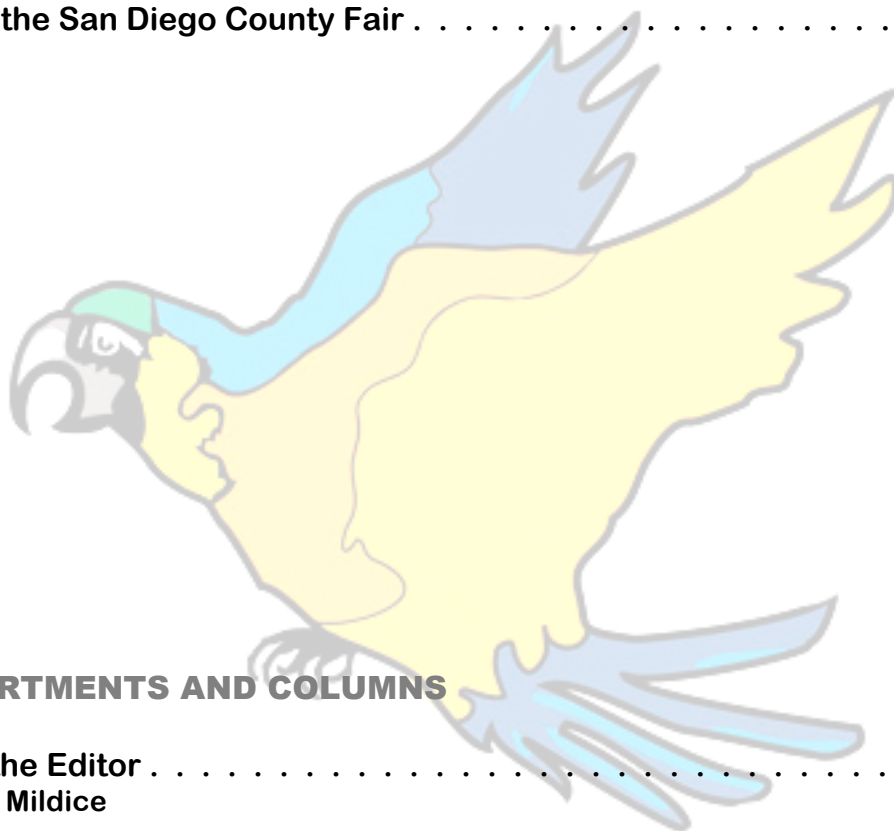
From the Editor

This Issue is your last reminder to send your entries for the San Diego County Fair, Exhibition of Photography. I know you all have many great images from Poly's 2017 competitions that could be very good choices for this year's Fair Exhibition. Tier 1 submissions are digital, so all you need to do is a little resizing, and send them in by April 13. The details start on Page 3 of this issue, or you can read their official publication and find your way to the "entry submittal" page on the fair web site. By the way, they have a total of 35 different subject categories, all that anyone could possibly want.

Let me encourage you to enter. The exhibition is the largest on the west coast; and if only 5% of the fair attendees come to the Photography Exhibition, your work will be seen by over 50,000 viewers. Where else could you get exposure like that?

Finally, it's an easy way to broaden your horizons a little. If you've never put pictures into an exhibition, here's a great way to get your feet wet. It's local and it's easy to do. It can also let you experience the procedures involved with creating hang-on-the-wall prints. You may find you like it.

"Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference."
~ Robert Frost

Dee Elwin is starting a new series this month. It focuses on how Poly's photographers create their images. Since Dee does an interview, is able to ask questions, and is able to organize and make sense out of our sometimes scattered thoughts, we expect to give you a more coherent picture. You probably noticed that I said "our" thoughts. It turned out that Dan and I "*volunteered*" to be her first subjects.

I think this will be a very interesting series – kind of looking into the minds of Poly people to see how their image ideas develop. It seems to me that it will also be good for the people who are featured each month. As one of her first "guinea pigs," I benefitted by getting a more organized understanding about the things that contribute to my pictures. A little more self-realization is always a good thing.

One last reminder – don't forget about the Poly Field Trip to Tucson. Lin Graft and Al Larranaga have arranged what sounds like a terrific trip. See all the details, starting on Page 15.
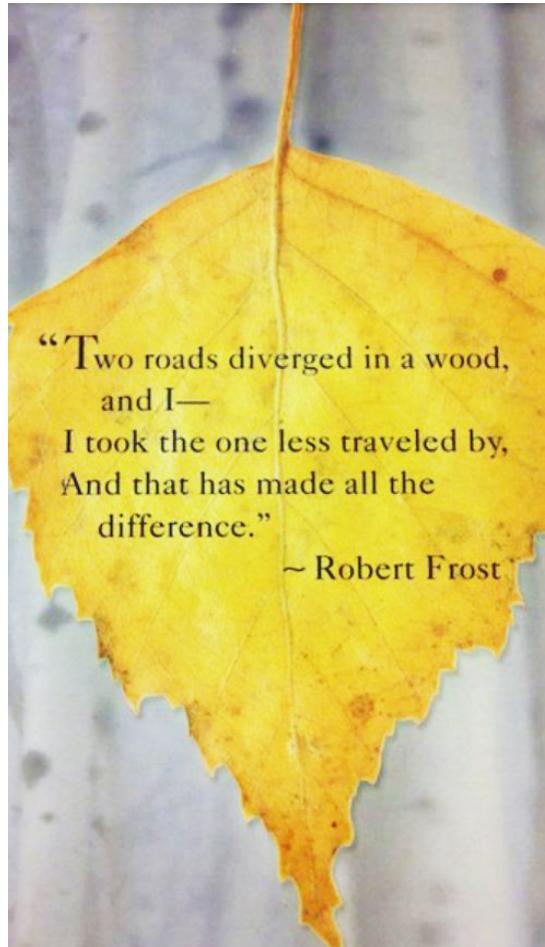
Quote of the Month

"No great artist ever sees things as they really are; if he did, he would cease to be an artist."
– Oscar Wild

June 1 – July 4, Del Mar, California

An international juried exhibition of color and black-and-white photographs, and digital art.

Gene Wild, Coordinator Lois Fong-Sakai, Assistant Coordinator

2018 CALENDAR

PLEASE READ THE ENTIRE BROCHURE BEFORE ENTERING

Registration is only accepted online. Visit www.sdfair.com/entry to enter and pay the processing fee. **Processing Fees are non-refundable.**

Entry Registration Deadline: Friday, April 13, 2018. All registrations must be submitted online by 11:59pm (Pacific Daylight Time). Entry Office extended hours to 7:00pm on April 13, 2018. **Late Entries will not be accepted.**

Tier-1 Notification: Exhibitors will receive an email notification of images advanced to Tier-2 judging by Wednesday, April 25. 2018.

Delivery of entries for Tier- 2 judging: Tuesday, May 15 and Wednesday, May 16, noon - 7:00pm (Shipped entries must arrive between May 1 - May 15)

Awards Ceremony: Will be given out by invitation only to Exhibitors who advanced to Tier-2

Judging Results: Will be posted by Saturday, June 2
Entry Pickup: Thursday, July 5, noon - 8:00pm

Questions?
**Call the Entry Office at (858) 792-4207 or email entry@sdfair.com
Monday through Friday from 9:00am to 5:00pm**

EVENTS AT THE EXHIBITION OF PHOTOGRAPHY

Judges Roundtable, Wednesday, June 6
Judges Critique, Wednesday, June 13
Tips from Photographers, Wednesday June 20
The Direction of Photography panel, Wednesday, June 27
Photo Shootouts, Saturday June 16 and June 30 (Entry fee and advanced registration required)

For complete details www.sdfair.com/entry

COMPETITION REQUIREMENTS:

1. The Local and State Rules apply to this department, available at sdfair.com/entry. No entry will be accepted should the exhibitor describe conditions under which he/she will exhibit. The 22nd DAA (San Diego County Fair) will not be responsible for loss or damage of any kind.

2. **Eligibility:** The Exhibition of Photography is an international show, open to all interested photographers **18 or older**. Work must be that of the entrant. Group work by two or more is not allowed.

3. **Limits:** (20) twenty entries per exhibitor in all classes combined.

4. **Entry Processing Fees:** $20.00 per entry.

5. Work previously shown at the Fair or nearly identical, regardless of title, is ineligible. Identical prints may not be shown in more than one division of the show. Submitting color and black-and-white versions of the same images is not allowed.

6. Enter your information carefully and proofread your name and title of the artwork for punctuation, capitalization and spelling to ensure accuracy on exhibit labels and artist brochures.

7. Descriptions should be limited to 120 characters and should include location where image was taken. Keep it brief and spelled correctly as it may be used on entry display tag.

8. Entrants must bring the same images submitted online to the Fairgrounds on delivery day, with an entry tag on the back of each. Substitutions will not be accepted and changes in prices or titles cannot be made. Claim checks will be issued when you bring in your exhibits and are required to reclaim photos on pick-up day.

9. Digital enhancement of images to improve photographic quality and impact is allowed in most categories. See specific categories for further details.

10. Images in the Documentary category can be adjusted for quality, but must be a single image not altered to change content.

11. Images highly manipulated for artistic purposes should be entered in the Digital Photographic Art category Class 32.

12. Digitally created images or images using only a small amount of photographic content should be entered in the Digital Art category Class 33.

13. Model releases are the responsibility of the entrant.

PRESENTATION REQUIREMENTS:

Online entries should be approximately 1800 pixels on the long side for horizontal image or 1800 pixels on the long side for vertical images.

Detailed information about final presentation specifications will be sent with your Tier-2 notification email. Entries must be in good taste and suitable for family viewing as determined by Fair management. Processing, printing, mounting and optional matting may be done commercially.

See Print and Presentation Specifications on the Photo Show webpage, at www.sdfair.com/entry.

IMPORTANT: No watermarks or names are allowed on digital entries. Names of the entrants are not allowed in photo titles, in the description fields of the online entry process, or on the fronts of prints, mount or mat boards.

Sale of work:
All entries selected for display will be posted for sale at the price indicated on the online entry registration. Photographers must indicate on the online entry form if entries are not for sale. If no price is listed during registration, the item will be marked NFS. Listing a selling price during the online registration authorizes the Fair to give your phone number to interested buyers. No sales are allowed during the Fair. All sales will be handled by the exhibitor and the buyer.

Judging procedure:
Tier-1 judges determine from images submitted online which images will advance to Tier-2 onsite judging. Advancement of images to Tier-2 does not guarantee that a print will be in the show; images must meet Fair rules and judges' standards for print quality and presentation. Each image will be viewed on its own merits by photographic professionals. Judging criteria include visual impact, composition, technical quality, creativity and presentation. The decisions of the judges are final.

Delivery Instructions:
Hand Delivery- Deliver entries to the Del Mar Fairgrounds, 2nd floor, East Grand Stand. Access the Fairgrounds through the Solana Gate from Via de la Valle. No works will be received after delivery date.
Shipping instructions: Must include return postage pre-paid. Mounted photos must arrive to the Entry Office. Review calendar for shipped entries on page 1. Mail-in entries, to be returned, must have enough postage to cover the return. Entries with insufficient postage will not be returned.

Ship to: San Diego County Fair,
Exhibition of Photography
2260 Jimmy Durante Blvd.
Del Mar, CA 92014

Pick-up instructions: You must present claim checks to pick up entries. If you cannot pick them up, arrange for someone else to do so. That person must bring the claim checks and/or a signed written authorization from you. Entries not picked up become the property of the San Diego County Fair and will be disposed of promptly.

AWARDS

The following awards will be offered in each class in each division. Awards provided by sponsors may be gift certificates but are of equal value to awards in other classes.

First place $200 and a Rosette

Second place $175 and a Rosette

Third place $150 and a Rosette

Fourth place $125 and a Rosette

Special awards will also be given in addition ***

Best of Show: $100 and a Rosette. Selected from first-place winners in all classes.

Coordinator's Award: $100 and a ribbon.

Margaret Frye Perpetual Award: $100 and a ribbon.

People's Choice: A ribbon and an award, donated by Nelson Photo Supplies, selected by popular vote during the Fair.

Honorable Mention: Ribbons will be awarded at the discretion of the judges. Other donated awards will also be given.

Note: No exhibitor will be allowed more than two monetary awards per class. However, there is no limit to the number of ribbons an exhibitor may win. Award checks will be available at entry pickup. Checks not picked up that day will be mailed within 30 days. The Fair assumes no responsibility for awards donated by clubs, firms or individuals.

DIVISIONS AND CLASSES

DIVISION 1201: COLOR SCENIC (Landscape)

Class 001 Spring
Class 002 Summer
Class 003 Fall
Class 004 Winter
   Images should be descriptive of the season regardless of when they were taken. An image with fall colors should be entered in Color Scenic-Fall, for instance, and one with snow or bare trees in Color Scenic-Winter. Desert scenes are allowed in Class 002 Summer, and shots of the Arctic/Antarctic in Class 004 Winter. *When registering a photo in this division, please state in the description field where it was taken.*

DIVISION 1202: COLOR

Class 005 Waterscapes, Seascapes, Waterfalls, Water Details, etc.
Class 006 Architecture or Cityscapes
Class 007 People, formal: includes studio and environmental portraits. Artificial lighting, props and other staging are allowed. **Awards donated by George's Camera**
Class 008 People, informal: informal candid images may include travel, street, concert, and other non-posed images.
   When registering a photo in this division, please state in the description field where it was taken.

DIVISION 1203: COLOR NATURE

Class 009 Flowers - Awards donated by George's Camera
Class 010 All other Plants and Trees
Class 011 Wild Animals – Mammals
Class 012 Wild Animals - Birds
Class 013 Animals - Insects, Reptiles, Amphibians, and Aquarium Sea Life
   Photos of zoo animals, and aquarium sea life are allowed, but no photos of domestic animals. Studio photography is permitted in Flowers and other Plants and Trees. *When registering a photo in this division, please state in the description field what is depicted.*

DIVISION 1204: CELL PHONE

Class 014 Cell Phone
   Color or black-and-white images or digital art taken with a cell phone. *When registering a photo in this class, please state in the description field which phone and apps (if any) were used, where it was taken and what is depicted.*

DIVISION 1205: BLACK & WHITE

Class 015 Scenic (landscapes, waterscapes)
Class 016 Nature (plants, insects and wild animals)
Class 017 Architecture or Cityscapes
Class 018 People (formal or informal)
   Duotones, including sepia-toned images, are acceptable. No photos of domestic animals. Studio photography is allowed in classes 016 and 018. *When registering a photo in this division, please state in the description field where it was taken and/or what is depicted.*

DIVISION 1206: COLOR OR BLACK & WHITE

Class 019 Documentary
   Digital enhancement of images to improve quality is allowed. Must be a single image not altered to change content. May include travel photos if they meet the above criteria. *When registering a photo in this class, please state in the description field where it was taken and/or what is depicted.*

DIVISION 1207: COLOR, BLACK & WHITE OR DIGITAL ART - No Style Restrictions

Class 020 Close Up, Macro, and Micro - Photo must be equal to or greater than life-size (1:1). May include photomicrographs and electron microscope images of things that can't be seen with the naked eye.
Class 021 Sports
Class 022 Still Life - A collection of inanimate objects arranged in a specific way; may include flowers, food, game or man-made objects.
Class 023 Abstract - Usually not recognizable as an object. Includes fractal, algorithmic art. May include detail shots of nature.
Class 024 Underwater- Images taken underwater while the photographer is underwater. Includes marine life portraits, marine life large animals, and underwater model photography. The photographer must be underwater when taking these images; unlimited post processing is allowed. Awards donated by Blue Abyss Photo
Class 025 Our Best Friend - Animals that are beloved companions and pets. Includes domestic animals such as farm animals.

Class 026 Family Moments - Show the meaning and spirit of family relationships.

Class 027 Night - Low-light images of night skies, astrophotography and painting with light. May include images from dawn or dusk.

Class 028 Fair Theme - "How Sweet It Is"

Class 029 At the Fair - Photo memories of time spent at the San Diego County Fair.
When registering a photo in this class, please state in the description field where it was taken, what is depicted and/or how the image was photographed and edited.

Class 030 All Things Mechanical- Trains, planes, automobiles, farm and industrial machinery; May include the people involved with these things.

DIVISION 1208: FILM AND ALTERNATIVE PROCESSES - Image created by processes not described in any other division.

Class 031 Film and Alternative Processes - Images produced through traditional wet darkroom techniques.
All images must be mounted so that they can be hung on the Fair's Velcro-receptive walls. Methods and techniques to produce the images must be entered in the entry description.

DIVISION 1209: DIGITAL ART

Class 032 Digital Photographic Art- Artwork based on photographs; created by manipulation or combination through digital means.

Class 033 Digital Artwork and Illustration- Artwork and illustration developed with the use of digital tools such as Photoshop, Illustrator, Painter, Fractal Generators, etc. Images may include photos, but are not based on them. Methods and techniques to produce the images must be entered in the entry description.

DIVISION 1210: LARGE PRINTS - Awards donated by George's Camera

Class 034 Large Prints Color or black-and-white images, any subject and any style, that are larger than the standard 16 by 20 inches but no larger than 40 inches on the longest side. *When registering a photo in this class, please state in the description field the size of the mount board.*

DIVISION 1211: SPECIAL EVENT

Class 035 2017 Solar Eclipse Experience- Images from either the total or partial solar eclipse of August 21, 2017. Composite images from the same location are allowed. Images may be of the solar eclipse or may represent the viewing experience.

Musings from Dee on "*Altered Reality*"
By Dee Elwin

While watching the parade of whimsical, creative images in the Altered Reality category, have you ever wondered what inspires the makers? How they come up with those clever ideas? Well I have, so I asked several of our current Gurus of AR to share their thought processes with us. They have all obliged.

The first one I spoke with was Jim Mildice. Here is what he shared with me:

"I get inspiration and starting points from many sources.

When I am out taking pictures, I am always on the lookout for parts of images that I could use for a later creation.

Sometimes, I'll form a strong mental image from something I have read and I will try to figure how to depict it photographically. Thus, my current extraterrestrial image work has resulted from reading Science Fiction stories.

I may see a photograph or a painting that provides a theme or concept that I think would be interesting to explore.

After looking at pictures I've taken (not necessarily great on their own), I let my mind wander…if I take this part out…move this element…change this color or add this thing here, I could tell a whole other story."

Electric Power and Whimsical Reasoning

Once in a while, something interesting evolves when I am out taking pictures for an assignment or a challenge. For example, I was working on an assignment about electric power. Because we see so much about electric vehicles these days, I decided to show something about them. This is what followed:

I had seen an electric toy car with its batteries showing because the cover was missing from its battery compartment. I thought, "Wouldn't it be funny if real cars had batteries like that?" So, I went out to take pictures of vehicles that could have prominent battery compartments.

I took pictures of various cars and trucks using angles that would logically show the locations of battery compartments.

I noticed that there was a gas station on the edge of the parking lot. So I reasoned, "If there is a gas station for conventional vehicles, there needs to be an electric station for battery-powered vehicles." I took pictures of the station intending to create an electric one.

The next step in my (somewhat whimsical) reasoning said, "Since gasoline tank-trucks come to fill up the gas station's storage tanks, wouldn't it be logical (and funny) to have electric tank-trucks come and fill up the electric station's storage batteries?"

I then took pictures of different kinds of trucks going by. An 18-wheeler flatbed turned out to be the best choice, so I used Photoshop to remove its payload and replace it with batteries, taken separately, with an appropriate perspective, and then "installed" with Photoshop.

An Image Not Easily Forgotten

Dan Palermo was the second person I questioned. He said that when he begins to composite a picture, his goal is simple. He wants to create a resulting image that is interesting and won't be easily forgotten by the viewer. His planning is thought out after his main image has been photographed. He examines the image and asks what could be added to make this even more interesting. "It's the 'what if' that motivates me to experiment and try to make the image even better," he says. He continues, "It's rare that I'll go on a photo shoot with pre-planned compositing ideas. And when I do, these ideas rarely bear fruit. Instead, I enjoy the spontaneity and serendipity of the shooting situation. Other times I'll see an interesting compositing situation evolve, and take photographs specifically to be combined later."

Dan has an older CS6 version of Photo Shop. For him, the two most useful Photoshop techniques are: (1) Creating Layers and (2) Creating Masks for these Layers. Both procedures are surprisingly easy to learn. If this is new for you, he suggests going to YouTube.com on your internet device and searching for videos that demonstrate how to make "Basic Photoshop Layers" and "Photoshop Layer Masks." After playing with these two techniques he says you'll wonder why you waited so long to learn them!

Where do his ideas come from? Dan's response, "My ideas of what to composite into my images are inspired by fine-art. I'm always visiting art galleries, art exhibitions, art fairs, book stores, and various art places on the Internet. My mind is like a sponge, and the more I expose myself to creativity, the more opportunity there is for new ideas to soak in. Also, by examining a wide variety of art, it gets rid of the word "No" in my head. When I come up with an exciting idea, the last thing I want to think about are all the reasons why it won't work. Instead, I play and experiment repeatedly until things start falling into place. I've noticed that if it takes too long to get a compositing idea to work, chances are it was never meant to be. My best ideas come together quickly, almost effortlessly."

I asked Dan to share one of his composited images and how it came to be. He replied, "Six Moods of Lisa is my example image.

The compositing idea for this picture came to me during a photo shoot at Presidio Park. Lisa, my model, was expressive and easy to coach. While I was shooting her, I thought "what if" I could get all of her emotions and expressions together inside a single image.

I came up with a simple plan. I put my camera on a tripod and focused my lens at a large shooting area. I placed Lisa in the center and shot the first "base" frame. Next, I asked Lisa to move to various places within the shooting area and express a different emotion each time. I shot about 20 frames of her.

When I got home, I picked out my six favorite shots of Lisa, put each into its own Photoshop CS6 layer, and used simple layer-masking to insert the six Lisas into a pleasing composition on my base image. Is it hard to do? Not at all."

In conclusion, Dan and Jim share some common traits.

- They don't always try to control their ideas, but let them flow with the situation. By "letting go" and asking "What if…?", something in their brains will trigger an idea.
- They are always on the lookout for interesting subjects that could be used in future composites.
- They go to venues that have some kind of art – be it paintings, photography, books, galleries, the internet, or others for inspiration.
- Lastly, they know how to use their editing tools.

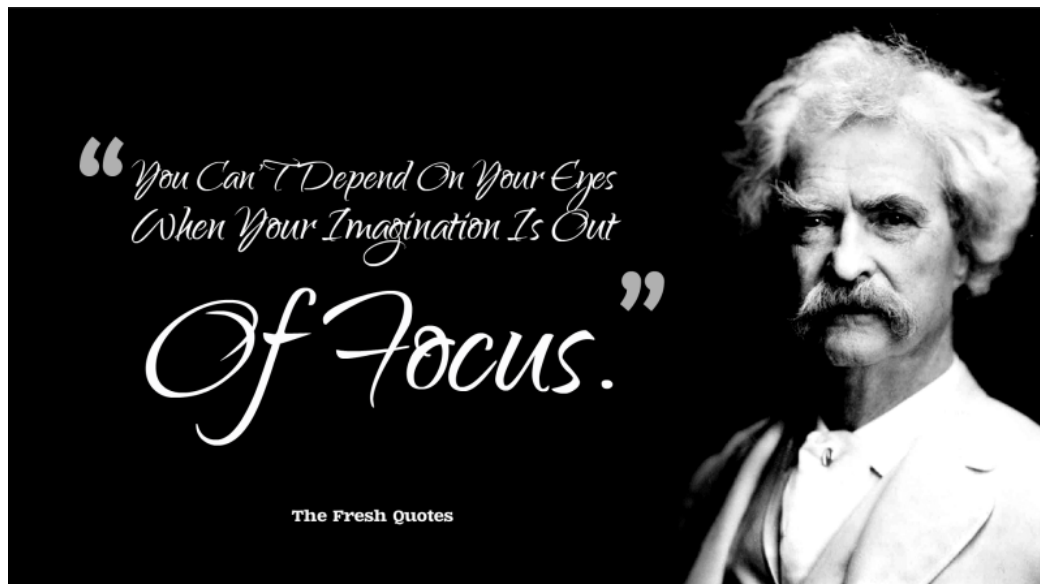And they both are very successful with their results:

2013 – Most Creative Award – *"Naked Eye"* (Dan)
2014 – Most Creative Award – *"Duality"* (Dan)
2017 – Most Creative Award – *"Extraterrestrial 'Easter' Island"* (Jim)

Next month we'll hear from photographers who use their iPhones and apps for compositing.

Until then, Happy Shooting!   -dee

This and That
By Clark Winsor

We spend a lot of time learning all the tools that Photoshop has to offer. I have been thinking about how little time is spent learning the tools our SLRS have. I believe that if we understand how our cameras work we can reduce the time we spend behind a computer screen. With that in mind, we will explore the different metering tools. *Please excuse the cut and paste, but I believe this tutorial says it better than I can. My thanks to David Peterson who wrote this very informative article.*

This is part one of a two-part article. Next month, we'll talk about when to use the various metering options.

Which is best? Spot, Center Weight, or Matrix metering?

Metering is one of those subjects that makes hobby photographers put their hands over their ears and sing "la la la, I can't hear you." That's because metering is a bit of a complicated subject. After all, who wants to talk about the way your camera estimates exposure? Shouldn't that stuff happen behind the scenes, so the photographer can focus on important stuff, like composition?

It's true that many point and shoot cameras - especially the inexpensive ones - have a fixed metering system that doesn't give you any control over how the meter analyzes light and chooses an exposure. But that doesn't mean that it's not important to understand how to use the different metering modes, if your camera offers them. With just a little bit of effort you'll discover just how useful switching between metering modes can actually be.

How does your camera estimate exposure?

Photographic light meters fall into two different categories: reflected light and incident light. An incident light meter measures the amount of light that falls on a scene, while a reflected light meter measures the amount of light reflecting off a scene. All internal camera meters are the latter variety, so I'm not going to spend much time talking about the former except to say that it is important to understand the difference, so that you'll know the limitations of your camera's internal metering system.

Incident light meters are always external, and they are far more precise than a reflected light meter because they can't be tricked by the amount of light that is reflected back from a scene. Have you ever tried to shoot a snowy landscape and been disappointed by your results? This is because snow is highly reflective - as that raccoon shaped sunburn suggests - and your reflected light meter is fooled into thinking the scene is brighter than it actually is. This results in underexposed photos.

Unless you're particularly interested in purchasing an external incident light meter, you are stuck with the meter that is built into your camera, so it's a good idea to understand how it works and which modes are most useful in what situations.

Reflected light meters such as the one in your camera are basically guessing at the amount of light in a scene, because all objects that exist in our world have a different capacity for reflecting or absorbing light. That snowy scene, for example, is a lot more reflective than, say, a meadow. The light meter attempts to compensate for this by assuming that most scenes average out to what photographers call "middle gray," which of course could also just be a color that is somewhere in the middle between a highlight and a shadow. In short, your meter is not actually smart enough to know the difference between black, white and gray, so you have to be.

Metering Modes

Fortunately, most DSLR manufacturers (and some point-and-shoot manufacturers, too) have been kind enough to provide us with some options, which combined with a little know-how will help compensate for the shortcomings of the reflected light metering system. For most cameras, this translates to three different metering modes, each of which is useful in particular situations, and none of which is useful in all situations.

The three basic types of metering are matrix (also called evaluative, multi-zone, segment, honeycomb or electro-selective pattern metering, depending on who made your camera and how cool you want to sound when you talk about its metering system), center-weighted and spot metering (which also has a sibling known as partial metering). Here's a quick run-down on the differences:

Matrix or evaluative metering

No, you do not have to take the red pill to understand matrix metering. It's actually a very simple concept: The meter divides the scene up into zones, then analyzes each zone for highlight and shadow. It then takes an average for all the zones and determines the exposure based on that figure. Though the idea is simple on the surface, matrix metering systems actually use a complicated algorithm, and most manufacturers do it in their own special way, which is kept secret from the general public. Depending on the manufacturer, matrix metering systems may average just a handful of zones or more than a thousand of them. Other factors besides light are taken into consideration, such as the point within the scene where you have focused, the distance between the camera and the subject, and the colors within the scene. Nikon even has an on-board database of exposure information for more than 30,000 different photos that the metering system can refer to when determining the exposure for similar scenes.

Center-weighted metering

Center-weighted metering gives the most importance--usually between 60 and 80 percent--to the light that is concentrated in a circular area in the center of the frame.

The corners are given much less importance, though they are usually included to a small degree in the calculation. Some cameras will even allow you to adjust the size of the circle. This is usually considered to be the most consistent form of metering, since most photographic subjects are near the center of the frame and rarely fall into the outer four corners. For this reason, center-weighted metering is often the default metering system used by many point-and-shoot cameras of the variety that don't allow the user to have control over the metering system.

Spot or partial metering

Spot and partial metering operate under the same basic premise: the light in a much smaller part of the scene (usually the center) is measured and the exposure is set based on that reading. With spot metering, this is usually a space occupying 1 to 5 percent of the total scene. With partial metering the space can be up to 15 percent of the scene. Depending on the camera's manufacturer, you are either stuck with a metering from the center of the frame, or you can actually tell the camera which part of the frame you want it to take the reading from.

Spot metering is a very accurate form of metering in that it will give you a precise reading for a very small part of the scene, so it is most useful for shooting high-contrast scenes where your subject may otherwise fall into shadow or be washed out by very bright highlights.

Don't forget, look for Part Two next month, with suggestions about how and when to use your different metering options.

Clark

Programs and Coming Events
Josi Ross

March 3 – Competition
PROJECT – *"Macro/Up-close"*

Our judge for March will be **Eileen Mandell.** She last judged for us in September of 2017. Here's a little about her:

After almost 30 years of teaching Photography, as well as creating the Digital Arts program and curriculum for an East County school district, and loving it, Eileen decided to retire to concentrate fulltime on her own photography.

She began her photographic life as a black and white photographer, spending hours in the traditional photographic darkroom. Photography is always the source— the seed of her ideas. She loves capturing detail, and showing the beauty of nature.

"With a background in art, I tend to look for shapes, lines, and patterns. I search for the play of light and shadow."

Eileen Mandell is an award-winning photographic artist, well-known for her nature photography, including landscapes and nightscapes, as well as innovative work with alternative photographic processes and media. She has had exhibitions of her photographs at Gallery 21 in Spanish Village, and at the City and Luxe Galleries at City College. She also conducts photographic workshops on many subjects, including landscapes, nature, night sky photography, and alternative processes.

You can see some of her work on her web site at: www.eileenmandell.com or at Fine Art America at eileen-mandell.fineartamerica.com.

April 20 - April 22/23
Our next road trip will be:
Tucson Photo Adventure

Lin Graft and Al Larranaga have come up with a wonderful trip to Tucson. We will be visiting Mission San Xavier, the Arizona Sonora Desert Museum, Saguaro National Park and more. Please check the Poly website for hotel information and reserve your spot today.

Hotel:
Comfort Suites at Sabino Canyon
7000 E. Tanque Verde
Tucson, AZ
520-298-2300
Ask for Poly Photography when you make the reservation.
Cost is: $129.14 (including tax, etc.) Here's the Tucson Photo Adventure Itinerary

Day 1 – Friday
Arrive Tucson hotel
6 PM Poly group reception
7 PM Dinner at Poco & Mom's.
Discussion in process for night sky shoot, Saguaro Cactus park East. You can walk or bike there, 24 hours a day.

Day2 – Saturday
Breakfast at Hotel, 7:30.
Morning photo shoot
9:00 Mission San Xavier, see website: sanxaviermission.org. There are docent tours that can be arranged if interested. No cost, free will donation.
 12:00: Poly group Lunch – Arizona Sonora Desert Museum Ocotillo Café. See menu on website.
Early Afternoon: Arizona Sonora Desert Museum, group rate, $14.95 each. Website: desertmuseum.org
Afternoon & sunset: Saguaro National Park, Website: nps.gov/sagu. Sunset at 6:58. Location:TBD
8:00 Dinner: TBD. (options, Café Poca Cosa, Jonathan's Cork, Wildflower, Silver Saddle Steak House, Barrio Brewing Company.)

Day 3 – Sunday
Breakfast: 7:30.
Options: Plan your own day.

Morning:
1. Sabino Canyon, see website: saminocanyon.com. open 9-4:30 cost $10.
2. Pima Air & Space Museum. See website: pimaair.org (indoor & outdoor), cost will be $14-$17.

3. Old Tucson or downtown.
4. Lunch: On your own. Beyond Bread is a great place to get sandwiches and soup.

Afternoon:
1. Any of the three above. Note, Pima A&S has tours M-F and requires advanced reservations.
2. Tombstone, Old Bisbee
3. Pima County Fair
   Evening: Pima County Fair

Day 4 – (Monday) options
1. Biosphere, with the drive there and back, this takes most of the day. You may be able to do something in the late afternoon.
2. Any of the options from Day 3.
3. Circle Tour of the area. 110 miles.
   Photography points of Interest:
   Tombstone, Pima Air Museum, Old Tucson, Saguaro National Park, The Lost Barrio, Tucson Botanical Gardens, Pima Canyon, Tombstone, Pima Air Museum, Old Town, Saguaro National Park, The Lost Barrio, Tucson Botanical Garden, Pima Canyon, Sabino Canyon, Mission San Xavier del Bac, Biosphere; Ruby Ghost Town, AZ Sonora Desert Museum, Bisbee Mining Town.