

INFOCUS

June 2017

www.morganhillphotographyclub.org

June Meeting: The Photo Scavenger Hunt

Morgan Hill Photography Club June meeting will feature the popular The Photo Scavenger Hunt, which we have about every other year really exemplifies our mission. It will start out with the normal image share sessions, followed by a brief informational talk and slide set on the compositional aspect of lines (as previously emphasized and discussed by our critique sessions and by guest photographer, Oliver Klink). Then...

see **Photo Diva's Divinings** page 3

“Three” Gallery Show—Call for Entries

The Morgan Hill Photography Club (MHPC) and the Morgan Hill Historical Society (MHHS) are pleased to announce an open call for entries for an upcoming gallery show to be held at Villa Mira Monte-Morgan Hill House—**July 5 through August 14, 2017**. Only members of the MHPC are eligible to enter.

The theme of the exhibition is *Three*. You are encouraged to interpret “Three” as liberally as you want. The only stipulation is that the resulting photograph must make the viewer think of “Three.” Having an appropriate title may assist the viewer in this respect. Your photographs may be reproduced in black and white or color. All photos must represent the theme and must be suitable in subject matter for a diverse and general audience.

Your entries must be submitted online by emailing a jpg copy of the image to submissions@morganhillphotographyclub.org no later than 09:00PM Monday, June 19th. **Resize your image to be 1920 pixels on the longest side.** The Gallery Show Committee will only accept entries submitted via email, are the correct size, and which are received before the deadline. You should receive an email acknowledgement that we have received your submission within 48 hours. If you do not, please use our [contact form](#) to report the situation to the Gallery Show Committee.

Each MHPC member may submit up to three (3) works for review by the selection committee. If submitting more than one image, the probability of selection will be increased if the images are of different subjects. The photographs must

see “Three” Gallery Show—Call for Entries page 5



MORGAN HILL
PHOTOGRAPHY CLUB

JUNE ISSUE

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Editor's Note

by [Jeff DuBridge](#)

In the March InFocus, I contemplated Buddhism, providing a brief in its relation to photography, and the question: Is Buddhism a religion?

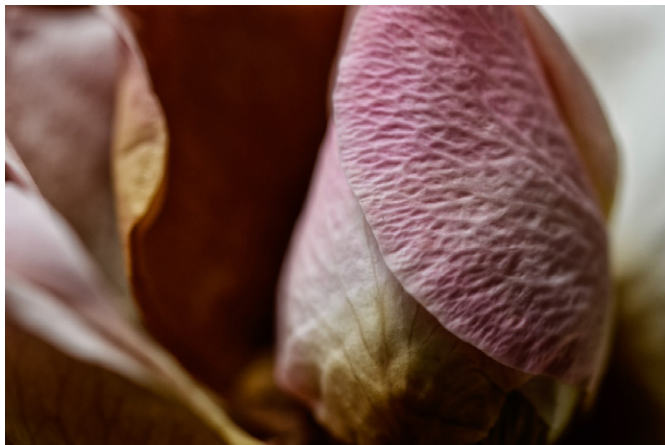
My course at Stanford Continuing Studies, *Introduction to Buddhism*, is through. For the question to be answered, I must first define the word Religion. Merriam-webster.com states, "Religion is a personal set or institutionalized system of religious attitudes, beliefs, and practices." *Religious* further being defined "as relating to or manifesting faithful devotion to an acknowledged ultimate reality or deity." As further argument, I shall relate Buddhism to one of our fascinations: photography.

Upon first glance, the connection between Buddhism and photography might not be so obvious, but Buddhists have studied the mind, heart, and applied their understanding and practices to the everyday challenges of life for more than twenty-five hundred years. Buddhism has rich traditions of expressing wisdom and realization through photography and the arts. Perhaps most important, photography and Buddhism share essential interests: both are concerned with clear seeing.

Meditation is a key practice in Buddhism. Taking photographs and practicing meditation might seem to be unrelated activities. While photography looks outwards at the visual world through the medium of a camera, meditation focuses inwards on unmediated experience. Where photography is concerned with producing images of reality, meditation is about seeing reality as it is—no definition or labeling in all visioned, or considered. So far, in taking photographs and practicing meditation over the past two months, I am finding the two activities are beginning a meld to the point where I no longer think of them as different.

Meditation and photography demand commitment, discipline and technical skill. Possibly, such practice may not guarantee that meditation will lead to great wisdom any more than photography will emit great art. Meditation does not, by itself culminate in clear-sightedness. Reaching beyond achievement in either area requires a capacity to see the world in a new way.

The pursuit of meditation and photography seems to lead away from capturing full, perceived perfection and back to a rediscovery of the ordinary. I am discovering that vague, yet compiled visions through meditation, fails in views of marvel-



ous places and objects to be the ideals for photography. Upon studies, the practice of photography has taught me to pay closer attention to what I see around me everyday. Further, discovering some of the most satisfying pictures to take are of things in the immediate vicinity of where I live, and frequent.



Not merely all photographers' process, qualified or perceived as not, come upon acquiring everlasting potential and invention through either dabbling or by ceaseless meditation. Masters are and have been upon us:

"...The state of mind of a photographer while creating is a blank...For those who would equate "blank" with a kind of static emptiness, I must explain that this is a special kind of blank. It is a very active state of mind really, a very receptive state of mind, ready at an instant to grasp an image, yet with no image pre-formed in it at any time. We should note that the lack of a pre-formed pattern or preconceived idea of how anything ought to look is essential to this blank condition. Such a state of mind is not unlike a sheet of film itself - seemingly inert, yet so sensitive that a fraction of a second's exposure conceives a life in it."

— Minor White

By meditation and its relation to photography, can Buddhism be defined a Religion? At best relation, Buddhism must be defined a personal system of beliefs, and practices, through a faithful devotion to an acknowledged ultimate reality or deity.

Buddhism a deity? No. Buddha's teachings can be forwarded to others through actions and even santras, but a need to link such logic with Buddha is not a necessity. Psychology and philosophy can reason such processes, in relation to their other definitions, reasonings, and treatments. In relation to deity, ultimate reality is a final, and more logical potential link to religion. Once again, by definition, ultimate reality *is something that is the supreme, final, and fundamental power in all reality*. Buddha could be supreme through his vast teachings, possibly final through his recommended reasoning, but not a fundamental power. Being a fundamental power would require Buddha to be perceived an all knowing and demanded logic in all steps and actions in life. Buddhism is a guide, not a leader that must be defined as a continual observer who is demanded as a never ending...God.

Buddhism can be legitimately practiced without a continuance compliance and observance, but its reasoning linked to photography most definitely *may* be adhered to.

Photo Diva's Divinings

by Michael Sue BrownKorbel, Photo Diva (mbrownkorbel@yahoo.com)



It being the month of June, I am sooooo excited for our **Morgan Hill Photography Club June meeting**. With the mission statement of Fun, Friendship, and Photography, **The Photo Scavenger Hunt**, which we have about every other year really exemplifies our mission. It will start out with the normal image share sessions, followed by a brief informational talk and slide set on the compositional aspect of lines (as previously emphasized and discussed by our critique

sessions and by guest photographer, Oliver Klink). Then...we all go outside to shoot images based on a list of types of lines as seen in compositions (think converging lines, s-curve, parallel lines, etc.). After about 40 minutes, we'll come back to the room and share out our images at the table we were at. Believe it or not, this is pretty exciting stuff, and the miracle of digital photography makes it all possible.

George will provide a Flickr link for everyone to post their favorite images of the scavenger shoot up to. At a later meeting, we'll be privy to a slideshow of these images presented on the big screen.

Don't forget the sleeved T-shirts, and short sleeved shirts with our club logo! Susan Brazelton is heading this up and will take orders after the meeting: \$12 for short sleeves & \$15 for long sleeves (\$2 extra for 2XL). One order was already placed and members had their shirts in two weeks. After this order, it may be awhile before Susan opens up ordering again, so bring your cash or check to the June meeting and get styling with a Morgan Hill Photography shirt with the club logo and lettering in teal on a black T.

Now, as Monty Python would say, "It's time for something completely different!"

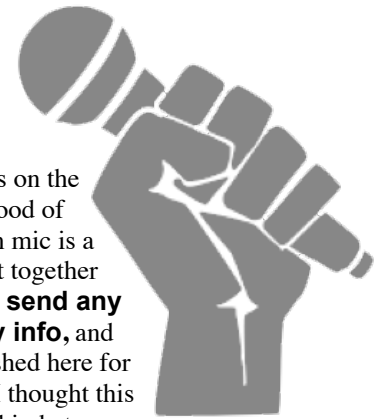
Before each meeting, a few members will be available at 6:30pm to "Espalain!" (as Ricky would say to Lucy) how the club works, focus groups, shoot outs, gallery shows, and other activities to any members, especially our new members.

Get the word out about our great club! Invite a friend or relative, and **LIKE** us on Facebook.

I hope you had a chance to see the latest Gallery Show at the Morgan Hill House on Monterey Road at the Villa MiraMonte. The "Pet" theme was fun and many new and old members participated, making for a happy opening night. Dig in and get some images sent to George to be considered for the next Gallery show, "Three" [entries must be submitted online by no later than 09:00PM, Monday, June 19, 2017. I know it will be a great show to be in and to see other photo fans' interpretation of the theme.

open mic:

A place to report on things photographically speaking (gallery openings, sittings of photo displays, new cameras on the market, photo info for the good of the club, etc.) So...now open mic is a column in the newsletter put together by your photo diva, **please send any "open mic" newsworthy info**, and I'll work on getting it published here for the rest of the club to read. I thought this one was kinda funny—also kinda too truthful—during long sessions on Lightroom or Photoshop, you're working to make people a little more like their "best self"! :)



Be on top of your game, the Photography Game:

We have some members, Mark Grzan, and Noella Vigeant, in particular, who are professional photography teachers. They provide many interesting and informative classes through Gavilan College, and a number of other institutions. You won't be sorry if you can make the time to take a class or two.

I recently read on the Santa Clara County Library site, there will be a two-hour Adobe Photoshop beginners class at the Morgan Hill Library (and at other SC libraries on different days). **The Santa Clara County libraries will now have Adobe Photoshop software on a number of computers for patrons to come and use.** In addition, the libraries now have a subscription to lynda.com that you can use on the library computers or on your home computer. All you need is a current library card and access to the internet!

Free Introduction to Adobe Photoshop
Wednesday, June 07, 2017
Morgan Hill Library
12:00PM–3:00c



All that's required is a willingness to learn (and a library card). Learn the basics of selecting and cutting images out, then pasting them into new places. Remove blemishes and garbage from photos. Make fantasy photos a reality, change colors, make a statement, make the impossible look real.

Master Adobe Instructor Josh Samos began with cameras in childhood and won his first photography contest at age 11. He has been teaching photoshop for two decades. He will unlock this powerful tool for you to enjoy for the rest of your life.

May Meeting Review

by [Susan Stillman](#)

Curt Fargo, from www.micro-tools.com, was our featured speaker, demonstrator and teacher of do it yourself sensor cleaning for DSLR's, and mirrorless.

Curt's background in camera repair included cleaning camera sensors during the late 1900's.

Later tools were developed for do-it-yourself. The tools developed were expensive (Brushes available only in Canada \$129), sometimes poorly crafted making them unsafe (2015 Kodak swabs with sharp corners) and kits were not always available in the USA.

"Dust Busters" was created in 2016 by Curt Fargo using his own brushes and solutions.

Curt shared his step-by-step procedure and he handed out free Flow diagrams to follow for sensor cleaning.

Members who volunteered their cameras to be cleaned by Curt, came to the front table to observe Curt's cleaning methods while others gathered around to watch.

Curt cleaned Nikons, Sony mirrorless, Canons, and more while members observed.

Bonus! Curt provided a free camera cleaning at his hotel the next day.

I signed up and when I arrived at the Hampton Inn. Curt was surrounded by club members, each with one or two cameras. The owner peered into the Sensor Inspection Loupe as Curt pointed out dust and sometimes smudges.

He took them through each cleaning step. First showing how to use the Blower, then inspect again. Next if dust remained he brushed and inspected again.

In some cases the swab with solution was necessary. Again, Curt worked slowly allowing the owner to observe each sweep

of the brush, each pass of the swab.

He carefully showed the amount of Optical Cleaning fluid to apply to the swab and demonstrated how to sweep the swab across the sensor, both ways, and then immediately discard the swab. Swabbing sometimes had to be repeated 2, 3, 4 times, tossing swab each time it was used.

In rare cases, the SensorKlear Pen was used to erase spots.

He suggested Tweezers be useful to remove a hair—*[be very careful not to touch the sensor]*.

Seeing the spots and smudges was not always easy. The first time I peered into the loupe, Curt encouraged me to "look in front" of the sensor. It took practice to get my eye to see.

These demonstrations were valuable: observing the amount of pressure to use, observing the amount of fluid to apply to the swab, and especially viewing the sensor using the sensor loupe.

Member Feedback:

"Very Practical and engaging for those who had interchangeable lens camera. Even those who didn't, might have one in the future"

"This was an excellent program. We should have more like it."

"Curt was very knowledgeable on sensor cleaning and helped clean my Nikon D600 successfully"

By the time we left Curt, we each had been given two sided sticky paper circles which are to be adhered to the inside of the camera's cap. Dust will cling to the sticky cap and less likely to make its way inside to the sensor.

Curt's company has cleaning kits available to purchase.

Visit: www.Micro-Tools.com & www.TheDustPatrol.com

Instructions for Submitting Scavenger Hunt Photos for the July Slide Show

Each member may submit up to five (5) photos

1. Resize each photo so the longer side is at least 1,440 pixels
 2. JPEG format only
 3. Rename the photo with the scavenger list item number and your name. For example, if David submitted a photo #6 on the scavenger hunt list, he would re-name the file: 06_DavidRosas.jpg
 4. Send the photos via email to: scavengerhunt@morganhillphotographyclub.org
- Deadline for submissions is Friday, 30 June 2017

Monthly Theme

The Monthly Photo Themes for 2017

January – Clocks

February – Red

March – Parallel Lines

April – Glassware

May – Streams & Rivers

••• **June – Tools** •••

July – Looking Through A Window

August – Selfies

September – Trains

October – Dilapidated Buildings

November – Cars

December – Orchards/Vineyards

from **March Meeting** page 1

be the original work of the photographer, have been captured by a digital or film photographic process, be framed or mounted (mandatory), and have not been in a previous MHPC exhibition. The minimum size of accepted photographs is 8 x 10 (exclusive of the mat and or frame).

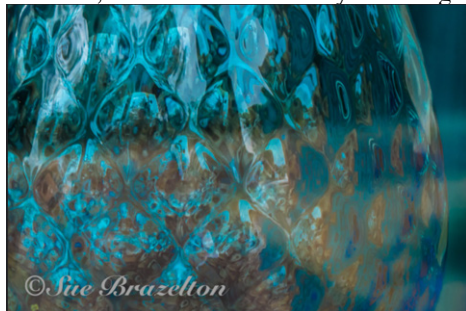
[Click here](#) to download the Exhibition Rules, and read them carefully, for detailed guidelines. Some of the rules have changed.

Yahoo Group Forum

Have you joined the [Yahoo Forum](#) yet?

If not, you are missing out on important club business. Just go to the site and click on, "Join." You will need a Yahoo ID, and the site will take you through the steps to get one.

Since only the club president is allowed to send an email to the entire membership, the site was created so a member could easily communicate with many other members. We urge all members to join now.



“Taking pictures is like tiptoeing into the kitchen late at night and stealing Oreo cookies.”

— Diane Arbus

Facebook

<https://www.facebook.com/MorganHillPhotographyClub>

Like the club's page on Facebook and you'll gain another avenue of communication, not only with members, but with all the world.

Make friends with other members in the club (most board members are on Facebook) and share your photographic thoughts and links.



Focus Groups

Lightroom - Active meets third Thursday of every month.
([George Ziegler](#))

Macro - Active, no regular meetings
([Susan Brazelton](#))

Night - Active, no regular meetings
([Susan Brazelton](#))

People - Active, meets approximately every 4–6 weeks.
([Larry Campbell](#)) for more information.

Printing - Currently inactive, but Jack can provide lots of documents to help improve your prints.

([Jack Yovanov](#))

Video & Drone - Active, third Tuesday of every month
([David Fredericks](#))

Compact Camera - Active, no regular meetings. ([Ram Gupta](#))

The 2017 Executive Board

George Ziegler

President, Gallery Show Chair,
and Webmaster

Susan Brazelton

Past President and Community Events Director

Noella Vigeant

Vice President and Program Director

Barbara Dawson

Treasurer

Noël Calvi

Membership and Marketing Director

Mark Grzan

Shootout Committee Chair

Jeff DuBridge

Newsletter Editor

Dominic Godfrey

Community Connections Committee Chair

Michael Sue BrownKorbel

Photo Diva

Linda Synard

Member at Large

Susan Stillman

Member at Large

The Master Photographers

Interview with Larry Campbell by Jeff DuBridge prior to the May, 2017 club meeting

JD: What was your first camera?

LC: I'm thinking of a Kodak 620. I was about 12. It was a little twin lens reflex that Kodak made, and then I got a SLR when I was 20, a Mamiya. I still have it. I don't throw away anything, and, yes, it still works. I got that in 1967.

JD: How far did you go with your photo processing? All color, black & white only processing—film.

LC: My first camera was B/W only, but then when I got older with the Mamiya—film...I know that I was printing in color because it was Cibachrome and then in B/W.

JD: All processing yourself?

LC: Yes, very expensive. I had a little darkroom in my attic...

JD: Especially the color?

LC: Yes.

JD: And that was not as easy?

LC: It wasn't easy, it wasn't too bad, I don't know if you've ever used Cibachrome, but you put it in a tank, and you rolled it back and forth. The problem with that is I do two [rolls], maybe three. And, then I would come back six weeks later to do some more, and it says, "expires after two weeks," so you throw that away, and then go spend about 50 bucks to go buy another batch which would only do about 30 pictures. So, actually I didn't do a whole lot.

JD: I've never done it myself. My father started working for Kodak when I was about negative seven months, and he stayed that way for 39 years doing just processing, in a processing plant, first in Palo Alto, and then to Modesto, and, now you know, they totally closed the plant. But, then it was easy, just throw him a roll of film, and then he went to work, and obviously it was processed for free, and the next morning, "oh look, my pictures!" It was nice. I didn't get into it early on as much as I wanted to...my Grandmother was into the stereotypic art, drawing, painting. I started in

the common arts by taking a drawing class in college because I didn't want to take a class in Art Appreciation—I'll appreciate my own art was my logic. The problem was that my Grandmother said, "photography is not art, as art is..." I said, "okay," and bought into my Grandmother's reasoning for awhile. One year, '97...'98. and on a whim, I bought a 35mm Canon SLR, an A-1, and it was beat up. It was one that had been around since the '70s.

When did you start to get back into photography? Your children...?

LC: No, my grandchildren

JD: Right now you're into the people.

"I'll tell you this, she's there, at the Renaissance Faire. She is a young gal, twenty, kind of cute..."

LC: I like people. I noticed that my pictures, if you want to look at my website, and you might want to do that. I took pictures of the Renaissance Faire...

JD: Yes, I was there too...

LC: You saw all these people, and I have fun talking to people... Well, there was a gal, and I'll tell you this, she's there, on the Renaissance Faire. She is a young gal, twenty, kind of cute, and she had this [craft] sort of thing, and that was what she was selling, she had a stick with all these things on it. I came up and said, "Judy, Judy, come back here, I want to take your picture. Judy, Judy, come back here, I want to take your picture." And I said, "aren't you Judy Garland?" She said, "who's that?" (laughter) and

I said, "well, she was in the Wizard of Oz, and all that..." So, what was interesting was that I talked with Dennis McWilliams who said he was going to the Renaissance Faire next week. I said, "When you see the Garland girl, call her Judy." And he did. And she says, "you're the second person that's called me that." And, we were together, and he sort of got a kick out of that, but there's people like that all over that you can take pictures of, and have some fun. So, basically, I have fun taking pictures...I have some granddaughters that always make faces, and I don't take very many pictures of them, it's not fun.

Here's a tidbit that I want to put on here—it's my own philosophy.

JD: What's your own philosophy?

I got interested years ago in family history, family genealogy. In my case, most of my family have died off fairly quickly. I was in high school when my grandmother died. I never had a grandfather—he was dead before I was born...what I'm getting at is that as I get older, I've got this family thing. I started doing genealogy, and all this, and started looking up all the stuff here and there, and looking up the birth dates and all the rest of that. I that point I'm getting at that, is that my grandmother, she kind of reminded me

of George Washington, with all the hair pointed up in a bump and around. The point I'm getting that, and that's what I remember and all that. A few years ago, my cousin came out from Nebraska with a whole bunch of pictures that were from my grandmother. When she died, his mother got all the pictures, and she hoarded them and when she died, he got all the pictures and said that that maybe we can share all these pictures with the entire family. He brought them out and I still ??? and I'm scanning all these pictures in and here's a picture of this gal, with a big Tim McCoy black hat, big white puffy shirt, she's standing in front of a huge black horse with a saddle on it, holding a .30-30 in her hand. (laughter) This is my grandmother...at age 19. All I ever saw was Martha Washington. So,

what I'm getting at is that I took pictures the other day of two little kids, they were brothers. They were distant relatives.

They were my daughter's in-laws kids. But their two little kids and I made this 8x10—I made about three of them—and I gave it to the grandmother, and I gave it to the mother, and I came up and said, "fifty years from now, the two kids are gonna love this picture." The were brothers. I don't have any pictures from fifty years ago in my family, which we didn't have digital pictures then. Until my cousin gave me this picture of my grandmother, I had the one sitting in the chair. So, my point is that I take a lot of pictures now, because I look at a good share of them as family treasures.

Any my point is, and I'm trying to tell you too, is that your wife kids, next door neighbor, your dog..

JD: ...cat

LC: ...cat. When your seventy five, your gonna say, "I remember Murphy, he was a good little fella."

JD: I would agree with that, I mean, I'm a little....

LC: ...and I have a pictures, it's a school picture it's what most of have, but that's my son when he was six—first grade or kindergarten. He's forty seven now.

JD: Forty seven! And, I'm fifty.

LC: So, what I'm getting at is that, photography could be, should be, and major part of someone's life, because, unless you don't care about any of that stuff, it's a little too late when your seventy five, to say, "I wish...what did he look like when he was twelve."

JD: For a photographer, what age would you recommended, or your ideas, that kids should start photography at a certain age, or we should start teaching them at that age...or I'm thinking something more like high school, of what photography is, it's potential, and its aid. What's your thoughts on that?

LC: I think that's good, because they can tale it or leave it, at least they know that it's there. When I was eight years old, I didn't care about getting a picture of my grandmother, I really didn't, on the hand,

if someone says fifty years from now, your might really like this, and here's your Grandmother riding a black horse

"...Grandmother riding a black horse with a .30/30—not that she did that when I was eight—but, she did that in the desert, she had a 20 mule team..."

with a .30/30—not that she did that when I was eight, but, she did that in the desert, she had a 20 mule tea, her father did and he was a merchant in the Mojave Desert with a store. But what i'm getting at is that when your little, you don't think of those things. So, I just think if someone can help you or show you or how take pictures. When you saw my Granddaughter, the 14 year old, she was there at our last People photoshoot. She doesn't take many pictures, but she does take pictures, and I wish she'd take more. You never know...it's an age function. I don't know if your parents are still living, but when your father dies, your gonna say, "I wish I had a few more pictures of him."

JD: My parents were 19 when I was born. In fact, my youngest...I was 38 when my first grandparent died and my last grandmother lived to the age of 90, and she died a couple of years ago.

LC: I was thirty eight when my father died. So...

JD: That's the good thing about having young parents.

LC: Yes! What I'm getting at, is that it's a family treasure. I didn't realize people that or young or they have three kids, and their working two jobs, and they're changing diapers.... The other thing too, is that it's important to have these and to now where they are and I'll have a look at them from time to time. I talked to my son-in-law, who has a thousand pictures of his kid, each about the size of a postage stamp, and he puts some on his screen, and they.....

JD: Little teeny pictures. Icons of them.

LC: And that again is a function of age I guess. I have one little room in my house were I walk in and there's 16x20s, and there all over, and I walk in there and say, "isn't that slick."

JD: That's great. I found, abought a year ago, some pictures, and I took about picture of my brother, he was about two, and I took a picture of my parents and some relatives—I couldn't figure out who they were—but I was probably seven when I took my very first pictures. I didn't know that when I found them and...I took those pictures!

LC: And don't forget to label them. I have some pictures with me, my brother, we were young, and there was my parents, Aunt Erna, and the other six people, I didn't now who they were but they were probably relatives...

JD: ...you think? That was the best that you can do?

LC: So it's nice to label them, and that's one thing you can do with digital pictures. All my pictures are for me, on the other hand, some of the big things that I'm chanting, is that when I was thirty five, and all the kids were alive and will, and all t he kids were cute, I didn't have that mind set. I'd take some pictures here and there but now when it's too late you want them.

JD: Almost done here. Where do you see yourself in five years?

LC: If I'm not in the home, I'll be in the same spot. I'm thinking about taking another Photoshop class, haven't taken one since Six, learn Lightroom, which I definitely want to know more about, but I really like OnOne Camera RAW. Got it. There's lots of stuff. I haven't used it much. That picture I took the other day, I put in Camera RAW, it puts a layer up, it puts the effects on, and it's a whole lot better than Lightroom or Photoshop.

I do want to improve...and I preach a lot. I want to do more B/W. I want to do more textures and bought Topaz Texture. I want to do more layering type things.

JD: That's it, we're done! Thank you.

The Important Dates

Street Photographer Workshop: San Francisco's Chinatown, Saturday, June 24 • 9:00AM–12:00PM



Join International Street Photographer David Coleman and take a detour from tourist rich streets to the locals' hideaway in the authentic heart of Chinatown. Ornate temples and bustling street markets are just some of the sights you'll see in one of San Francisco's most popular yet mysterious neighborhoods.

David will teach you street photography techniques and visual storytelling skills for using the fresh (and often surprising) market fare, colorful window scenes, and elusive back alleys as the setting for your street photography. Along the way, you'll learn local history and explore hidden places that only the most seasoned residents know about.

An (optional) group lunch at the culmination of this 3-hour photography workshop provides the chance to discover delicious local fare, connect with your small group of fellow photographers, and reflect on your experience in the field.

What's Included:

- Three hours of small-group and one-on-one instruction, in which David teaches how to capture a public space and compose a personal narrative with images.
- A virtual, one-hour photography critique session (held one week after the workshop), in which David provides constructive feedback and uses Adobe Lightroom to demonstrate best editing techniques for each workshop participant's photographs.

[FOR MORE INFO OR TO RESERVE](#)

David Coleman Photography
(650) 619-4639
davidcolemandc@mac.com
<http://www.davidcolemanphotography.com>

Michael Light, Palo Alto Art Center Auditorium, Sun, June 25 • 3:00PM–4:30PM

Join San Francisco based photographer Michael Light for a discussion of his work and the exhibition Michael Light: Planetary Landscape (on view at the Palo Alto Art Center, June 17–August 27.) Both the talk and the exhibition are free and open to the public.

Michael Light is a San Francisco based photographer focused on the environment and how contemporary American culture relates to it. He has exhibited globally, and his work has been collected by the San Francisco Museum of Modern Art, The Getty Research Institute, The Los Angeles County Museum of Art, The New York Public Library, and the Victoria & Albert Museum in London, among many others.

For the last fifteen years, Light has aerially photographed over settled and unsettled areas of American space, pursuing themes of mapping, vertigo, human impact on the land, and various aspects of geologic time and the sublime. A private pilot and Guggenheim Fellow in photography, he is currently working on an extended aerial survey of the arid Western states. Radius Books published the first of a multi-volume series of this work, Bingham Mine/Garfield Stack, in 2009. The second, LA Day/LA Night, was released in 2011. The third, Lake Las Vegas/Black Mountain, was published in 2015.

Light is also known for his internationally acclaimed archival works. His first, FULL MOON (1999), used lunar geological survey imagery made by the Apollo astronauts to show the moon both as a sublime desert and an embattled point of first human contact. 100 SUNS (2003), focused on the politics and landscape meanings of military photographs of U.S. Atmospheric nuclear detonations from 1945 to 1962.

[FOR MORE INFORMATION](#)

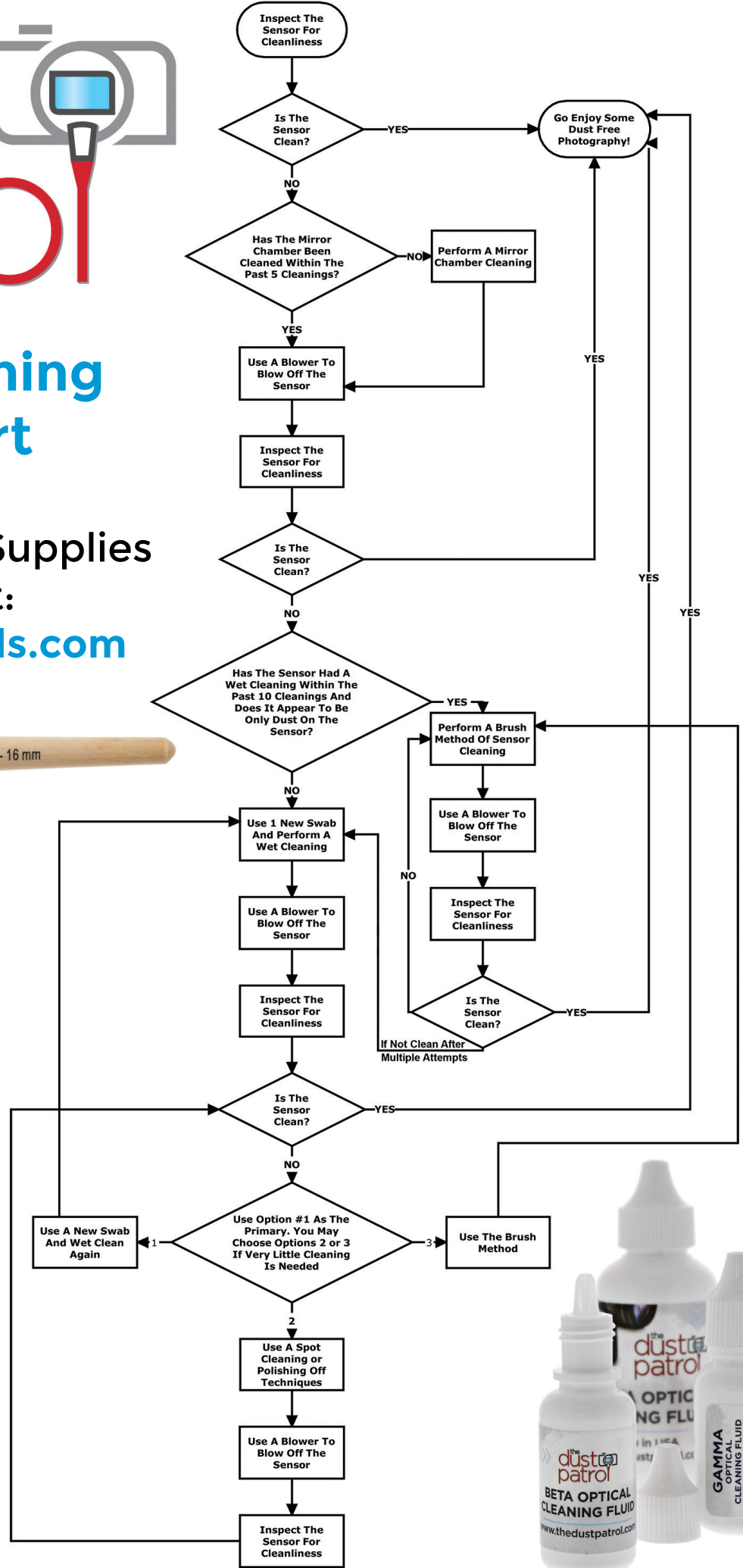


Michael Light, METEOR CRATER 07.07.11, Meteor Crater Looking Northwest, Near Winslow, AZ, 2011.

the dust patrol

Sensor Cleaning Flow Chart

Sensor Cleaning Supplies Available at:
www.Micro-Tools.com



Digital Camera Sensor Cleaning Instructions & Precautions



Precautions

Yes, it is actually VERY important to know these precautions before ever attempting to clean your sensor. These precautions will help you clean your sensor faster, safer and more economically.

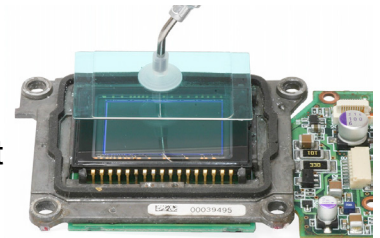
- The first tool you should ALWAYS use when cleaning your sensor is a hand blower. This is because you want to get rid of all the large pieces of debris/dust from the surface of your sensor before you ever come in physical contact with it. Dragging debris across the surface of your sensor with your cleaning tool could cause damage to the sensor. This is why it is so important to use a hand blower first.
- The only hand blowers that we endorse are the Giotto's brand of blowers. However, if you are in a heavy dust environment while doing your cleaning and feel that you need a blower with the filter built in, the KOH Jet Air blower is the best in this category.
- Only use a quality hand blower like the Giotto's, as cheap hand blowers will blow out chunks of rubber onto the sensor.
- Never use canned air for sensor cleaning. The propellants from the canned air can end up on the sensor.
- Never use an air compressor for sensor cleaning. Air from air compressors will often contain moisture or contaminants that you will not want on your sensor.
- Never attempt a cleaning method other than using a hand blower, unless you're prepared to do a wet cleaning. This is because your cleaning tools may come in contact with stray lubricants inside the mirror cage which will end up making streaks across the sensor and only a wet cleaning can resolve the issue.
- Never attempt to clean your sensor unless you have the ability to inspect it. Inspection can be done via shooting images and looking at them in Photoshop, although this is a long, slow process. The preferred method of inspection is to use a magnifying inspection device.
- Never touch the cleaning end of your sensor cleaning tool. This will only transfer oils from your skin onto the tool, rendering it useless. If you accidentally touch the cleaning end of your sensor cleaning tool, go ahead and throw it away, unless it is a cleanable device like the D-SLR Brush.
- Always use the camera's sensor cleaning mode for cleaning.
- Once your camera is in its cleaning mode, keep the sensor facing toward the ground whenever possible. For example, you will put your camera into its cleaning mode before you put the solution onto the swab, but you'll want to place the camera facing down on the table while preparing the swab. This is to keep dust in the air from falling onto the sensor. Mirrorless cameras are almost always in what we would consider a sensor cleaning mode, so whenever the lens is off, it should be facing downwards.
- Your camera will not go into its cleaning mode unless you have a battery that is at least 50% full.
- Never attempt to clean your sensor by using bulb or long exposures. Doing so could cause damage to your shutter if it accidentally closes while you were cleaning.
- Alpha Premium Sensor Cleaning Swabs are designed to pass across the sensor in each direction only once and then discarded. Attempting to reuse the Alpha Swab will cause unwanted results.
- The number one cause of frustration for those having problems cleaning their sensor is that they used too much fluid on the swab. You only need 2-4 drops on the tip of the swab to obtain positive results. More solution will only cause unfavorable results.
- In most cases, you will end up using multiple swabs to get a perfectly clean sensor.



Sensor Cleaning Instructions

If you haven't read the PRECAUTIONS section above yet, PLEASE stop now and read them BEFORE attempting to clean your sensor. Inspect your sensor after each step. When it is clean, stop the process. Most of time you won't have to do all the steps. Using an inspection device will expedite this task. The dry method is almost always the preferred method, but the wet method may be required to remove stubborn particles. If lubricants from your camera find their way onto your sensor, the dry method will only make things worse.

Even though the term "cleaning your sensor" is used, you are actually cleaning a piece of glass/filter in front of the sensor. Even if your camera does not have an IR bypass filter, there is a piece of protective glass in front of the sensor and it is this piece of glass that you will be cleaning.

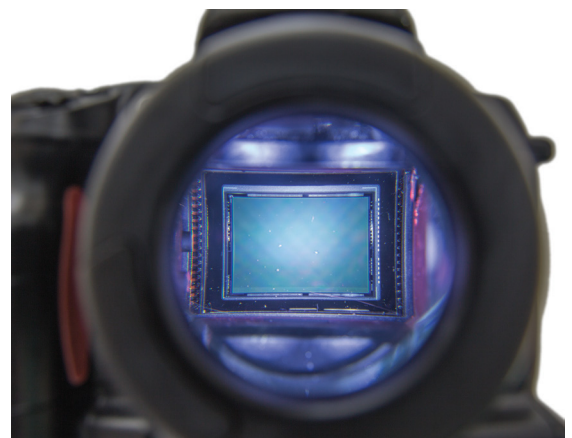


Dry Method

Items needed to complete this task: Hand Blower, an Inspection Device or Computer and your Digital SLR Camera Body. Recommended Optional Items: SensorKlear® and/or D-SLR Brush

1. Choose a room or location where fans aren't blowing and where dust is at it lowest to accomplish this task.
2. Per the instructions in the owners' manual for your camera, place your camera into its "cleaning mode."
3. Inspect your sensor for dust. If there is no dust, you want to stop now. As the saying goes, "if it ain't broke don't fix it."

When it comes to using a magnifying inspection device, there actually is a trick to be able to see the smaller dust particles. If the dust particles are large, it will be easy for you to focus your eyes on them. If you don't have any large particles to focus on, it may be hard to see the small ones. It's kind of like when people walk into sliding glass doors. The reason they walked into that door was because the glass was clean and they were focusing past/through the glass and never saw it. The way many of us keep people from walking into our sliding glass doors is that we put decorations on the glass that allow us to focus on the glass and not through it. Those big chunks of dust on your sensor work just like the decorations we put on a sliding glass door and we can focus on them easily. When we don't have those big focusing aids on the sensor, you may find it easier to focus your eyes on the edge of the sensor on the frame that is holding the filter in. After being able to focus on the edge, use focus lock with your eye and scan the surface of the sensor for dust.



4. Holding your camera so that the lens mount is facing downward, use a quality hand blower to remove particles from your sensor. With the blower, use a sweeping motion to help dislodge the particles.
 - Do Not place the nozzle of the blower inside the body of your camera.



- You can repeat this step multiple times. We would recommend doing so as this is the easiest and least invasive method of sensor cleaning
5. If you are fortunate to not have dust that is stuck to the sensor by static, moisture or pollen, it is actually possible to have a clean sensor at this point.
 - Dust that is held on by moisture or pollen is commonly referred to as "welded dust".
 6. If your kit contains a D-SLR Brush™, use the D-SLR Brush™ method at this point. (see separate D-SLR Brush™ instructions)
 7. If your kit contains a SensorKlear® by LensPen®, you can try this method at this point.
 - Never use the brush of a LensPen® on your sensor. Use only the cleaning tip.
 - Remove cap covering the carbon impregnated clean tip.
 - With little to no pressure, in a swirling motion, try to clean the spot in question.
 - We find it almost always necessary to use a hand blower after using a SensorKlear®, so we always follow up with the hand blower before inspecting.
 - You can repeat this step a couple of times, but if it doesn't come clean after one or two tries we suggest moving onto a wet cleaning.

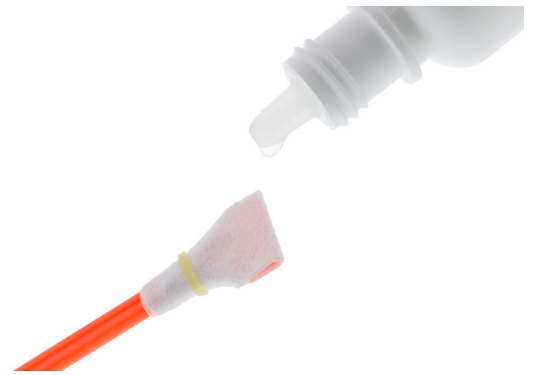
Wet Method

We recommend using the dry method first. At the bare minimum, you must use a blower before using the wet method.

You should use very minimal pressure when cleaning cameras that have sensors with built-in image stabilization (like the Sony A7R II). Excessive pressure can damage the sensor; therefore these types of sensors are not covered by our "Damage Free Guarantee".

Items needed to complete this task: Hand Blower, Multiple appropriately sized Alpha Premium Sensor Cleaning Swabs, Beta or Gamma Optical Cleaning Fluid, an Inspection Device or Computer and your Digital SLR Camera Body.

1. Complete steps 1-4 of the Dry Method.
2. Make sure you have the appropriate size Alpha Premium Sensor Cleaning Swab for your specific camera.
3. Using either Beta or Gamma Optical Cleaning Fluid, place (Beta 4-8/Gamma 2-4 drops) on the tip of the swab. It's not important to get the sides of the swab moist, as you are only using the tip for the cleaning process.
 - Gamma Optical Cleaning Fluid evaporate fairly rapidly and Beta Optical Cleaning Fluid even faster, so you need to be ready to clean right after applying the solution. Your camera should be in its cleaning mode before you place the solution onto the swab.
 - For best results, less is better. You just want it slightly moist, not sopping wet. Placing too much chemical on the swab may cause streaking. Streaking or smearing can be cleaned by using a new swab with less optical cleaner. Using more than the recommended amount of any type or brand of sensor cleaning fluid can damage your sensor.
4. Without delay, start from either the left or right side of the sensor. Swab softly all the way across and then back the other direction in 1 fluid motion, without lifting the swab off of the sensor (four thirds cameras go from top to bottom instead of side to side). Discard the swab as it should not be reused.
5. Inspect the sensor.



6. It is not uncommon to need to repeat steps 2-4 multiple times with a fresh swab. Never reuse a swab.
7. If the particles are removed, but you see a film left behind because too much fluid was used, you can use your SensorKlear® to remove the film.
8. If you don't have a SensorKlear® or it wasn't successful in cleaning up the over use of fluid, use a new swab with only one drop of fluid on it using steps 3-4.

D-SLR Brush™ Instructions



Never touch the bristles/fibers of the D-SLR Brush™ with your skin as this will contaminate the brush. This will make it ineffective and pass on the oils from your skin to the sensor.

Items needed to complete this task: Proper size or smaller D-SLR Brush™, Hand Blower, your Digital SLR Camera Body and an Inspection Device or a Computer.

1. Choose a room or location where fans aren't blowing and where dust is at it lowest to accomplish this task.
2. Per the instructions in the owners' manual for your camera, place your camera into its "cleaning mode."
3. Holding your camera so that the lens mount is facing downward, use a quality hand blower to remove particles from your sensor. While blowing, use a sweeping motion to help dislodge the particles.
 - Do not place the nozzle of the blower inside the body of your camera.
 - If necessary this step can be repeated multiple times.
4. Remove the D-SLR Brush™ from its protective tube/bag being careful not to touch its bristles.
5. Holding the brush by the handle in one hand and your blower in the other, blow air through the bristles strong enough to make the bristles separate. Doing this multiple times will increase the electrostatic charge on the brush and dislodge any foreign matter.
6. With the camera still in its cleaning mode, take the brush by the handle and lightly touch the sensor, with the bristles whisking across the sensor from one side to the other only once. Remember that you are not sweeping the sensor, but using the static charge built up on the bristles to attract the dust particles off of the sensor.
7. Repeat steps 5 & 6 as necessary, with little to no delay between the two steps.
8. Inspect your sensor.
9. If you have a dust spot that is still there, you can repeat steps 5, 6 & 8 once or twice. If you have a dust spot that stays in the same place after each test, this spot is being held on by something more than static and will require you to use the "wet method."
10. If you have streaks on your sensor, this is a sign that your brush has become contaminated by one of multiple sources. You will need to use a "wet method" to clean your sensor and you will need to clean your brush.



The #1 culprit for contaminating brushes is stray lubricant from within your mirror cage. This is why we use the ChamberSwab®. The #2 culprit is the propellant from canned air and that is why we don't recommend it.

Morgan Hill Photography Club

General meetings are held on the 1st Wednesday of the month at the Morgan Hill Centennial Recreation Center
171 West Edmundson Avenue, Morgan Hill, CA 95037

<http://morganhillphotographyclub.org>
info@morganhillphotographyclub.org



Membership Application

Personal Information Please print clearly Application to be completed and signed on a yearly basis.	PLEASE PRINT CLEARLY			YOUR LEVEL OF PHOTOGRAPHIC EXPERIENCE/SKILL: <input type="checkbox"/> Beginner <input type="checkbox"/> Low Intermediate <input type="checkbox"/> Intermediate <input type="checkbox"/> High Intermediate <input type="checkbox"/> Advanced/Professional
	Name: _____ Phone: [H] _____ [C] _____ eMail: _____ flickr® screen name: _____			
	THE CAMERA YOU USE MOST OFTEN: <input type="checkbox"/> Film (any format) <input type="checkbox"/> Phone/Tablet <input type="checkbox"/> Digital SLR <input type="checkbox"/> Point and Shoot <input type="checkbox"/> ILC (mirrorless w/interchangeable lens)		PHOTOGRAPHIC INTERESTS (check all that apply): <input type="checkbox"/> Macro <input type="checkbox"/> Sports/Action <input type="checkbox"/> HD Video <input type="checkbox"/> Night <input type="checkbox"/> People/Portraits <input type="checkbox"/> Nature <input type="checkbox"/> Landscapes <input type="checkbox"/> City/Architecture <input type="checkbox"/> Events <input type="checkbox"/> Other _____	
How did you hear about us? _____				
Membership Dues (circle one)	RENEWAL: \$20 Due and payable on or before January 1 of each calendar year.	NEW MEMBERSHIPS:		
		Join in January thru September - includes current year only. \$20	Join in October or November - includes following calendar year. \$25	Join in December - includes following calendar year. \$20
Privacy Opt-IN	MHPC periodically issues a membership directory. Your name and flickr® screen name will appear in the directory , however, you may elect to share only some of your other personal information. Please circle which personal information you agree to share in the directory. <div style="display: flex; justify-content: space-around;"> eMail Home Phone Cell Phone None </div>			
Membership Agreement and Liability Release	I, _____ PRINT NAME _____, hereby renew or apply for membership in the Morgan Hill Photography Club [MHPC] and request to participate in <i>General Meetings</i> , <i>Shootouts</i> (photographic field trips and walks), <i>Focus Groups</i> (periodic gatherings of members who have a common special photographic interest), <i>Gallery Shows</i> , and other activities [collectively Activities] as organized by MHPC and/or its members. I understand that MHPC has been organized to provide its members and guests with the opportunity to participate in various Activities related to photography. In addition, I understand that such Activities may present inherent physical risks to my person and/or property, and that membership in MHPC does not require my participation in such Activities. I therefore voluntarily assume full responsibility for any loss, damage, or injury that may be sustained by me and/or my property, as a result of participating in such Activities. Furthermore, I understand that MHPC does not provide general liability, accident or theft insurance of any kind for it's members and/or guests. In consideration of membership in MHPC and participation in MHPC's Activities, I hereby agree to indemnify and hold harmless MHPC, its officers, and/or members, from any claims arising out of my participation in any MHPC activity, and agree to refrain from making any claims or commencing any lawsuit against MHPC, its officers and/or members. I agree to the foregoing and acknowledge that I have read and understand the MHPC Membership Agreement and Liability Release. Signature: _____ Date: _____			
Payment	Cash or checks made payable to Morgan Hill Photography Club . A \$25 fee will be charged on all returned checks. Membership dues are non-refundable.			

On the reverse side of this application describe any skills or expertise that you would be willing to share with others.