

# INFOCUS

November 2018

[www.morganhillphotographyclub.org](http://www.morganhillphotographyclub.org)

## November Review & December's Extravaganza

The November meeting had a select group of members present their photographs, locations, and techniques. Jeff DuBridge presented a few Lightroom and Photoshop tricks, Lance Trott delved into his fascinating love of motion, and Steve Douglas shared his love of the Pacific coast, along with other members' showings.

Next week, Wednesday, December 5th, the club will hold its annual Holiday Extravaganza. Extravaganza meaning: food, drinks, music, balloons, portfolio presentations, Flickr slide show, prizes, and, hopefully, the trivia lists where, if properly completed, may win you a special gift. These gifts and prizes will most assuredly be enjoyed, but, no, the special gifts will not be \$5000 gift certificates to San Jose Camera.



Please note: there is no photosharing at the December meeting. If you wish to share photographs, bring a portfolio (a group of pictures, preferably in a binder) which can be placed on a table along with other members' portfolios.



MORGAN HILL  
PHOTOGRAPHY CLUB

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### Facebook

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 always share your photographic thoughts and links.



# Editor's Notes

by [Jeff DuBridge](#)

Money. Money. Money.

I found on old bike racing friend, Freddie Wickstrom, about five–six years ago while photographing Cat's Hill Criterium, it's a bike race with a 23% grade—ouch. I was taking photos of the racers as they came to the top of the 23% climb. Another photographer leaped in front of me as the key riders came to the top. A shocked remarked jumped out my mouth and, after a few seconds, the guy turned around to say something, but delayed "...dude! No, way! Is that really...? What's up, man?" We almost could't believe it, but, yes, there we were, together again.

Freddie was an excellent racer, won two national championships, even though he was nothing but a wheel suck, regardless, he tells me how he started a software business in Portland, a few years after college. Freddie made a fortune upon selling his business to "ms something." He tells me how he's "kinda" retired and started photography after the software sell, became burned out. Freddie moved back to the South Bay for friends, weather, photographing races, and good rides.

Here's the facts though: Freddie's a cheapskate. One day, he tells me how he went to San Jose Camera to find a tripod head and a new camera bag. Okay, fine. Simple. Wait a second, Freddie finds an excellent Acratech tripod head, and a Think Tank shoulder bag. I've used them both. Good choices. Next, he tells me how he found a better deal at B&H, and returned the items to San Jose Camera two days ago.

The Internet is so great. Deals! Cheaper! I can buy while sitting on the can! Everybody's shopping online, it's highfalutin, grandiose!

The below graphs represent some of the advantages shopping online versus the advantages of shopping in-store.

An interesting comparison, yet much of it boils down to what I started out with—Money. Money. Money. If money is to make the call, let's look further beyond the simple online versus in-store, with a specific delve into small local businesses, not chains. The below information is from my own studies, and those found in [www.jeffdubridge.com/references](http://www.jeffdubridge.com/references).

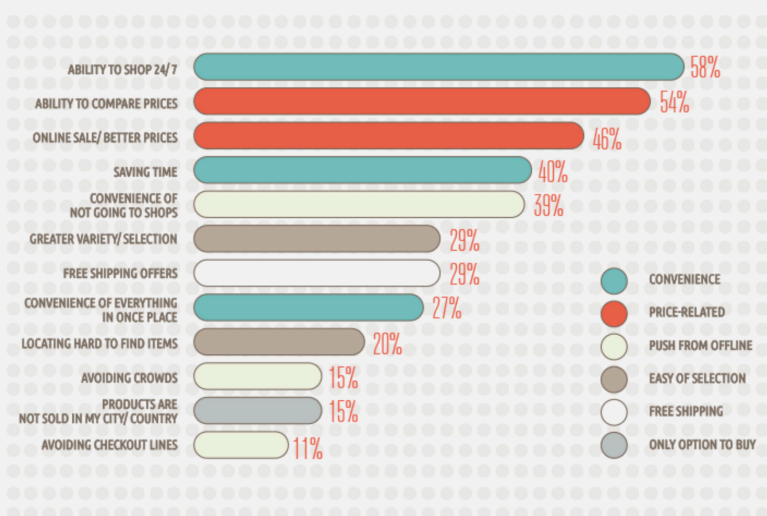


Why buy local? This question is best answered by Michael H. Shuman, author of the book *Going Local*. "Going local does not mean walling off the outside world. It means nurturing locally owned businesses which use local resources sustainably, employ local workers at decent wages and serve primarily local consumers. It means becoming more self-sufficient and less dependent on imports. Control moves from the boardrooms of distant corporations and back into the community where it belongs."

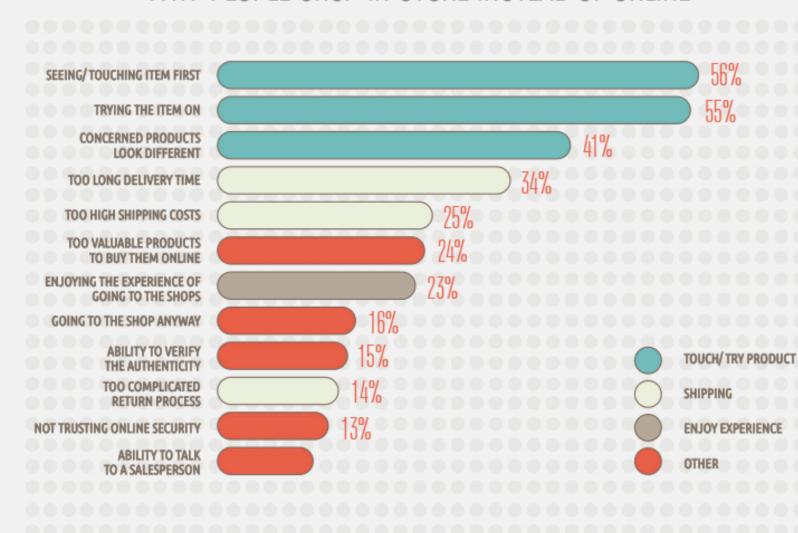
Studies have found when dollars are spent locally, they can, in turn, be re-spent locally, raising the overall level of economic activities: paying more salaries, and building the local tax base. The re-circulating increases economic activity, with the degrees of expanse entirely dependent on the percentage of money spent locally.

Such activity represents the quantifiable advantage to the city provided by locally owned businesses relative to chain businesses. It is the added economic benefit of local businesses to a local economy. According to the Andersonville Study, Local businesses generate a substantial local premium, or

## WHY PEOPLE SHOP ONLINE INSTEAD OF IN-STORE



## WHY PEOPLE SHOP IN-STORE INSTEAD OF ONLINE



# Editor's Notes

by [Jeff DuBridge](#)

added economic benefit over chain retailers. This means more money will be circulating in the local economy, which leads to more public infrastructure like libraries, schools, fire and police, and raising more money in taxable transactions to fund local government services.

The premise that locally owned and operated businesses generate greater local economic activity than their chain counterparts has become widely understood and accepted. In communities across the nation and abroad, public policy has adapted to this reality through a variety of planning and zoning tools.

There is power in shopping at locally owned businesses. The dollars spent at a local retailer often have a greater impact on product options and service than when these dollars are spent at chains or on-line retailers. When shopping at local businesses you're seen as an individual not a consumer statistic. The rapport that is built between small businesses and the customer is often long standing and the service received is generally

better when you are familiar with the staff. Because they have a smaller consumer base, local businesses have the advantage of tailoring their sales strategies to the local customer and community rather than having to stick with nationwide marketing plans.

Locally owned businesses provide many economic benefits to a community. These benefits are at risk of being measurably reduced by increasing national chain competition. Local businesses are owned by people who live in the community, are less likely to leave, and are more invested in the community's future. Shopping at local businesses creates more local jobs than shopping at major chain or online companies. Local businesses not only pay their employees, they also spend money at other local businesses. That means by buying local, you help create jobs for your friends and neighbors, contribute to improved public infrastructure, and invest in your community both socially and economically.

Concerning the use of San Jose Camera...



In regards to the *Editor's Notes* a face-to-face meeting occurred last week between the editor and the owner of San Jose Camera & Video, Christopher Cismondi.

The argument brought forth in *Editor's Notes*, is the overall contradictions, advantages, disadvantages of camera purchasing online versus local stores. This issue was brought forth, plain and simple, to the owner about many photographers' common concerns and habits in their purchasing behavior.

Christopher has had customers return items to his store for refund, many times, after locating a lower price online. From such simple actions, the question arose of how San Jose Camera can compete with online locations such as Amazon and B&H Photo Video.

Aware of the conflicting numbers, Christopher stated that he will match the prices seen online "greater than nine out of ten times." In his experience, online stores periodically sell items for less than what they paid for them. While Christopher cannot match such actions, these online sale hacks are rare.

At times, while surfing the online camera potentials, a group of items may be presented to the seller for a set price. For example, buy the new Nikon D850 for X dollars and extras such as a filter, lens cloth, and blower are included in the price listed. San Jose Camera does not group items in such a matter, yet one needs to simply purchase a camera and all other camera accessories grouped together on purchase date will have a 10% discount.

San Jose Camera & Video matches online prices and the money spent their remains in the community to the benefit of us all.

## Focus Groups

### Film Photography

**STARTING**, Contact [Joshua Pheneger](#) for more information.

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

**Night** - Active, Contact ([George Ziegler](#)).

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

**Video & Drones** - Active, third Tuesday of every month.  
([Lance Trott](#))

**iPhone Photography** Starting, Contact [Michael Sue BrownKorbel](#) for more information.

**OPEN** - If you have areas to consider for a new Focus Group, contact a Board Member,

## FOR YOUR INFORMATION

The club meetings for February are usually in the Community & Cultural Center (CCC). In 2019, due to YMCA extravaganzas, our February, March & April Meetings will be at the CCC.

- **February 6, 2019—CCC; Hiram Morgan Hill Room**
- **March 6, 2019—CCC; Hiram Morgan Hill Room**
- **April 3, 2019—CCC; Hiram Morgan Hill Room**

Again, February, March, & April Morgan Hill Photography Club meetings shall be held in the CCC at the corner of Monterey Road & East Dunne Avenue.

**“I am not looking for anything, I’m just looking—trying to have as full an experience as possible. The point is to have a full experience—the photograph is just a bonus.”**

—Michael Smith

## The 2018 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

### Susan Brazelton

Photo Safari Committee Chair

### Jeff DuBridge

Newsletter Editor

### Susan Brazelton

Community Connections Committee Chair

### Michael Sue BrownKorbel

Photo Diva

### Cherie Newland

Member at Large

### OPEN

Member at Large

## Board Opportunities

The Morgan Hill Photography Club Executive Board is looking for a *Technical Specialist*—or whatever title you wish to choose.

This position's main focus is on ensuring the best presentations possible, working with members to ensure all photographs, videos, other presentations are correctly presented at each meeting. This position will also oversee other technical issues as they arise or are recommended by the specialist.

If you are interested, please contact [George Ziegler](#).

**“My pictures are never pre-visualised or planned. I feel strongly that pictures must come from contact with things at the time and place of taking. At such times I rely on intuitive, perceptual responses to guide me, using reason only after the final print is made to accept or reject the results of my work.”**

—Wynn Bullock

# This Month's *InFocus* Photographer: Heather Heather Faulhaber



Heather Faulhaber

Heather has been into photography for the last three years and enjoys every click of the shutter. The portrait to the left has been taken by a professional photographer for a career project. The project is...? "A DJ Rap Master party?" No, sort of close though...Heather has been a opera performer! (The editor is jealous)

As you will notice in the following pages, Heather is in the process of creating eye dropping wildlife photographs. Opera, photography, she is a master in both.

Take notice of the black birds. The editor initially assumed the species to be Turkey Vultures. Look closely. These birds are the California Condors! Thanks, Heather.



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# The Master Photographers: Heather Faulhaber & Steve Douglas

November 19th Interview with Heather Faulhaber and Steve Douglas at Jeff's place (Part 1 of 2)

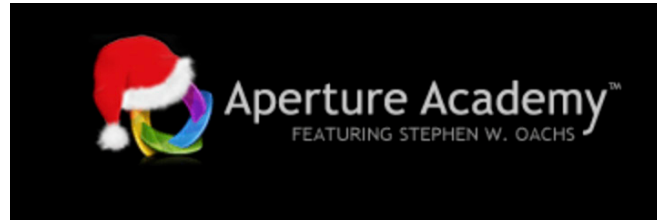
Jeff DuBridg: Before the official interview started, I showed Steve, Heather and her daughter, the gruesome contact of a turkey vulture to my windshield during a photography adventure last month. There was a dead deer in the middle of the road, and, while driving at the speed of 65 miles per hour, on a two lane road, it appeared that the black birds were crows surrounding the deer. I was wrong. It was a load of turkey vultures and by the time I figured this out it was too late, a semi-trailer crossed me when I went by the deer, while the birds were having troubles quickly flying away, as crows would easily do. One bird smashed against the upper left of my windshield and left some feathers in the trim. After contact, I immediately pulled to the side of the road to find the bird, no luck, and drove off. In hindsight, I should have moved the deer off the roadway. Live and learn.

JD: This is my first time doing a duality interview, so this should be fun. Let's start with some simple questions, how long have you been in the photography realm?

Heather Faulhaber: I got ahold of my first DSLR two years and two months ago. That was the real start, but it's funny to remember when I was a kid I had a 126 camera with the little film cartridges. I used to take pictures all around the house and my family, followed by my Mom, would have it sent out and developed. I became the main person to document anything in our childhoods: my best friend's wedding, and my sister's wedding.

JD: All the way from young to old!

HF: After taking all these pictures, it occurred to me to actually get a real camera, and learn something. So, that's what I did, I just started trying, took a few classes, met a few friends that helped me, joined the photography club. It's funny...I'm nowhere near what I want to be, but I'm so much better than I was two years ago. It is all encouraging.



JD: But you're trying. Working hard. That is all that matters.

HF: Exactly, so I'm learning...

Steve Douglas: It's not an exact science at all, it is being an art. You do things differently than anybody else, so whatever pleases you may not please anybody else, but you have to look at what you want to do.

JD: For example, up there [pointing at the wall] are my photographs. Now, you can't do photographs like this because these are mine. Now, you put your photographs up there and I can't match your work because your work is yours. We are all unique and different.

SD: You cannot copy. A lot of people when they start out, they get the book out. They see varying work and say,



"This is what this person did and I can do that." And you can't copy somebody else.

JD: You can learn from others or spend a

short amount of time copying others work, or, better said, you can obtain techniques they followed to obtain their work, and you can use this as guidelines for yourself. If someone is trying to do nothing more than a straight copy of Ansel Adams, they need to go get a book.

Where did you take classes at?

HF: I took some classes, more like outings, at Aperture Academy in San Jose. I really had a great time there...I want to go back!

When I got my camera, I did the first introductory overview session with the founder, Steven Oaks. He was amazing. He got me all fired up and I had a great time. He goes through all the basics and it's a fun, interactive presentation. Next I did San Francisco at night, Night Owls, where they make you stand, and walk around. The instructors are great with hands-ons and you get some awesome shots.

Next I did the zoo things for the animals but...

JD: At Aperture Academy, was it all classroom environment, all field work...

HF: It was a combination. I want to go back and do some of the star classes, but life is so busy.

JD: Steve, what is your background in photography?

SD: I was always around photography, my Dad did a lot, we had a darkroom when I was a kid. My first camera was an old 620 Kodak, one of those folding bellows with the 616 film. I did a lot of B/W photography and my Dad did stuff with a 35mm Contax from the prewar. We always had photography around, and then in High School I bought a 35mm and...I forgot what it was, an Ansco I think, and then I went

into to Olympus, the OM-1s and OM-2s, I still have all that stuff. We had another darkroom, got an Omega enlarger, used to set that up. Quite a few of us used to do photography and slowly got out of it

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because I was too busy doing other things.

Finally, I bought a digital camera—got a free one.

JD: When was this? What year?

SD: I'm guessing '83 or '84.

JD: A digital camera?

SD: It wasn't very big, and had a 120 x 240 megapixels [*ed.: it was actually a 120 x 240 pixels*], and had a huge card you would slide into it.

JD: Who made it?

SD: Kodak. It was... something... I don't know how I got it. It was a free digital camera with a plastic lens it didn't have any settings, you just push the button. Next, you had to convert it over by cable to your computer.

JD: With those pixels, it was an early, early on, really early.

SD: Oh, yeah, and the computer was an 6022 I believe, it was very early.

JD: The initial image chip was 100 x 100 pixels. They may have given it away, because it was an old piece... I'm

not sure.

SD: That was my first digital camera, and then I upgraded a couple times, and now I have a Nikon, a D80, that I've had for a long time. I still use it, that's all I have...

JD: Does it work?

SD: It works fine.

JD: Enough said.

SD: I want to buy a new one, and then I look at it and say, "What am I gonna do with a 40 megapixel camera." It's 7,000 dollars, 8,000 dollars, and then you have to buy all the new stuff to go with it.

JD: You don't have to buy new lenses.

SD: I have the small format. The D80 is smaller. I still use the D80 and my iPhone a lot. I've taken thousands of pictures, but I have never really delved into doing displays, art shows, and the like.

JD: Have either of you printed out very many of your photographs?

SD: I haven't shown very many of them as most of them are hiding out on the computer.

JD: Ones and zeroes, bits and bytes.

SD: If I had a really good printer I would do more, but taking them down to Costco or Bay Photo.

HF: Can you get Bay Photo through the mail?

SD: Yes, online you send it to them and they send it back in four to five days. You can also pick it up in Scotts Valley or there's one in Soquel.

HF: Okay, I need to look in to that.



SD: We're talking about doing a field trip to the processing Bay Photo lab in Scotts Valley, the club would have an official safari there.

JD: That's something I must do.

Now you have taken official classes. How else have you learned?

HF: The one thing that has been the most helpful is with other photographers that I have met. I've done a show in Yosemite, for my third year, I spend about two-and-a-half weeks up there doing the show, but you also get to spend some time up

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there hiking and taking photos.

My first year up there—I noticed that sometimes if you're up there and have your stuff, other people will start talking to you—I just happened to meet another great photographer, from Los Angeles, and we still stay in touch. Periodically, I'll email him some questions and he'll send me a bunch of stuff. He was really helpful in getting me going, and we're friends on Facebook, and still talk every now and then.

I've met a few photographers that way, and have a couple photographer friends in the club that have helped me too.

So, that's basically it, and, of course, I Google things.

JD: The world Googles! (laughter)

HF: Yes, I know! I Google things, I have a book, you know... Also, I follow a couple of amazing photographers I found on Instagram. Some of them are very cool, because they put these videos behind the scenes of how they are doing things, what they are doing. This one guy, forget his name, he makes these videos of him getting on the road at 3:45AM, "I'm on the road." You can kind of see the guidelines that he took to get himself from one point to the next, and the decisions that he made.

You know, I try to pick these things up whenever I can.

JD: I have similar relations in my never ending need to learn, expand in my photography.

I've taken classes, webbed it, learned from others in various ways, continue to practice hands-on and learn the works and doesn't work. Not every photo is perfect.

HF: I also have times when I've tried things and let myself fail miserably. You take risks.

JD: Now you know what not to do in the future, or, if your trying for something different, that supposed error can come back to your advantage.

The same with you, I assume, trial and error quite a bit.

SD: Most of the time. That's the nice thing about digital, you

can shoot a thousand pictures. Now, with film, that's quite different. For just a roll of film development, what is that, six dollars now?

JD: No, it's more than that. I believe it's around nine-ten dollars now.

HF: You said you Dad was a photographer too. Did he teach you?

SD: Yes, my Dad, back in Ireland, started doing photography, I don't know, in the late '30s, with a darkroom setup in the early '40s and all through World War II.

My Mom's friend from school worked as a photographer in a big photography company in San Francisco. He photographed the building of the Bay Bridge, and various dams, all throughout the world.

JD: I'm sure you received some experience and knowledge from this person.

SD: Oh, yeah. I've got a camera from him. He'd get a better one and say, "Here, you can have this one." One example was a Speed Graphics press camera from 1939, or so. Giant bellows.  $2\frac{1}{4} \times 3\frac{1}{4}$  film. The slides and everything like that.

JD: Sounds like it was fun.

SD: It was. It was fun. We grew up with all of this.

JD: What did you

Dad do during the war?

SD: He worked at the oil refinery in Martinez.

JD: I thought you said he did photography...so, he worked at the oil refinery.

SD: They told him he couldn't leave because it was part of the war effort. During the war, he signed-up to be in the military, and they said, "No, no, no, you can't. We need you to help producing oil for the war effort."

*[ed.; we will end the interview at this point and return for the final half next month. It gets better, do not miss!]*



# Morgan Hill Photography Club

General meetings are held on the 1<sup>st</sup> 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](mailto:info@morganhillphotographyclub.org)

Mailing Address:  
17145 Munro Way  
Morgan Hill, CA 95037



# Membership Application

<b>Personal Information</b>  Please print clearly  Application to be completed and signed on a yearly basis.	<b>PLEASE PRINT CLEARLY</b>		<b>YOUR LEVEL OF PHOTOGRAPHIC EXPERIENCE/SKILL:</b> <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: _____			
<b>THE CAMERA YOU USE MOST OFTEN:</b> <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)		<b>PHOTOGRAPHIC INTERESTS (check all that apply):</b> <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? _____				
<b>Membership Dues</b>  (circle one)	<b>RENEWAL: \$20</b>  Due and payable on or before January 1 of each calendar year.	<b>NEW MEMBERSHIPS:</b>		
	Join in January thru September – includes current year only. <b>\$20</b>	Join in October or November – includes following calendar year. <b>\$25</b>	Join in December – includes following calendar year. <b>\$20</b>	
<b>Privacy Opt-IN</b>	MHPC periodically issues a membership directory. <b>Your name and flickr® screen name will appear in the directory.</b> however, you may elect to share only some of your other personal information. <b>Please circle which personal information you agree to share in the directory.</b>			
	eMail	Home Phone	Cell Phone	None
<b>Membership Agreement and Liability Release</b>	I, _____ PRINT NAME _____, hereby renew or apply for membership in the Morgan Hill Photography Club [MHPC] and request to participate in <i>General Meetings, 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.  <b>I agree to the foregoing</b> and acknowledge that I have read and understand the MHPC Membership Agreement and Liability Release.  Signature: _____ Date: _____			
<b>Payment</b>	Cash or checks made payable to <b>Morgan Hill Photography Club.</b> A \$25 fee will be charged on all returned checks. <b>Membership dues are non-refundable.</b>			

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