

INFOCUS

December 2018

www.morganhillphotographyclub.org

January Meeting: Bring Your Camera

The January meeting will have members break into groups, based on the type of camera they use, and discuss with other members how their equipment works, its advantages and disadvantages, and any other questions, suggestions, anything, other members may wish to share. Each group will be at a table, or a set of tables, and discuss their cameras and camera equipment.

You do not need to have an official standup video presentation as we will be sitting at



the table(s) in a relaxed atmosphere were most any camera or camera issue can be discussed.

Equipment other than just your camera can be shared and it is recommended that a variety of lenses, filters, camera bags, flash, anything and everything you wish to share and/or teach to other members, travels with you to the Wednesday meeting.

If desired, printed examples of your work based on the camera, lenses, and the like can be shared



with other members at the table. This sharing is a good idea to tangibly show how a lens, filter, lighting, time of day, suggestions for using equipment at specific locations, or tasks operate. Again, no rule is set as to what must be discussed. Each table will start with discussions on their equipment (Canon, Nikon, Sony, and possibly others) and can go from there.

Bring you stuff and share.



DECEMBER ISSUE

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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](#)

While growing up in shrinking farmland Silicon Valley, my mother loved to purchase paintings of old barns. I couldn't stand them. One was too much, but a dozen? I once, in my teenage years, asked my mother her reasonings behind purchasing such "stupid" pictures. Her response was something along the lines of "just look at them...they're so nice." Good Mom. Good. That really answers my question so very well.

Well, I just got off the phone with my mother, and, after providing some ideas in speaking one's reaction to a visual sense, the barns brings back memories of her visiting a relative's cow farm in Minnesota and running, playing with cousins, all around the cows in and outside the barn. Also, she enjoys the barns' nostalgia, colors varying by age, levels of deterioration to old barns, often without use for decades, and intrigued by memories having been exposed to barns at only a young age. In summary: feelings, some quaint, some more memorizing. In your photographs, what is your subject trying to say? How may you wish the observer to be influenced from your photos?

Many of us have an intent to photograph a scene in a very simple format so that all observers see the basic elements: barn, tree, children, river. From the intent of the photograph being a reminder to yourself of last year's trip to the Rockies, this is fine. Presenting a mindless snapshot of the mountains surrounding your drive up to Pike's Peak to others will not entice the observer to continue snapshot reviews, once is enough as your speaking only to yourself.

You can photograph a rose or a daisy, but can you capture its personality? Do you see spirits in the trees, waves, granite cliffs? When you look at something, what you see depends upon how open your inner being arises. Ask yourself what you are trying to say with the photograph. Now, go a step further and observe what the subject is trying to say to you, and try that as your lead.

What is the essence of the rose or daisy? The waves? The granite cliffs? Can essence be captured in a photograph? The dictionary defines Essence: *That which make something what it is.* Looking deeply enough, we can photograph what makes the waves the waves. The essence of the rose may be its lustered petals starting, spaced wide apart and continually condensing inwards forcing out the question, where do the petals end?

Placing essence into words is difficult, yet when someone says that you've captured essence of the subject in your photograph, you have presented your idea, personality, spirits which are widely felt or understood. At times, the essence may match *your* observations and intent but may not be so easily understood by others.

In order to attain essence, you must ask what the idea means to you. How is the essence of Henry Coe Park presented? Only you can answer this question. The park is vast and can be described in a documentary via photographs of various areas and seasons. In this fashion, the essence is foregone. It must be asked if any one season best influences you in feelings, visions,

and taking the next step in capturing such essence. How do the green surroundings influence you? Should the growing grass, flowers, great expanse of fresh tree leaves all be captured at once, or is a slight hint in color changes and initial growths enough? Should the area be shot in sharp, wide focus? Or should the same area be presented in a soft impressionistic fashion? You, alone, must make these choices.



Many times I have taken some of my best photographs by going to a specific location to simply be there, and observe. A few years ago I travelled to Alum Rock Park to do this. I grew up close to the park but had not been there for close to a decade. Camera on shoulder, simple, slow samplings of new growths, and continued deteriorations influenced me to capture these feelings. Photographs were to capture images of the deep old baths that once existed and the scenes they provided the former bathers yet with an obvious sign that such time has past. Open baths with sounds from the nearby flows of Penitencia Creek remain, colored brown from the surrounding adobe soil and, depending on the season, dark green, in parts, from slow moss growths.

While not a law, I say that it is a must to have a camera with you at all times. A continual hauling of two DSLRs, a 24, 70–200, 100 macro and a 600 mm telephoto set of lenses, tripod, monopod, batteries, pack of cards, polarizers, variable NDs, and cleansers, is not always easy to carry. Yet, a compact camera is always possible. As for myself, I even bring a waterproof, smash resistance camera with me during a ride on the bike, carried in my jersey pocket. You never know.

I hope, right now, you're ready to grab your cameras and begin clicking away until your fresh set of batteries wave goodbye. No? Writers can suffer from writer's block and artists can become visually blocked. More than likely, we have all had it happen to us. I have used a variety of demands (maybe tools is a better word) placed upon myself to open the mind and eyes to get my creative juices flowing. When needed, give these a try: spend a few hours taking pictures that work, yet are all out of focus; if you photograph only macro, shoot for at least a day with only a telephoto—vice versa for the telephoto lovers; if nature is the only area you photograph, spend a day doing street photography and vice versa; find a new place you have never been to or photographed before; spend an entire morning and entire evening in an area where, "there's nothing to photograph here" and force yourself to observe as someone who is entering this realm for the first time. Photograph words or phrases, such as, tall and short, lonely, never been here before, speak of the devil; see eye to eye; to cut corners; and, finally, between a rock and a hard place.

Strive for the essence.



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.

New Flickr Rules: Please Read

Free members with more than 1,000 photos or videos uploaded to Flickr have until Tuesday, January 8, 2019 to upgrade to Pro or download content over the limit. After January 8, 2019, members over the limit will no longer be able to upload new photos to Flickr. After February 5, 2019, free accounts that contain over 1,000 photos or videos will have content actively deleted—starting from oldest to newest date uploaded—to meet the new limit.

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

Joshua Pheneger

Member at Large

OPEN

Member at Large

“To me, photography is an art of observation. It’s about finding something interesting in an ordinary place...I’ve found it has little to do with the things you see and everything to do with the way you see them.”

—Elliott Erwitt

Board Oppurtunites

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

This positions 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](#).

Annual December Social: Recognized Members

100% Flickr Theme Project Participation

- A.J. Barel
- Jeff Bentz
- Phil Bowers
- Susan Brazelton
- Michael BrownKorbel
- Dong Bui
- Michelle Bui
- Noël Calvi
- Doreen Faiello
- Luis Franco
- Les Krammer
- Merrie Shulman
- Steve Sault
- Dzung Tran
- Anthony Wei
- Mike Winn



Team Leaders

George Ziegler – Gallery Shows
 Susan Brazelton – Community Events
 Mark Grzan – Photo Safaris



Traveling Speakers

David Fredericks
 Arnie Kalma
 John Tarvin

Gallery Show Participants

- | | | |
|-------------------------|--------------------------|------------------------|
| •Anna Marie Aguiar | •David Fredericks | •Samantha Sasaki |
| •Nancy Altman-Palm | •Mike Gagarin | •Walter Sasaki |
| •Joe Azevedo | •Paul Gareis | •Steve Sault |
| •AJ Barel | •Molly Gaylord | •Eric Stetson |
| •Jeff Bentz | •Mark Grzan | •Gordon Thenmann |
| •Phil Bowers | •Leo Hoarty | •Sharon Thorp |
| •Tony Brawley | •Bonnie Heinrich-Kregear | •Dzung Tran |
| •Susan Brazelton | •Arnie Kalma | •Lance Trott |
| •MichaelSue BrownKorbel | •Archie Kregear | •Amanda Vandecoevering |
| •Dong Bui | •Samuel Lin | •Satu Viitonen |
| •Michelle Bui | •Craig Lore | •Billy Warren |
| •Larry Campbell | •Elizabeth Mandel | •William Watson |
| •Dawn Chaffin | •Sondra Moore | •Anthony Wei |
| •Barbara Dawson | •Rodney Myatt | •Bill Weis |
| •Jeff DuBridg | •Curt Palm | •Herman Weyland |
| •Charlotte Fernandes | •Sharon Russell | |



Annual December Social: Recognized Members



Speakers, Presenters & Panelists

- Joe Azevedo
- Michael Sue Brown Korbel
- John Tarvin
- Dave Fredricks
- Jeff DuBridge
- Mark Grazn
- George Zeigler
- Noël Calvi
- Noella Vigeant
- Joshua Phenager
- Dong Bui
- Lance Trott
- Gordon Thenemann
- Angela Narducci
- Kirstin Cupello
- Susan Stillman
- Larry Campbell
- John Tarvin
- Dave Kerbyson
- Rick Rasmussen
- Anthony Wei
- Bill Weis
- Steve Douglas
- Linda Reisinger
- Lisa Ponce
- Amanda Vandecoeving
- Arne Kalma

Community Events

- Dominic Godfrey
- Susan Brazelton
- George Ziegler
- Barbara Dawson
- Andrea Bazely
- Ali Adams
- David Adams
- Jeff DuBridge
- Anthony Wei
- Dong Bui
- Michelle Bui
- Noella Vigeant
- Elizabeth Mandel
- Jerome Sarmiento
- Nancy Altman-Palm
- Rick Rasmussen
- Bea Sochor
- Samuel Lin



Gallery Show Team

- George Ziegler (Chair)
- Larry Campbell
- Lennie Randall
- Gordon Thenemann
- Lance Trott
- Noella Vigeant
- Satu Viitanen
- Susan Brazelton
- Craig Lore



Focus Group Facilitators

- George Ziegler – Lightroom
- David Fredericks & Lance Trott – Video/Drones
- Larry Campbell & Noella Vigeant - Photographing People
- George Ziegler – Night Photography



The Master Photographers: Heather Faulhaber & Steve Douglas

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

[Here we have the second half of the November 19th Heather Faulhaber and Steve Douglas interview.]

JD: What inspires both of you with your photography?

HF: Upon my first visit to Yosemite, I had a camera in hand and suddenly, a bobcat jumped out of the bushes, stepped into the sun. I took quite a few pictures of him, headshots, and I just realized that element of surprise in nature. What will I find? This is what inspires me.

JD: It sounds like you have the patience to go out to a scene and wait.

HF: I do. I don't always have the opportunity with family, work, and all. That's what I love about Yosemite, I get up early, before the sunrises, even alone and watching for bears. I just love to go out there and lose track of time, I can wait all day for a bird.

JD: It sounds like it's even a bit of... meditation.

HF: Yes, I would say.

JD: Steve, what inspires you?

SD: Well, I take pictures constantly: family time, wherever we are. We have a ton of pictures for wherever we go. My wife is always taking pictures, constantly with her iPhone.

As for going out and doing an art form, safaris, or whatever you wish to call it, I don't do that as often as I should. I have been out to a few of the safaris with the club. But, I just don't do it as much as I used to.

Sometimes, you may be walking along and see leaves on the ground and you just take a picture, or you're at the beach and the sunset catches your eye. I take about 20–30 photos a week, or more, and come up with some good ones every now and then. I plug it into the computer and look and say, "Wow, that's pretty neat!" Most of the

photographs are just of everyday life and what I see.

JD: This leads me to my next question, what is your favorite subject?



SD: I have favorite subjects of landscapes, flowers, and outdoor scenes, adventures. Next is the family, the kids were just outside having a birthday. My other kids came from Idaho, so we have the common family photographs. This is where the iPhone comes in handy, you always have it, or I always have it. I don't always carry around my 35mm.

HF: Do you fill up your storage all the



time like I do? You have to dump the pictures off your phone.

SD: Constantly.

JD: Heather, what is your favorite subject?

HF: It is my love of animals, I never know when they will turn up and what

they will be doing. I'm striving for various behaviors from the animals, such as eating or interacting, as opposed to just a photograph of the animal sitting or perching. This all takes more patience.

JD: What does photography mean to you?

SD: I believe it is sort of a process of capturing life as well as experiment. Taking a variety of pictures with a 35mm DSLR or SLR, you can manipulate the lenses, the speeds, try to play with the depths of fields. With the iPhone though, you just press the button and go. It is all a series of capturing your life and having a little bit of fun with it as you continue on. When you go back home with the digital,

it is so easy to review, play with it on the computer, send to friends.

That's what I do with my photography. I mean, I'm not a commercial photographer, I don't sell my pictures. Sometimes I write a newsletter or an article.

JD: Heather, what does photography mean to you?

HF: I think for me, it's showing someone a variety of things I saw, the way I saw it.

JD: A share?

HF: Yeah. Sometimes my husband will say to me, "Live it, come on, live in the moment, put that [camera] down." I say, "I am, this how I live in the moment." For me, when something special, or amazing, or something that gives you an awesome feeling, I want to see it again. I want to share the moment with others.

JD: What makes your photographs stand out from the "standard photograph." For example, someone drives by a scene, stops and photographs the barn, the trees, and leaves it at that. Often such pictures are simple reminders of the scene for the photographer, but I, myself, have no reaction, good or bad, from a simple, stereotypic barn scene which I have observed myself quite too many times.

The Master Photographers: Heather Faulhaber & Steve Douglas

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

SD: You really need to understand what you're trying to say. I lot of people see a barn, take a picture of it...but, it's just a barn. It doesn't really have anything special other than a simple, basic barn picture. Everybody sees the same thing—you're driving down the road over and over, and there's the barn from a distance, nothing special. If this same photographer were to walk up to the barn and show close-ups of some unique tools hanging from the barn's side, then that's a personal observation that would spark some question to the observer as to where is this barn and what to do with these tools. Whereas the other picture is a general commercial travel log photo of the same thing.

It is the same thing with a family picture where you get a picture of everyone standing together and in ten years you forget every one of these people and say, "Who are all those people?" Now, when you zoom in and get a picture of a parent trying to get their child to be still as they wipe the child's face—that's a whole different story. This capturing of an action event with the parent and child with conflicting faces and actions, that is saying something.

JD: Heather, what makes your photographs stand out from others?

HF: Because a lot of my pictures are of livings things, I like to capture, for example, the bird with some questions it can arouse. I strive for an action. Even if this bird is perched motionless upon a branch, the focus of the bird's eyes can bring up some questions of its thoughts, movement it may be watching, its intents. This connection to an eye, emotions of a body part, or its direction. The photograph may be still, yet I

try to portray some questionable actions taking place, or soon to take place.

JD: We're almost done. What is your favorite cartoon?

HF: It's going to be Garfield or Popeye. Do I have to pick one?

JD: One

HF: Considering I have a tattoo of Popeye, I'll go with Popeye (laughter).

SD: Boy...I've always liked Peanuts.

JD: What type of bicycle do you currently have?

HF: I don't have a bike right now.

JD: What! You don't have a bike?

HF: I don't have a bike right now. We just got her one [pointing to her daughter]. I'm going to get a mountain bike.

SD: I have an ancient mountain bike.

JD: It's probably not as ancient as mine.

SD: 1984.

JD: I have an '83, second year Stumpjumper.

SD: And, I have a new Specialized e-bike. Also, I have a 1963 Missile. A Huff...no, not Huff, a Murray. Original and restored. It has the tank with the horn on it and the light in it, the rack.

JD: Where is your favorite place to shop? Money not being an issue.

SD: Home Depot is probably the place where I'll go.

HF: Oh, gosh...I'm gonna hate my answer, but Sephora.

JD: Sephora?

HF: It's the makeup, shampoo, and stuff store. It is the kind of store you go to and can't spend less than two-hundred bucks.

JD: Where is your favorite outdoor photography location?

SD: Yosemite for me.

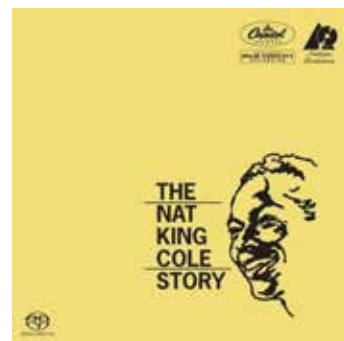
HF: Highway 395. Whenever we go there, we never have enough time.

JD: What is the meaning of life?

HF: It's from a Nat King Cole song. The end of the song *Nature Boy*: "The greatest thing you'll ever learn is just to love and be loved in return."

SD: To be there for other people.

JD: Do either of you have anything else to say? [Continued talking on this and that, but, for the most part, we were done. It was lots of fun.]



MURRAY PIONEER IN QUALITY

Missile

EQUIPPED SERIES
The finest set of specifications ever built into the moderate price range makes this the value sensation of '62. New twin headlights mounted in custom built head assembly, all flame-treated flash and chrome rims are a few of the features which make this a brilliant leader. (Note: Headlight on 20" models is fender mounted.)

SPECIFICATIONS

FRAME: Multiple Weld, Box Tube Set, Castless, 60% Tin Sn.
FIBER: Mirror Built Iron Crank, HEADLAMP 3" and 5" Mirror Twin Lens in Tank.
SEEN: 24" and 20" Model 210 Folded Chrome, 30" Model with Swivel, Built Step-Adjustable, Multiple Chrome.
TANK: New "Speedway" Design.
SADDLE: Top Line Waterproof Ion Cell Saddle, 24" and 20" Chrome Top, 20" for Same Top.
SPRINGS: CARRIER: New "Speedway" Design.
FINISH: Custom Fit Chrome Design.
BIKE: 41" Iron Head Iron Chrome Paint.
FIBER: Built 1.5" Cross Section with Inner 1.5".
CRANK: 50mm "Speedway" Design.
PEDALS: 60" Swivel with Built Plastic Treads.
PARKING: STAND: Side Kick-Up Type.
COASTER: BEAR: Chrome.
CRANK: 15" and 20" Chrome Race Day Paint.
SEEN: 30" Super Plus Multiple.
FINISH: 41" Iron Head Iron Chrome Paint.
FIBER: Built 1.5" Cross Section with Inner 1.5".
CRANK: 50mm "Speedway" Design with White Top.
PARKING: STAND: Side Kick-Up Type.
20", 41 Pounds

U-20 BOYS 26"
U-22 BOYS 24"
U-21 GIRLS 26"
U-23 GIRLS 24"

U-524 BOYS 20"
U-525 GIRLS 20"

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

Mailing Address:
17145 Munro Way
Morgan Hill, CA 95037



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.			
	eMail	Home Phone	Cell Phone	None
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, 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.