

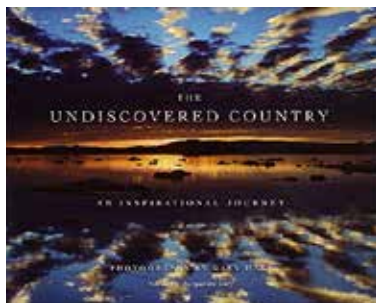
INFOCUS

February 2019

www.morganhillphotographyclub.org

February Meeting: Gary Hart & Artists' Reception

Gary Hart, a professional landscape photographer, writer, and teacher shall present *The Creative Triad: Motion, Depth and Light* in this month's meeting. Gary's images and articles appear frequently in *Outdoor Photographer* and other magazines, and his book of images, *The Undiscovered Country*, was sold in bookstores ([available at amazon.com](http://available.at.amazon.com)) throughout the United States. Gary is an active member of Sony Imaging's elite Sony



Artisans of Imagery team. His regular blog was recently ranked **Number Six** in Feedspot's [Top 100 Nature Photography Blogs, Websites & Newsletters in 2019](#).

The Artists' Reception for the photography exhibition *Photography 2018*, now showing at the Morgan Hill Community and Cultural Cen-

ter, precedes our general meeting at 5:30PM–7PM. The exhibition of 56 photographs, produced by 23 club members, is co-sponsored by the City of Morgan Hill and the Morgan Hill Photography Club.



FEBRUARY ISSUE

February's Meeting	1
Editor's Notes	2
Board Opportunities	3
Focus Groups	3
Feb/Mar/April Meetings at CCC	3
This Month's <i>InFocus</i> Photographer	4
The Master Photographers: Linda Reisinger	17
Membership Application	20

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](#)

Hurry! Quick! Come on, multi-task. We're running out of time!

These words and thoughts are nothing new to us. It's common in our society to presuppose expedient tactics, and when tasks at hand slow and allow more attention to be allowed in ones environment, the next set of decisions are usually made posthaste. "Now! Now! Immediately, I know what to do next."

Initially, you may be hesitant to accept that we have grown up in a Western culture demanding speed, set ways of analysis, and decisions, often, not based on the now.

Often, with such analysis, the photograph you just took looks about the same as the person that just left the same scene five minutes before you showed up. Using this Western photographic decision making process, more often times than not, will generate the same photo most everyone else is most proud of after their recent trip to Yosemite National Park. Try it out. Google [Yosemite National Park](#) and then click on the *Images* line.

Now, with the Western way, if your photographic intent is solely for de minimis remembrance or documentation, you're doing just fine. If you just bought, or wish for, or would wisely take, even, without a grain of salt, the new Canon 5D Mark IV, or the Nikon D850 (or most any DSLR/mirrorless, for that matter), I'll assume you probably wish to step beyond that Google search.

Humans have lost the ability to remain quiet, to simply be present in the stillness that is the basis of our existence.

The Still Point. This point must be met as the heart of the creative process. In Zen Buddhism, we access this point via *zazen* (meditation). To be still means to empty yourself from continual bombardments of thoughts and create a state of consciousness that is open and receptive. Stillness: very natural, uncomplicated. Yet, it's incredibly vast.

Before proceeding further into the idea of Zen and the *zazen* tool, I must state, as I have done before, that while Buddhism (Zen, a simpler focus of the idea from Japan) is commonly considered a religion, I forego the repetitive and annual actions seen in both Buddhism and Catholicism—the later which I was exposed to upon birth. While I argue that the ritualist behaviors found in each tread a bit too far into my logical reasonings and education, the base idea of both are profound. In Zen, we practice letting go of thoughts and internal dialogue, bringing the mind back to the breath. The breath slowly becomes easier and deeper, and the mind naturally rests. A still mind is unobstructed. It does not hold on or attach to anything. At any moment it is free, regardless of circumstance.

It must be said that while I focus here on the self, Zen is not a focus on the self alone, but open to the benefit of all. The initial opportunity must solely be with you, you must become opened, unhindered, free, before attitude and followed behavior is offered to all.

My first exposure to the power and depth of this stillness was taught to me after failure. When I started bicycle racing, my greatest power was in the self. I climbed mountains well, but did not win the race finishing at the top of a climb. Sprinting was not my forte. It was the power of self on the flats, rollers,

headwinds, and most climbs where I excelled. The Time Trial (TT), the solo race against the clock, was my area of expertise.

In late June of '84, I was training and racing in Colorado Springs for the sole intent of coaches choosing who will represent the United States in the Amateur World Cycling Road Championships. My good friend, Russ, was chosen, I was not. My competition was known and I was the best time trialist. National TT Championships were in August and knew that my chance to win was close to 100%.

It was time... "five, four, three, two, one," followed by a silent flick of the referee's hand and I was off. The race was mine! Hard! Hammer! The next thing I notice is that my mind was slowly flowing its eyes around the beautiful New Hampshire countryside. "What the fu...?" Again, focus! Hammer!...and next? Mindless thoughts and waves of the head surveying the upcoming Fall foliage. This drifting happened three times and I gave up. Came in 17th place. Not bad for an equivalent of an easy training ride. What happened? I was extremely anxious, mind racing, even though I told myself that I was feeling calm, focused. Never before did I have such situation arise.

Two years later, in Colorado Springs again, the team learned meditation from a sports psychologist. The doctor briefly started with Eastern cognition and mentioned Buddhism, but it was the meditation practice that improved my skills tremendously. The end intent of a race is for you or a teammate to win but the *now* must be recognized and used. Focus on the *now*.

Thirteen years later, I started racing again, utilizing the meditation and my own learned details from the Eastern, behaviors, and reasonings. Shortly before my second time racing, I had brought myself to photography. Slowly the meditation went from racing, to photography, and, finally, all throughout daily life.

Slowly, I learned the still point allows us not to be overtaken by the craziness that surrounds us in both extreme situations and in our daily lives. Much of our lives have no more potential than Pavlov's dog. When someone rings a bell, we drool. Too often we find ourselves unknowingly living out the script that others have written for us. Tools do exist, and the still point provides it—to realize our unconditional freedom.

Initial access to the still point is easy: hush. We are constantly talking, preoccupied with the past, which no longer exists—it's already happened. Or we are dwelling in the future and it too doesn't exist—it hasn't happened yet. The result: missing the moment-to-moment awareness of our life, and barely notice its passing. We spend our lives lost in our heads.

In Zen practice, we reach the still point through single-pointedness of mind, where we gradually build by working on our concentration. The way is to count the breath: inhale, one; exhale, two, and so on. Upon reaching ten...

Don't go! Wait for the end in next month's *Editor's Notes* along with the actual steps for you to practice The Still Point.



Focus Groups

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 info.

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 2019 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

OPEN
Member at Large

OPEN
Member at Large

“Now to consult the rules of composition before making a picture is a little like consulting the law of gravitation before going for a walk. Such rules and laws are deduced from the accomplished fact; they are the products of reflection...”

—Edward Weston

Board Opportunities

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](#).

This Month's *InFocus* Photographer: Linda Reisinger



When it comes to SCUBA diving & especially *underwater photography*, Linda is the best in the Morgan Hill Photography Club. Linda not only dives locally, but has dived throughout the world in areas such as... *[too numerous to list here, make sure you read the The Master Photographers interview]*. Linda's photographs have won awards and been shown throughout California.

All photos © Linda Reisinger



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This Month's *InFocus* Photographer: Linda Reisinger



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This Month's *InFocus* Photographer: Linda Reisinger



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This Month's *InFocus* Photographer: Linda Reisinger



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This Month's *InFocus* Photographer: Linda Reisinger

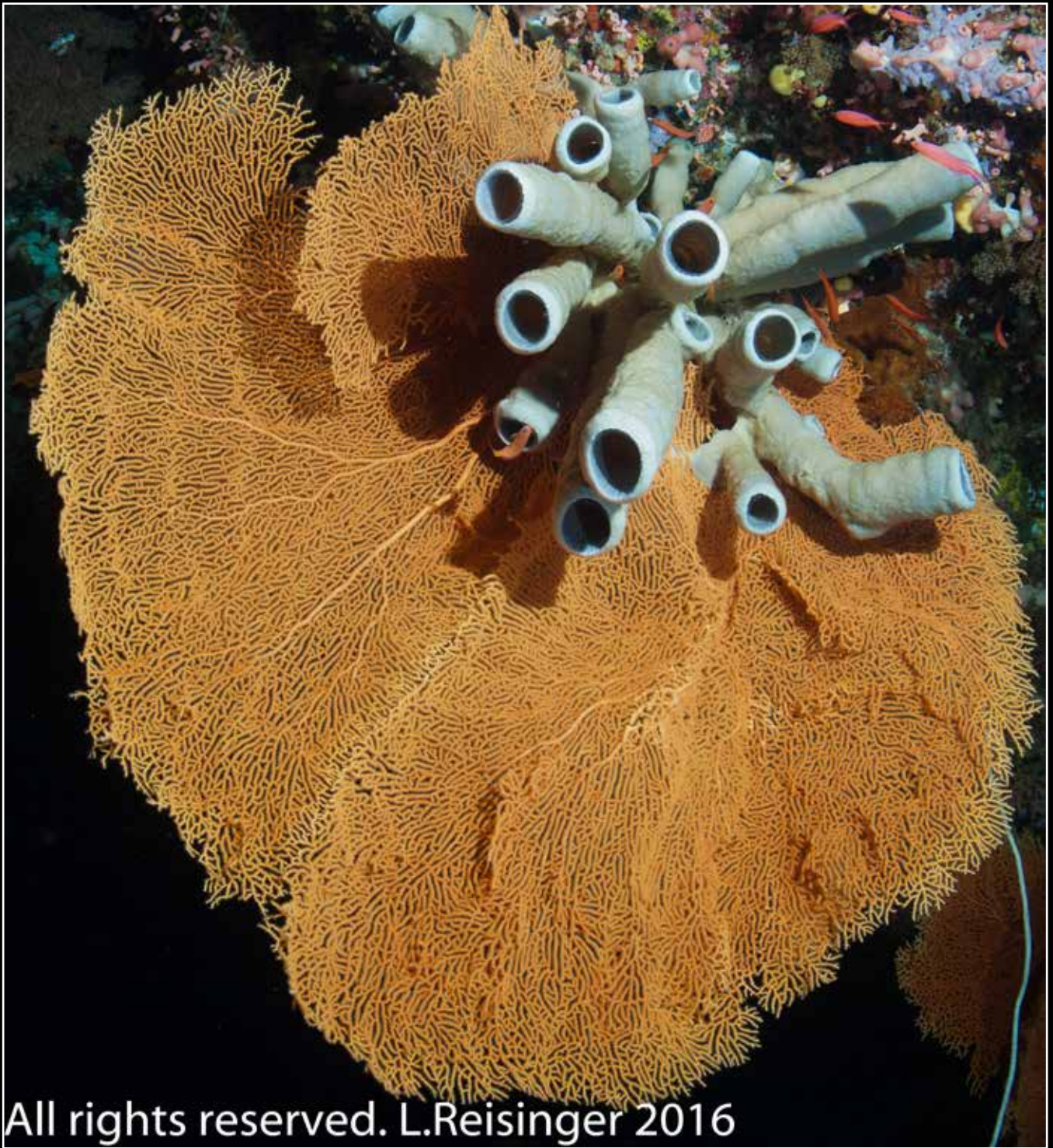


This Month's *InFocus* Photographer: Linda Reisinger



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This Month's *InFocus* Photographer: Linda Reisinger



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This Month's *InFocus* Photographer: Linda Reisinger



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This Month's *InFocus* Photographer: Linda Reisinger



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This Month's *InFocus* Photographer: Linda Reisinger



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The Master Photographers: Linda Reisinger

December 12th Interview with Linda Reisinger by Jeff DuBridge at Jeff's place

Jeff DuBridge: Before we delve into all the details, provide me a quick history of your photography.

Linda Reisinger: I have been into photography for twenty years and started underwater. Currently, about 99% of my pictures are from underwater photography—I just can't go diving without a camera. It's just like many people who can't go through the forest without a camera with them in order to document the animals. I'm the same way under the water.

JD: All of your photography is done SCUBA diving. Were you SCUBA diving before delving into diving photography?

LR: Yes, for around three years.

JD: What brought you to doing photography while diving?

LR: It seemed to be a natural progression of my desire to show people what I was seeing underwater.

JD: Was this your first delve into photography?



LR: I took a class in college and learned

how to develop black & white in the darkroom. I loved the class but afterwards my life became quite busy and never really got into it.

JD: Briefly, what is your basic camera history?

LR: After a Nikonos 35mm film camera, I started with a Nikon D40 DSLR, and then a D60, a D300, and now a D7200. The D7200 is only a year old and I'll keep that...probably forever since I

don't see upgrading.

JD: What type of underwater camera equipment do you use now?

LR: I use a regular Nikon camera in a special housing made out of metal. The housing resists implosion down to 300', although I never go down that far. I use two very large Nikonos strobes that hold four AA batteries each. I also carry a focus light which is mounted on top of the camera housing. The main intent of this focus light is in aiding the camera to properly focus on your subject since, even in high ISO, the camera needs more light to focus. Seeing into crevices is always aided by the focus light too.

JD: How has underwater equipment changed over the years?

LR: The most popular underwater camera equipment 25 years ago was made by Nikon. The brand name was Nikonos. They made both self-contained cameras and strobes. The Nikonos cameras were much smaller than the modern metal housings used today. But the strobes were significantly larger and heavier than modern strobes.

JD: Tell me more about your current

camera equipment.

LR: My current housing is made by Nauticam, specifically for the Nikon D7200 camera. I still use the same Nikonos strobes (18+ years) though I'm seriously due for an upgrade there. Regarding housings, each time I bought a new camera, I had to buy a new housing to fit. Since the housing is the most expensive part of the system, it discourages one from



upgrading too often. Upgrading has its benefits though; many current housings contain a moisture sensing alarm.

JD: Do you have an alarm on your housing?

LR: I have an alarm.

JD: Have you heard the alarm?

LR: Only when I was rinsing the camera housing in a tub at home. I quickly grabbed the camera housing out of the tub, assuming it was closed tightly, but it wasn't.

JD: Great! The alarm works.

LR: It is very loud and piercing!

JD: Ouch!

JD: Where do you dive?



The Master Photographers: Linda Reisinger

December 12th Interview with Linda Reisinger by Jeff DuBridge at Jeff's place



LR: Mostly in Monterey, occasionally Carmel. Also, I've been to a lot of tropical places too.

JD: Like...

LR: Let's see...where do I start! The Bahamas, Belize, Cocos Islands, Thailand, Fiji, Hawaii, Honduras, Galapagos, and...Philippines, that was a good one!

JD: What was the average length of stay on these international trips?

LR: The trips vary from one week to ten days and usually the entire vacation is spent on a boat.

JD: Wow! I love the sound of these dives—I'm jealous. You stay on the boat the entire trip?

LR: Yes. It is mostly for security and convenience. All your camera gear and computer equipment is there on the boat where you do most of the handling, as opposed to leaving it in your hotel room and having someone else carry it to and from a small boat three to four times a day.

JD: How close do you get to your

subjects?

LR: Six inches is usually the closest. The focus distances vary widely. The distance depends on both your lens and how well the animal will tolerate your presence. It also varies from individual to individual animal: some octopuses are very, very shy, and some will come out and try to feel your hand. You don't know which one you are going to get.

JD: They'll bite you at times?

LR: No, no. They are very, very curious. It has been said that they are as curious as house cats.

JD: Oh, like Charlie. [*ed., My cat, Charlie, had just left Linda's lap after jumping up to explore his new guest*]

LR: If you are patient enough and can sit by the octopus long enough, it will approach you. It's worth being patient.

JD: How do you share your photos, apart from our club?

LR: I belong to a club called the Northern California Underwater Photographic Society. It meets once a month.

JD: Does the Society have a website?

LR: Yes, it is www.ncups.org.

JD: Does this group have competitions?

LR: Yes, every month we have one, with a different category each month. The competitions are judged by all the people who are attending the meeting. No one knows whose photo is whose during judging.

JD: Now, that's the way to judge!

LR: Each year we have eleven months of competing and then, in December, we re-judge the winners for each of those eleven months and elect the Photographer of the Year. Last year I was honored with the award. I also used that same picture for a Morgan Hill Photography Club gallery show last year.

JD: Excellent!

[*ed., We continued a conversation for awhile longer talking about photography diving and lots of discussion about today's diving equipment, gases used, etc. Forget about watching the Super Bowl. Go diving!*]

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.