

# INFOCUS

March 2019

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

## *Light Painting: March & April*

**L**IGHT PAINTING. *Light Painting* is not a detailed, technical task which can be fully described and taught in a simple article or book, it is a true art that can never be mastered (but always enjoyed). The variables possible in this process are infinite. The intent of the upcoming March & April meetings are to provide you the expertise to learn and best experience *Light Painting*. First, we need to explore your camera's capabilities so you can take control of your camera settings in order to capture the perpetual variables of **LIGHT PAINTING**.

**LIGHT PAINTING** will be presented in a two part series on using camera settings to obtain the best of the best. This creative photographic form will open your eyes to long exposures and lead the way to making images with trailing lights and varying strength motions. To begin the process, the March meeting will allow you to explore the use of self-timers, shutter priority, manual focus—three settings to be used for the April *Light Paintings*.

Be sure to bring your camera, charged battery, camera manual (if needed, look up *how to set* self-timer, shutter, or manual focus), a tripod (if you have one), and your imagination to the March meeting. To make this process unforgettable, members are encouraged to bring, at least, prop hats and sunglasses, or anything else you so desire, as you will create self-portraits and "buddy shots" using the same camera controls for April's **LIGHT PAINTING**.

In the April meeting, you will again use specific camera settings learned in March's meeting to create your own *Light Painting*. As a reminder, a review of settings, along with a recipe for never ending success in the realm of **Light Painting**, will be presented and practiced.



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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](#)

[Here is the second, and final month, of the Editor's Notes on the tools to open one's mind and photographs. Page 24 has the February Editor's Notes]

In Zen practice, we reach the still point through single-pointedness of mind, where we gradually build by working on our concentration. The way to count the breath: inhale, one; exhale, two, and so on. Upon reaching ten, the process begins again. Slowly the mind wanders, in all practices, we see the thought, acknowledge it, let it go, and start back at one. Step by step we begin to build *joriki*, the power of concentration. Every time we consciously let go of a thought and bring ourselves back to breath, we improve our ability to put our mind where we want it, when we want it, for as long as we want it there. And this is incredibly powerful.

Such single-pointed concentration develops our intuition. We are more directly aware of our surroundings, the world. We notice in ways that are hard to define, understand, but are very accurate. *Joriki* taps into our physical, mental, and emotional reserves, and opens our spiritual capacities.

One way that our spiritual power starts to manifest is through the emergence of the intuitive aspect of our consciousness. This is one reason why Zen and creativity and so intimately linked. Creation is also an expression of our intuitive aspect. When we tap into our intuition, be it in our art, or simply in the day-to-day activities of our lives, we feel a part of this creative continuum.

During meditation, as we get closer to a complete stillness, we involuntarily sabotage it. The body may jar or twitch to recheck for solidity. But, as we become familiar with such sensations, we can relax into it. As the body settles to stillness, thoughts slow down. When thoughts disappear, you, the thinker can disappear. Thought and thinker are independent, mutually arising. With no thought, no thinker, we have a "falling away of body and mind." This is true *samadhi*, a single-pointedness of the mind. In signal-pointedness no observer is present. No awareness of time, self, or any other is present. Importantly, a computer or car cannot be operated in this state. We must continue this state until it gradually arises as a working *samadhi*, which means we become able to function in activity but from within a place of stillness, of centeredness. Upon sittings with full *samadhi*, before long it spills over into all other areas of our lives and everything we do. All senses become alert, free of tension, and open, but without clinging.

If working *samadhi* is present in your life, deep in your being, then it will be present in your photography. Photographs reflect the photographer. If you become agitated, so do your photographs. With your photographs in the still point, the self will be out of the way and your photographs will reflect the subject directly.

Upon my initial learning of the methods to reach a competitive *samadhi*, or the single-focus presence definition by the sports psychologist, a shut of the eyes, deep inhalations, emptying of thoughts was required. On the psychologist's assumed settling of the athletes' body to stillness, slowed thoughts, he mouthed slow, close to zero decibels it seemed, words, such as, "riding," "roads," "riders," arising to the words "beside," and "draft." Following such words, he asked, once again for emptying of thoughts. Next, different and more concise words were cautiously pronounced followed, again, by the release of thoughts. In the end, some riders became able to meditate for 40–50 minutes without the psychologist's assistance

before a race. My ability matched, and utilized the morning before a race.

Upon race start, I was able to become constantly aware of my surroundings, waiting for the sound of a rider's attack in the rear, sensing the physical and mental state of surrounding riders, or, upon my attack, attempt for a break or bringing one in, I brought my own mental and physical abilities to a rise, only when truly needed. This single-focus presence was wonderful, until race end, at least. Over a decade later, I learned the full Zen practice of obtaining lengthened *samadhi* in my daily being.



It took work to translate absorption in the forms of cycling and photography into the whole of my life. One reason the mastery of Zen artists is not limited to our photography or other arts is that what needs addressing is something much more fundamental. It is crucial to study the nature of the self and reality. How is this done?

From the Buddhist side, the self is an idea. The idea does not exist but in our mental constructs. Upon asking the question, "what is the self?" the best you can come up with is a list of aggregates; my self is my body, my memory, my mind, my history, my experience. Interestingly, these are aggregates in the same way that ceiling, floor, door, window are aggregates that describe a room. They don't address the questions of what is "selfness" itself, what is "roomness" itself, or what is "chairness" itself.

When the aggregates are taken away, what remains? As some of you may know, in Western philosophy, it is said that what remains is an essence: an essence of a room, or chair. Likewise, there is an essence of the self, in the Judeo-Christian tradition, that self essence is called the soul. In Buddhism, the enlightenment experiences of the Buddha presents that beyond the aggregates, nothing remains. The self is an idea and is in constant flux.

Who you were at the age of thirty, ten, two? All looks, feelings, thoughts and actions have changed. It has been stated that the atoms and molecules that were in your body five years ago have now gone and been replaced with new sets of atoms and molecules. The proteins, bones, blood, synaptic nerve communicators remain but each with different atoms and sets of atoms.

Now, the question arises of what remains when the self is forgotten in *zazen*? Everything. Missing is only the barrier between you and everything else. You become to realize that you and all others, all everything is the whole phenomenal universe. Given this fact, what is the self that is expressed in self-expression? Zen's answer would be that when the self disappears, the camera photographs itself, the dance dances itself, the brush brushes itself, the novel writes itself. No longer present is a gap between photographer, subject, observer, and life. All of this is not an accident—a chance event. It is the result of personal training, spiritual development, and insights which then presents itself through artistic expression. This Zen state begins with personal training in *zazen*.

Be sure to look at page 22 for *zazen* guidelines. Your photography shall flourish.

## Focus Groups

**Lightroom** - **NEW MEETING LOCATION**, **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 March & April will be in the Community & Cultural Center (CCC). In 2019, due to YMCA extravaganzas, our March & April Meetings will be at the CCC.

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

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

## Pebble Beach at Bean Hollow State Park

Pebble Beach at Bean Hollow State Park Photo Safari; Monday, March 4; 12:45PM–8:30PM.

Plan is for LOW Tide: easy access to tidal pools

Tides: High 10:12AM; Low 3:37PM. Sunset: 6:05PM

Meet at the Community Center at 12:45PM & leave at 1:00PM.

Main focus:

- Group Photo
- Tidal Pools
- Pebble Beach
- Flowers near Bean Hollow Beach
- Sunset



Optional: meals at Duarte's in Pescadero or appetizers/meal at Costanoa. If done early; drive to Meadow Walk (it's on the way to the town of Pescadero).

What to bring: lunch, snack, drinks; camera; macro lens, to get down and close; wide angle, landscape; telephoto.

RSVP: Susan Stillman, [suzranch66@gmail.com](mailto:suzranch66@gmail.com)

## 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

**NEW!**

### Angela Narducci

Member at Large

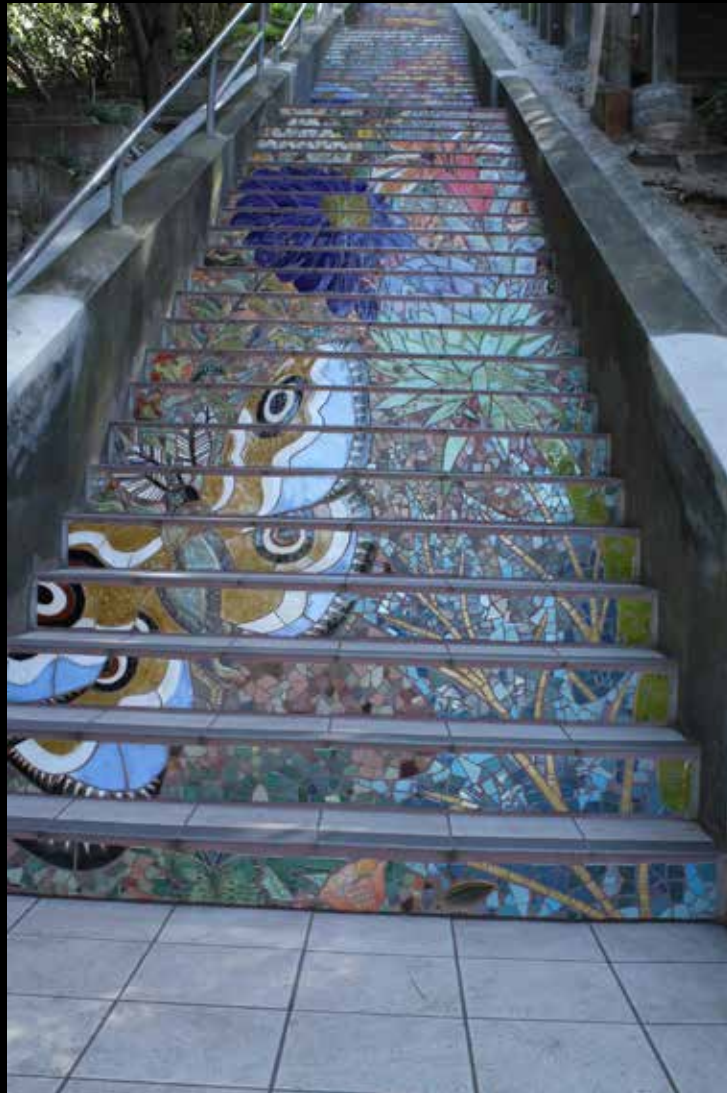
**OPEN**  
Member at Large

## This Month's *InFocus* Photographer: Phil Bowers



When it comes to travel photography Phil is one of the best in the areas of both quality photography and travels all over the world and in our great nation. Of course, as we all do, the gorgeous photographs of family and friends will never cease, and such images incorporate Phil's ever expanding portfolio. If you need some help in capturing stop motion, look at Phil's Blue Angels photos.

All photos © Phil Bowers



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# The Master Photographers: Phil Bowers

February 8<sup>th</sup> Interview with Phil Bowers by Jeff DuBridge

Jeff DuBridge: How did you get started in photography?

Phil Bowers: The real turning point, so to speak, is when I went on vacation with my friend and his family. They were very much into photography and his Dad repaired single-lens reflex for Kodak. So, he knew quite a lot about cameras and overall photography.

The family had a competition when they went on vacation. Kodak, when they developed your photo, gave you a gold star if you had a perfect roll. When they got their pictures back from Kodak and it didn't have a gold star, they would be disappointed. They would go through the photographs and they would go, "Oh, you see what was done wrong on this one?" They would remember who took that one wrong picture and say, "Well, if you have done this and this...you could have helped us get another gold star."

It was a fascinating introduction to photography. The family would put people in their pictures, not simply to stand in front of this camera like this [*Phil mimics the usual drab head on snapshot*], but they were looking out in one direction which directed you, the observer, to follow their viewing path. They used many other tools, a lot of depth in their photos. It was a fascinating introduction into photography.

When I was in the service, I was able to buy expensive single-lens reflex cameras. I took advantage of this situation and brought a Miranda Sensorex. I had the camera for many years and it had many features that I grew to love, most notably a small depth-of-field indicator which told you what your *f*-stop was, what your actual depth-of-field and variances possible.

JD: Your first camera, the Miranda, what year was that camera acquired?

PB: 1968. That was a few years ago.

JD: I remember that day distinctly. I was two.

PB: Just like yesterday! (laughter)

JD: Well, no...I was alive though.

PB: I also bought a Minolta for my brother-in-law and gave it to him at the end of my role in the service. Both were purchased at the PX.

JD: PX?

PB: Postal Exchange. It's basically the store at the military base, tax free, so you could get things at a very small price.

JD: Did you take photographs for the

Army?

PB: No, just pleasure. I'd take a roll, mail it out, and for a few dollars, it would roll back your way. I took a lot of photos: people, places, views of the countryside. It (Vietnam) was a beautiful place, at least in the countryside.

JD: What have been your areas of travel photography?

PB: I believe I'm at 40 states. My daughter has done all 50. We travelled up to the New England area to get her the last three states. We went to Cooperstown, (New York), checked the fall foliage, it was something else.

We just got back from Iceland.

JD: Oh, yes, my parents just got back themselves.

PB: We went on a glacier with metal shoe clamp-ons. I had my camera with me and the guide told us we can take our time and take all the pictures we want. He didn't realize what he was saying and I realized soon thereafter when I wanted to start taking pictures, he didn't want to hold up the group while I decided that's a nice picture, over there's a nice picture, "Can I walk over here and take pictures?" He didn't want any of that. He was assuming quick iPhone shots. But, it

was gorgeous.

Parts of Iceland are so flat. I was up on a waterfall and saw a huge mountain, much like you see from islands in the tropics, and I asked the tour guide, "So, is that an island? Is that what I am seeing?" He said, "No, that's about two miles from the coast but is so flat that ships, when they would come by, would see the island and think, 'I have two more miles to the beach' and they'd run aground." It was so flat, that by the time you realized this, it was too late.

JD: There might have some nice SCUBA diving out there.

PB: There is probably some excellent SCUBA diving. In fact, the fascinating thing is that they have no trees, due to the temperature and the climate, but they have a lot of wood houses. For years, the people lived off the wood from the boats. Except that the water is a little cold, there may be some great SCUBA diving since the water is crystal clear.

JD: Do you have any photographic horror stories? Horror stories are...it's up to you. People photography errors, or, the assumption of what your pictures will look like after processing but the end result was actually the worst you've ever seen, or you...

PB: I have a horror story, possible from



a different perspective. I went on a trip to Yosemite with a female to be my photographic subject in the most of the pictures, yet with an obvious display of the surroundings. And...I left my camera by a log.

JD: You're not the only one. (laughter)

# The Master Photographers: Phil Bowers

February 8<sup>th</sup> Interview with Phil Bowers by Jeff DuBridgee

PB: I went back to find it and all the logs looked the same. Unfortunately, I tried to cut across the switchbacks and just lost the bearings. I never found it.

JD: Someone found it.

PB: Someone found it and that was my Miranda Sensorex. It was the pictures that I really regret losing more than the camera. They were just laid out perfectly and even though they did not go through processing, I knew fairly close what I was going to get. I was never too far off.

JD: Well, it was a good experience taking the pictures, you were half-way there.

PB: It definitely was a good experience.

JD: What is the best non-photographic

PB: Fifty hours. I passed my training and plan to use it as a way to be in the park; volunteer, and take some pictures.

The park has a web page with some serious “competition” for photographs of the park. While not a real competition, the photographs posted are astounding.

JD: With no hindrance in the area of money, where would you go to photograph?

PB: Yellowstone, followed by a trip up the Lewis & Clark trail.

he would have loved post processing.

JD: He even talked about it. He knew it was coming for everyone to use.

Best actress ever?



JD: If you had a chance to get an airplane, what would it be?

PB: A small jet.

JD: Who is the most important person to you in the last 100 years? It can be anyone,

PB: Sophia Loren

JD: Best Actor?

PB: Cary Grant.

JD: What's the meaning of life?

PB: Happiness.

JD: You just won the lottery and, after taxes, you have \$750 million. What would the top three things you'd do with the money? No investing.

PB: The first would be to share the

piece of equipment, stuff, that you cannot live without?

PB: Cars.

PB: JD: Do you any upcoming photographic plans for the upcoming year?

I already did. Iceland. That was two weeks ago.

JD: Do you have any other plans? You don't have to.

PB: I believe if I did anymore travel, then, yes, I would bring the camera but, at this time, I have no planned location to visit, just to take specific pictures.

I would say Henry Coe is my next project. I'm a volunteer now, a Uniformed Volunteer.

JD: I understand the volunteers need to take some fairly intense training.

anywhere, dead or alive, with the exception of you and any of your pets.

PB: Franklin Roosevelt.

JD: That's who I guessed you'd choose. I also chose FDR. (laughter)

PB: As for photography, years ago my son had a school field trip to the Salinas museum and, while not the intent of the trip, there was an Ansel Adams exhibit. It carried his life, and all his quotes, and his photographs progressing throughout his life, overall, very influential in all the work he did. After reading about him and seeing his exhibit, my reaction was,



money with my family, all my family, which is very extended.

I would buy a couple houses. Not for the investment, just for the location. One mountain, one seashore...

The third would be the purchase of good camera equipment.

# Editor's Notes: The Still Point

by [Jeff DuBridge](#)

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## Practice: Still Point

*Practice sitting quietly for fifteen minutes each morning, as well as every time you're getting ready to create art. In starting the practice zazen, the first thing you need to do is find a correct sitting position for the body. Your posture greatly influences what happens with your breath and mind. There are several postures for zazen, including sitting on a cushion, a meditation bench, or a chair. For our purposes, we will deal with only one these postures, called Burmese, because most people can do it. It's important to note that what you do with your legs creates stability. It has no significance beyond that.*

*Sit on a small pillow and draw the right foot close to your left thigh, allowing the foot and calf to rest on the floor. Place the left foot in front the right calf so that both knees touch the floor. If you have difficulty sitting on the floor, sit on a chair, but be careful to keep your spine straight but not stiff. Be sure you're not leaning to the side, forward, or backward. Tuck your chin just a bit, so that your head rests squarely on top your spine.*

*To get the feel of sitting straight, it's helpful to imagine briefly that the ceiling is resting on the crown your head, and then let your spine begin to extend, from its base upward, as if you were lifting the ceiling a little higher. Be easy with this, and let your spine gently do the lifting. It's natural to have a slight curve in the lower back, so that your stomach pushes out slightly. Breathe through your nose. Lower your eyes, letting your gaze rest on the ground about three feet in front you. Exhale, and consciously relax all the muscles in your body.*

*Now that you've established a supportive posture with your body, place your active hand palm up on your lap, with the other hand rest on top it, also palm up. Let your thumb tips touch lightly form an oval frame.*

*Place your attention in the hara, a point in the body about three inches below the navel. This is your center gravity, and letting your attention focus on that point can help calm the mind and create a sense of balance.*

*Breathe softly and naturally. This occurs spontaneously once you take the right posture, and relax into a calm attentiveness. Count each inhalation and each exhalation. Count one on the inhalation and two on the exhalation, and just let the counting continue, following each natural movement the breath until you reach the number ten. When you get to ten, come back to one and start over again.*

*As you do this, make an agreement with yourself: If your mind begins to wander, simply acknowledge that you've become distracted, let the thoughts go, and return to the count one. This agreement is straightforward enough, but most us find it pretty challenging, so try to be patient as you persist.*

*What often happens is something like this: You are sitting, counting your breath when, at the count "four," you suddenly hear a fire engine go by. The instant you hear its siren, a whole chain of thoughts is set in motion. I wonder whose house is on fire? Since the fire engine is going up the street, the fire must be up that way. I'll bet it's the third house on the right. I knew that house was going to catch fire, it's an obvious fire trap. God, I hope those kids who were playing outside this morning are safe. Isn't it awful that people don't take care of their homes...*

*Before you know it, you have developed a full-blown story. You are a thousand miles away from your breath and posture, totally involved in this self-created, imaginary drama. When you realize what you are doing, acknowledge your thoughts, deliberately release them, and bring your attention back to the breath, starting the count again at one.*

# Editor's Notes: The Still Point

by [Jeff DuBridge](#)

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*There are times when something so important may come up that you find that when you let go the thought it will recur. You let go the thought; it comes right back. You let it go, and it comes back again. If that happens, engage the thought and allow it to run its course to exhaustion. But watch it. Be aware it. When the process feels complete, release it, come back to the breath, and start again at one. Don't use zazen to suppress thoughts or emotions that need to come up to your surface consciousness. Similarly, do not suppress thoughts pain or discomfort. Thoughts will come up that you need to deal with. That's not a failure. Treating your thoughts in this open manner is another way practicing.*

*In the early states your zazen, you may think that you are becoming more distracted than ever. It may seem that no matter how strongly you concentrate on your breath, you are unable to get beyond the count of two without the mind voicing an opinion or judgment. But your thoughts are not actually increasing; you are simply hearing your incessant internal chatter for the first time.*

*As your mind eventually settles down and your concentration deepens, you can just follow the breath, abandoning the counting altogether. Just be with the breath. Be the breath, letting the breath breathe itself.*

In taking up this practice, keep in mind that zazen is not the place to develop your creative vision, write a poem, or solve a problem. It's a process that's intended to quiet the mind and to focus it, in order to develop joriki and samadhi. When these two elements mature, they will become working samadhi: the ability to be totally present with the subject, to get out of the way and let the art create itself. But keep in mind that this "letting" is not random or casual. It is a deliberate relaxing into the creative process. And the first step of this process is whole body and mind seeing and perceiving.

## Reference

Loori, John Daido. (2004). *The Zen of Creativity*.  
The Random House Publishing Group, New York.

# Editor's Notes (From February *InFocus*)

by Jeff DuBridge

**H**urry! 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 son 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.





# 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.