

# INFOCUS

May 2019

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

## Make Better Photos

The May meeting was an excellent presentation and interactive workshop by Susan Brazelton. All of the basic complexities of composition were discussed with the final intent to add the “Wow!” factor into your photographs. The best summary is the *COMPOSITION Rubric* used in the meeting. The below is a good starting point in guiding you in your development of ever improved photography.

### COMPOSITION Rubric

Directions: For each statement, circle the rating that best reflects that aspect of the photo.

NA = Not applicable

Poor = Substandard, unacceptable

OK = Needs Improvement

Good = Acceptable, but with room for improvement.

Exceptional = close to perfection; a shining example



#### Composition

1. The subject is easily identifiable. (could be an object, story, or idea)	NA	Poor	OK	Good	Exceptional
2. The main subject is placed in a powerful position within the frame. (Rule of Thirds?)	NA	Poor	OK	Good	Exceptional
3. All major elements are complete within the frame (or cropped effectively) (Border Patrol)	NA	Poor	OK	Good	Exceptional
4. No distracting or unnecessary elements are sticking into the frame. (Border Patrol)	NA	Poor	OK	Good	Exceptional
5. Every meaningful object in the frame has its own space (objects don't overlap).	NA	Poor	OK	Good	Exceptional
6. Everything in the frame enhances the main subject, theme or story of the photo.	NA	Poor	OK	Good	Exceptional
7. A foreground element is included to add interest and virtual depth to the scene.	NA	Poor	OK	Good	Exceptional
8. The horizon is straight.	NA	No			Yes
9. There are no bright spots that pull the viewer's eye away from the main subject.	NA	Poor	OK	Good	Exceptional
10. The background enhances the main subject (depth of field, color, content, etc.)	NA	Poor	OK	Good	Exceptional
11. Leading lines (possibly implied) pull the viewer into and around the photo.	NA	Poor	OK	Good	Exceptional
12. Interest is amplified by the inclusion of texture, repeating patterns, discernable shapes (explicit or implied), and/or a frame within the frame.	NA	Poor	OK	Good	Exceptional
13. Energy and drama are achieved by use of diagonal lines, curving lines, an odd number of elements, or a unique perspective.	NA	Poor	OK	Good	Exceptional



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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](#)

A couple of months ago, I came back from a weeklong Photo Safari to Moab, Utah. This was the sixth time I travelled to (through) Utah but the first time I have ever stopped—excluding gas. One of the main recollections that comes to mind about this trip was that it was very...red. And some blue.

A total of seven people, Lance Trott, Anthony Wei, Bill Weis, Dong & Michelle Bui, George Ziegler & myself, travelled to Moab. Surrounding the town is a group of national parks, Arches & Canyonlands, along with various state parks, national forests, and BLM (Bureau of Land Management) land.



# Editor's Notes

by [Jeff DuBridg](#)



*First day: just leaving the main road from town and entering BLM land.*



*One of our first BLM stops along the Colorda River. Notice the cows. BLM land is very similar to a park, excluding the cows.*

# Editor's Notes

by [Jeff DuBridge](#)



*Group photo on our Day Two in Arches National Park. From left to right: Anthony Wei, George Ziegler, Lance Trott, Michelle Bui, Dong Bui, myself & Bill Weis. I tried to step between Dong and Bill but noticed, last second, running back from my camera, the snow wasn't sturdy enough. It snowed all morning.*



*Here's my try at photographing the various shapes on the cliff faces in Arches National Park.*

# Editor's Notes

by [Jeff DuBridge](#)



*Notice the icicles dangling from the rocks. Temperatures did not rise above freezing until Day Five. Upon speaking with an employee at Love Muffin Cafe (excellent breakfast & cheap), she said that it hasn't been this cold at Moab in eleven years.*



*A roadside arch we stopped at on the way back to town on Day Three.*

# Editor's Notes

by [Jeff DuBridg](#)



*Lance steps out of his truck to supply aid to George after descending down a short, uneven section of rocky road—it wasn't that hard. Better safe than sorry.*



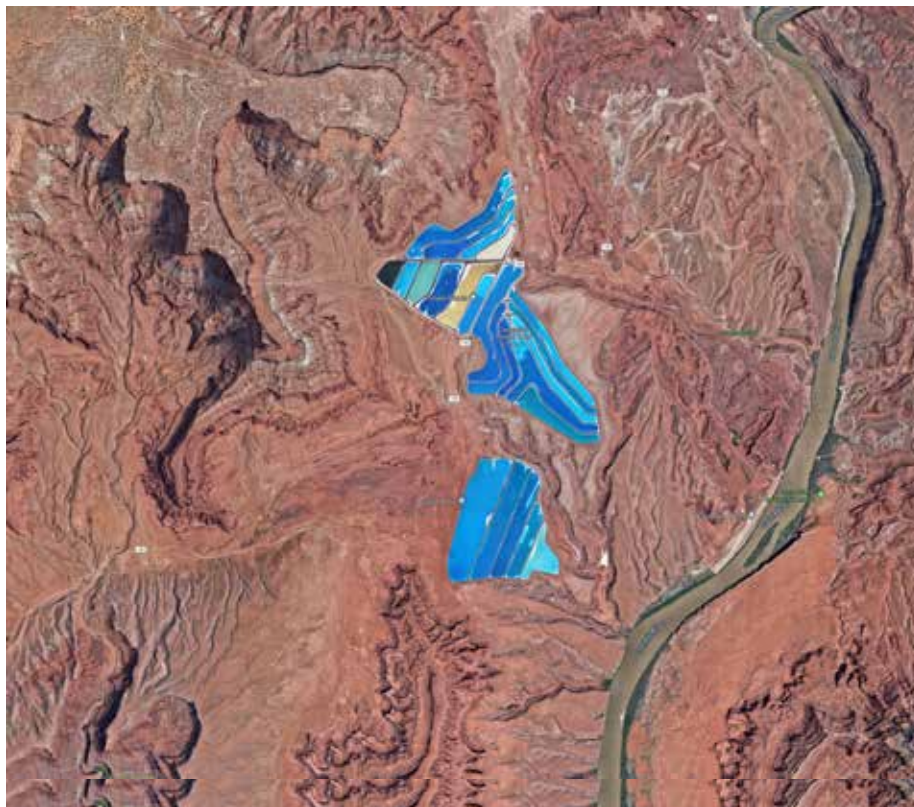
*Bill took this photo of myself just before I pushed this small rock off it's balancing point. Really. I did.*

# Editor's Notes

by [Jeff DuBridge](#)



*Just outside Canyonlands National Park are two large lake like areas full of a potash, or KCl (potassium chloride) solutions with blue dye. The lakes are evaporation ponds and the blue dye acts as a solar attractor.*



*Satellite view of the KCl evaporation ponds. We parked near the KCl ponds. Lance attempted to launch his drone while I walked over to survey the ponds. Lance was unable to launch his drone due to air space restrictions. The KCl, without the dye, simply looked like table salt. I didn't taste it. The KCl is mostly used as an agricultural fertilizer.*

# Editor's Notes

by [Jeff DuBridge](#)



*Anthony is looking in a water pool. I believe he is surveying the reflections from the remaining ice floating on the surface. He may also be looking for living organisms, for which I also searched. Nothing found. This was Day Five and the temperature finally rose above freezing.*



*Final day. I had enough of canyons and arches so I figured it was time to try photographing something a bit different. The west end of the Rocky Mountains can just be seen poking out around the branches in the middle of the photograph. It looks much better in print.*



# FREE Photographic Prints AND Computer Monitor Calibration

Newsletter Editor, Jeff DuBridge, is considering expanding his business, Jeff DuBridge Photography, by providing Fine Art Printing Services to photographers, artists & designers.

Jeff will be offering free computer monitor calibration (in order to have your prints resemble the photograph as you see it on your computer monitor) and a half dozen free prints to any size on any available paper.

More information and Coupons will be available at the July Meeting.

## San Francisco Mission District's Annual Carnival Parade

The colorful Carnival Parade in San Francisco's Mission District is coming up on Sunday, May 26<sup>th</sup>. It is a chance to photograph tricked out cars, colorful costumes and dancers in the staging area and coming down the parade route. After the parade the festival continues with activities and booths up and down Harrison Street.



If you are interested in participating in this safari, please contact Angela at [angelanarducci1311@gmail.com](mailto:angelanarducci1311@gmail.com). She will send you the parade and festival street map and some other notes. Please indicate whether you plan to take the same BART train and if you are interested in carpooling/driving with others.

## 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,

## 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

**Angela Narducci**

Member at Large

**OPEN**  
Member at Large

## This Month's *InFocus* Photographer: Noella Vigeant



Noella is the only photographer in the club that makes all her (and not yet retired) money in photography (correct me if I'm wrong). Part of her income comes from her teaching in a variety of organizations: Santa Clara Adult Education (<https://www.santaclaradulted.org/community-enrichment/photography/>) [Note—Non City of Santa Clara residents can enroll]; Gavilan College ([https://gavilan.augusoft.net/index.cfm?method=ClassListing\\_ClassListing-Display](https://gavilan.augusoft.net/index.cfm?method=ClassListing_ClassListing-Display)); and is in the process of developing her own Noella Vigeant Photography Classes (<http://www.noellavigeantphotography.com/contact.html>).

All photos © Noella Vigeant



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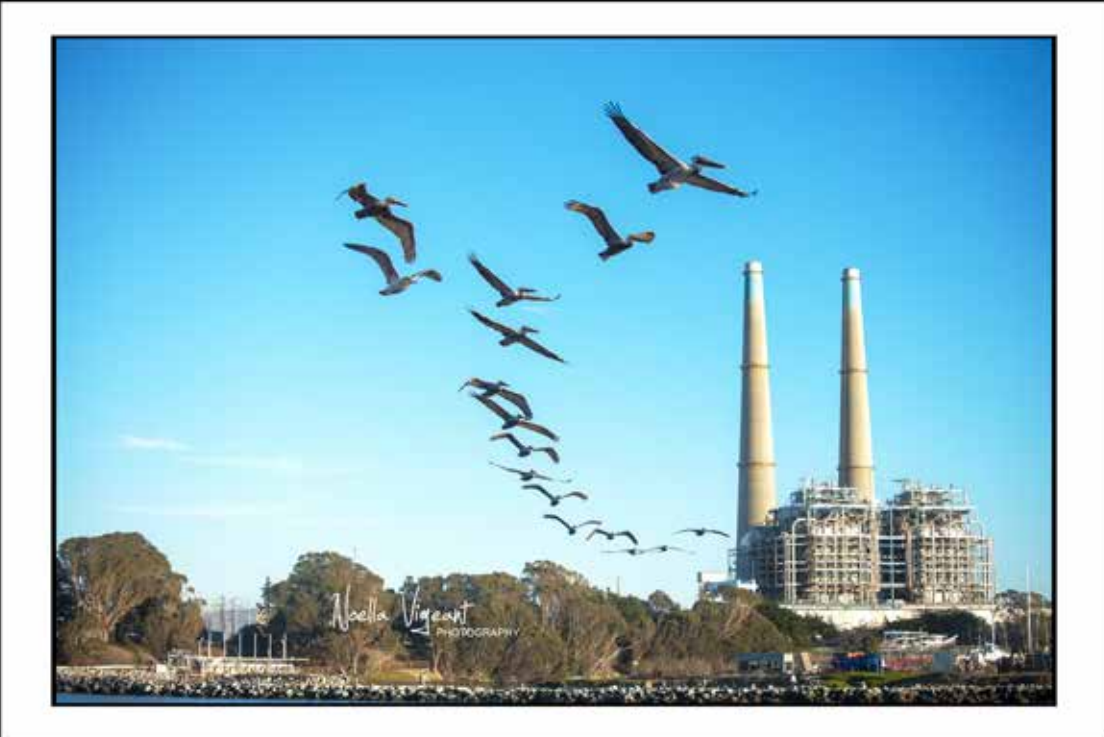
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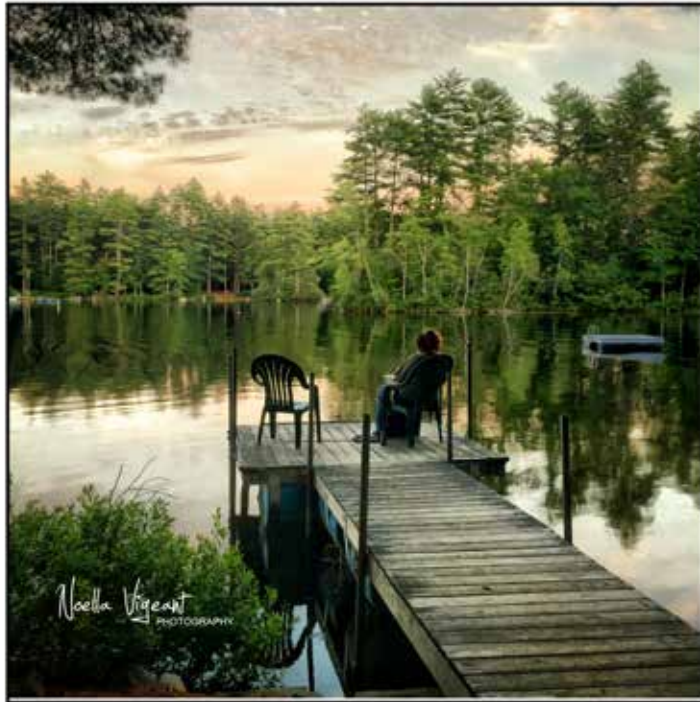
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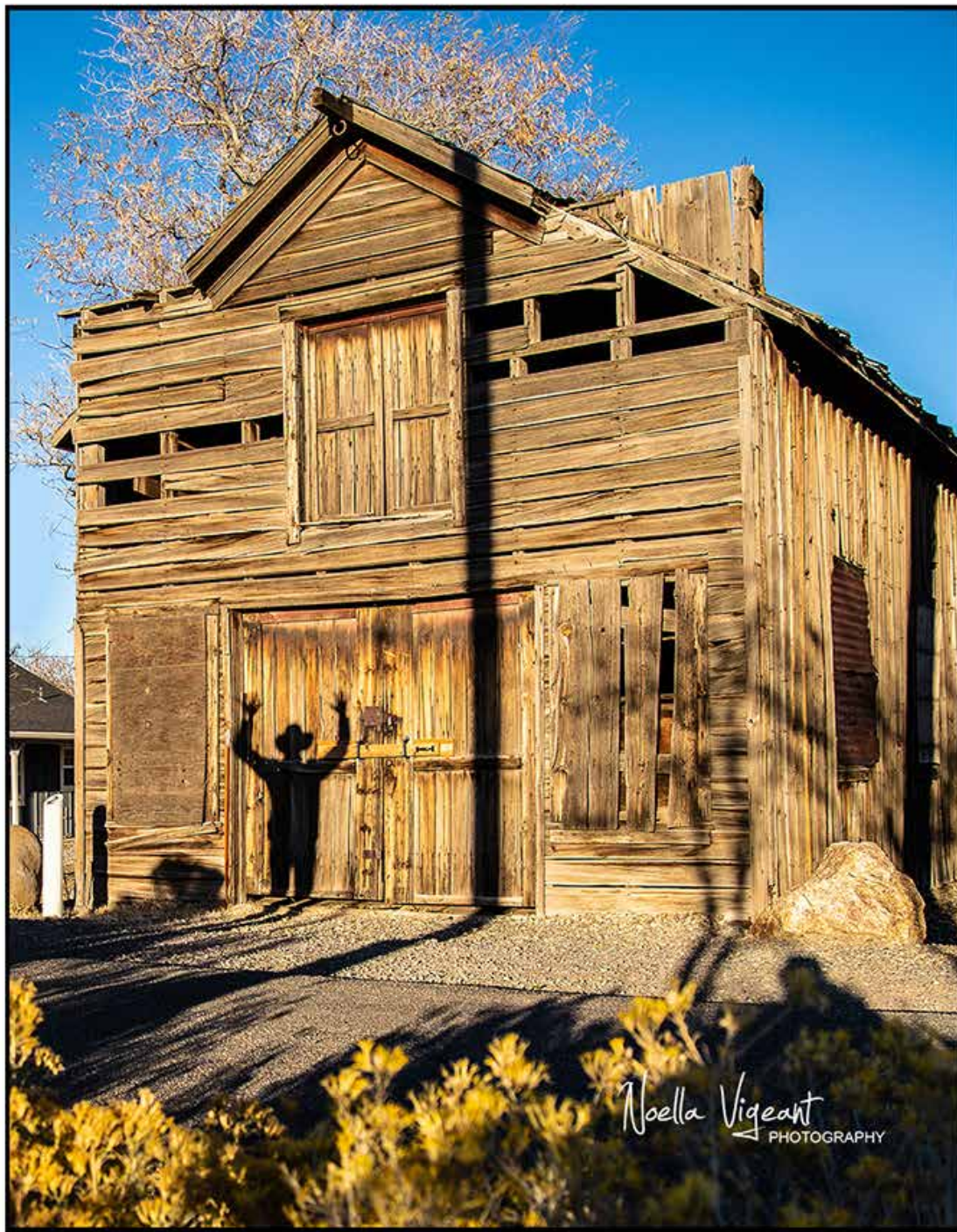


Noella Vigeant  
PHOTOGRAPHY



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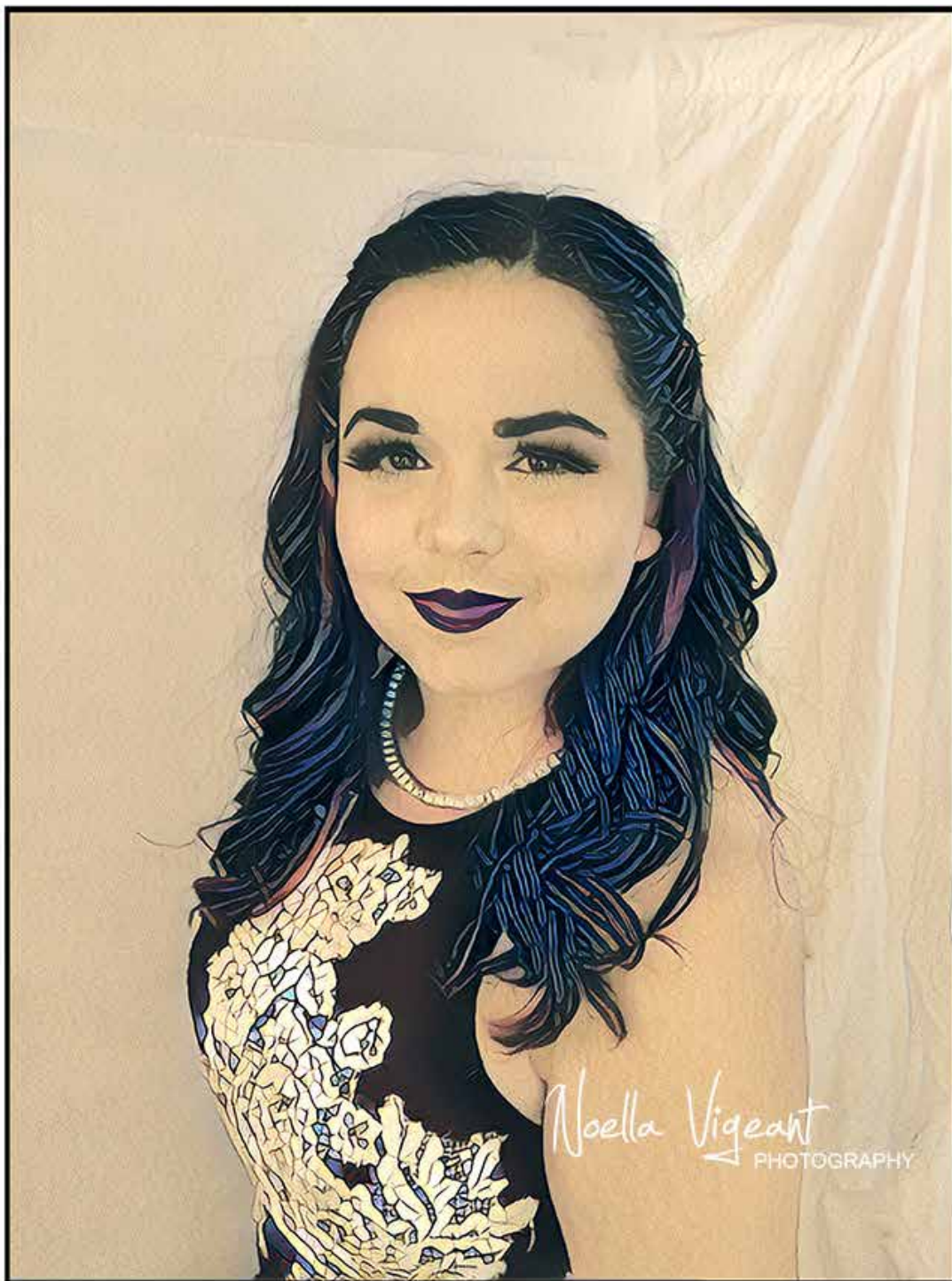
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This Month's *InFocus* Photographer: Noella Vigeant



# The Master Photographers: Noella Vigeant

Interview with Noella Vigeant on April 25<sup>th</sup> by Jeff DuBridg



**Jeff DuBridg: How did you get started in photography?**

Noella Vigeant: I've been taking pictures as long back as I can remember. I was about ten when I first picked up a camera. It was a gift, a little 110 Instamatic camera.

That's where I started and my Dad did a lot of movie pictures, slides, Super 8, Ektachrome, and Kodachrome. All of this was entertainment and that is the piece I took from him; the desire to challenge myself in the process, refine. I didn't stop taking pictures from that point on. Film was expensive and, with a big family, it was not something I could do everyday but I never stopped.

**JD: What's your current state of mind?**

NV: I'm pretty happy right now.

**JD: Why do you like to photograph?**

NV: It's my art form. It's my creative juice.

**JD: What pushes you now? You have the knowledge of the gear, the processes, etc. What continues to ever accelerate your art?**

NV: I read once that when you make art, the piece you are making right now is just the starting point for the next piece you'll be working on. After hitting a little...bump (laughter) I realigned myself to this thought in order to ever continue in my art. I now realize that if I make a picture today, it means that I am cultivating the method, the impression to be used in the next image.

**JD: You do a lot of photography training. What is your best photography tip?**

NV: Slow down.

**JD: What is your best processing tip?**

NV: Edit. Get down to *the* picture, don't save 50 of them, figure out which one is the best one and *that's* the one you're going to work on. Do not carry thousands of pictures forward!

**JD: How has the world of social media helped photography and, on the other hand, how has it hurt it?**

NV: I'll start with hurt. It's a bit like music: if you get too many performers who sing the same types of songs, you'll have a hard time figuring out what's a good song. I believe photography is the same way. We are being inundated with images to the point where a good image is harder for people to understand. The viewer tries to emulate what they see, yet not knowing if it is, or is not, a good image.



**JD: Simple emulation and that's it?**

NV: Yes, and they are overwhelmed with how many images they're being exposed to. Real creativity and people trying new types of photography are getting harder to surface because there is so much older, *other* stuff. There's so much...I'm not going to call it garbage, but better said as so much quantity of imagery that is mediocre. Anything new and exciting is having a hard time surfacing.

I do a lot of image searching to acquire ideas for my teaching by providing students examples from other photographers. Again, I find myself finding the same types of photographs over and over on the web and I ask myself, "Where's the good stuff?" I have to go to a museum to see that stuff.

Now, I think the good thing about the amount of photography that is out there

right now is that there are people coming up with really inventive and creative methods of photographing. Just the invention of having a screen that flips, enabling you to place your camera in a weird position where you couldn't have before. That whole other aspect of photography where people are pushing the envelope, just because technology lets them.

**JD: As I understand the facts, you started the club's People Group.**

NV: Yes.

**JD: Why?**

NV: We decided as an Executive Board, that we wanted to have subgroups. Therefore, each one of us took on a role as group leader for an areas that is interesting to each of us. People photography is one of my interests, so I spearheaded the that group to get it up and going.

**JD: So, how is it going?**

NV: Well, it's the best group in the club. Isn't it? (laughter)

**JD: I'm not going to argue with that. Agreed.**

NV: It's probably the longest continuing to meet group. People come and go, depending upon what the interests are.

**JD: You have photographed a wide variety of places. Where have you photographed? Have you photographed worldwide?**

NV: Yes. Areas of travel have been a bit of Africa, a lot of Europe, bits and pieces of the United States, Mexico, a little Middle East.

**JD: Assuming time and money is not an issue, what one place in the world would you travel to and photograph? You can only pick one.**

NV: I think I would go back to Tangier. The light there is just amazing! Photograph the people, the markets, the fishing...and the culture.

**JD: Let's say you find yourself in a situation, there's no sense in this**

# The Master Photographers: Noella Vigeant

Interview with Noella Vigeant on April 25<sup>th</sup> by Jeff DuBridge

**question, where can only photograph in a five mile radius from where you live, all the time, except once a year you get to spend two weeks on another continent. Which continent would you choose?**

NV: For me it's going to have to be a city. I'm going to have to go to Paris.

**JD: If you are in Paris for two weeks but you can only use one lens, which one would it be and why?**

NV: Always the nifty fifty.

**JD: Why the nifty fifty?**

NV: Why ask the question?

**JD: I know. I know.**

NV: For me, it is the versatility of the *f/stops* and that the lens presents to the camera what I also see with my eyes. It is more what the human eye experiences. I can take it into a lot of low light situations. It is fairly non-threatening. And, it's super darn sharp.

**JD: You have a website. I have been there. The address is...**

NV: [www.noellavigeantphotography.com/](http://www.noellavigeantphotography.com/). It is painfully old!

**JD: You look old...young!**

NV: No, the website is painfully old! (laughter)

**JD: Did you have any particular expansion plans in your website?**

NV: It needs an overhaul. So, am I going to expand it into the other areas that I photograph now? Maybe. Maybe not.

**JD: In the area of photography websites, some photographers will generate his or her own blog. What do you think about the idea of having a blog on your website, and keeping it going? Is it worth it?**

NV: I started blogging years ago. The only thing that was worth it, was that when someone searched, my blog would show up. So, it gives you more credibility out there but I don't have the bandwidth to keep it updated all the time. I use other social media to put

new imagery up. The website does not generate enough traffic as opposed to using Instagram where people can follow me.

**JD: I recently read an article about the need for a photographer to have his or her own website. Instagram, Twitter, Pinterest, Facebook, any of them, can change, go bankrupt, you name it. Google+ just went under. Therefore, the article argued, you must always have your own website.**



NV: I would never be without a website. It is worth the money. Still, it is a commitment. You can't just leave it, you have to work your website.

**JD: What is your current career? What do you do for a living?**

NV: I'm a photographer.

**JD: You're a photographer. That's what I thought, but I wasn't sure. Excellent!**

**Do you have an area or areas you wish to expand into financially? More work in any particular area?**

NV: I would like to do more commercial work. Currently, I am doing commercial work but I would like to do a bit more.

I teach a fair amount but it is through public schools. I would like to do some of my own workshops and not be constrained by their calendars.

**JD: What did you do prior to photography?**

NV: I worked at a large law firm. That

was the longest term corporate job I have ever had. My other career areas have been as a nanny, a chef, a wide variety.

**JD: How do you feel about cropping an image?**

NV: My own personal pictures rarely get cropped. I learned from a very early age to look at all the edges along with the subject I was photographing. I am always trying to be patient with my composition in order to ensure what I wish to capture with my sight is then captured by the camera.

**JD: What is your favorite, can't live without, piece of non photographic material? Can't live without!**

NV: My favorite non photographic piece of equipment...a cooking knife!

**JD: What talent would you most like to have? It doesn't have to be photography.**

NV: I would like to paint.

**JD: What do you believe is overrated? Anywhere. Anything.**

NV: Having the latest gizmo when it comes to photography. People get overwhelmed by having the newest, greatest everything. People need to stick to their basics.

**JD: Tell me about something you are saving up for?**

NV: Camera equipment.

**JD: Here's the stereotypic, ridiculous job interview question, slightly altered: what would you like to be doing five years from now?**

NV: Not much different from what I am doing now. I'm pretty happy with where I am in life right now. I'm always tweaking...I think I'd like to be doing less work for more.

**JD: Last question. The area of a *what* equals  $\pi r^2$ .**

NV: I think you need to get some pie crust, roll it out very thin, and place it in the pie dish... [speaking in jest, while talking "pie" she makes strong gestures with her hands resembling a...circle!]

# 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.