

INFOCUS

September 2019

www.morganhillphotographyclub.org

September 4th Meeting: The Secrets of Night Photography

Hush. Quiet. We have a secret for you... You heard right, night photography is not a commonly photographed subject and while it is fairly straightforward, if you are just slightly off in your controls or location, you'll be in for a big surprise. The surprise? You'll either see a bunch of darkness, or a pixelated mess of streaks in your photograph.

The Club's President, George Ziegler, has a love for night photography and with his many years of producing excellent nighttime photographs, along with numerous learning errors, he will share his detected secrets with us all. George will cover the details of: 1) camera setup for night and star photography; 2) choosing locations in order to obtain the best results; 3) the best time (day, month, year) to capture your night images. An Internet link to download George's presentation will be provided at the meeting.

In order to practice what you learned at the meeting, a Photo Safari, sponsored by the Night Photography Focus Group, will be held on Sunday, September 21st (weather permitting) at the Fremont Peak Observatory.

Important!

Bring your camera to the meeting in order to follow along with the setup instructions.



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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](#)

I have a tough question for everyone this month: Are you interested in improving your photography skills? Yes, I know, stupid question. Obviously, you are interested in improving your photographs, but the question arises of how this is accomplished. One area that comes up too often is in the equipment. One might say, "Wow, the new Sony a7R IV has a 61MP Exmor R BSI CMOS sensor and..." If you love taking a photograph and expanding a teeny, tiny section of it into a large print, or love printing your photographs with a 60" or greater dimension with fine details showing for those that wish to view the print from a distance of six inches, then such cameras are for you. The truth: you probably do not print your photographs enough, and, I hope, don't make a six-inch analysis of large prints.

For true improvement, I have narrowed it down to three areas. You can take one of these areas and make it your focus for the next week, month, followed by another area, it doesn't matter, the importance is in taking hold of these areas and implementing them.

The first area is to *narrow your focus*. Yes, a very broad statement, but you need to ask yourself what you want to get better at in your photography. Focus on what kind of styles, who are your heroes, upon the viewing other photographers, where do wish to find yourself going? Based on these ideas, discover the methods used by other photographers whose work inspires you. Study not only these other photographers' actual pictures, but read, watch, the tools used, the reasoning used before the actual click of the shutter: the decisive moment. Henri Cartier-Bresson, the photographer arising to your mind upon hearing of the *decisive moment*, is an excellent photographer to study. Narrow your focus, decide which road you wish to go down, but always be open to change.

The second area is one you've heard before and it's *think more, shoot less*. Digital cameras are good and bad. You can probably remember the days of being on your last roll of 36 exposures and being very careful on when to press the shutter, only the best scene will be photographed. Those days are gone. In an event, such as a wedding, it is not uncommon for a photographer to obtain 3000 or more photographs. Come Monday morning, do you want to start sifting through 3000 photographs with your eyes staring blindly at the screen for hours on end? Probably not. The reasoning used when it comes to taking so many photographs is that a particular shot may be missed. A photographer spending his or her time looking through the constrained viewfinder all day will definitely make some misses. It is important to plan ahead, and ask, where will the event be heading next, should I wait until the sun is lower in the sky, wait until there are clouds in the sky, what will the scene look like from another location, what if I lower the camera, raise the camera, move the lighting to a totally new position?

The final area is a favorite of mine: *understanding improvisation*. With my prior art background and love of

music, I find a lot of meaning here. My music favorites cover a wide base of jazz, classical, blues, and rock but at the top of my list is Led Zeppelin. I missed the one chance I had to see Led Zeppelin in concert but, thankfully, have seen Jimmy Page and Robert Plant in concert multiple times. What I really love about their music is having the chance to see Jimmy playing his part



of a song's melody, the part pre-written, and then come apart in improvisation, keeping softly in-line, with pull backs to the basic chords, but releasing the music that is coming out of him in his unique embellishment of the tune. I had a chance to see Jimmy play live three times in just a few days at the Shoreline Amphitheatre and the Concord Pavilion, and each time his solos in the same song were different. Improvisation is an act of acting at the moment, based on your experience that has led up to that moment. This pulls us back to Bresson's decisive moment, but

that moment is greater than $\frac{1}{60}$ th of a second, it a culmination of 20 to 30 years of photography that have come before that click of the shutter. This is how great artists, whatever type, improve their work. Whatever type of artist you are, it always requires practice. Some artists (I'm pushing the use of the term here), that do not practice, take their work of the past and, at best, maintain their work at the same level year after year after year. I loved growing up listening to Crosby, Still, Nash & Young and was able to see them in concert at San Jose's SAP Center about ten years ago. They performed very well, but I caught on fairly early that they were not performing at all. The exact playing of their past recordings was being listened to, not a live performance. I have heard true live recordings of the group in concert in the past and they sounded horrible. Many well-known visual artists are the same way, producing the same exact work year after year. Now sure, such work may sell very well but being forced to do the same work is not where you wish yourself to wander. Being an amateur photographer allows you to take yourself out of the constraints and advance your arts. If you are simply sick and tired of the same stereotypic photographs of Yosemite Valley, year after year, step back and refocus, evolve. What don't you like about what's happening? Forget Yosemite, go somewhere else, or, maybe, go back to Yosemite and photograph from locations no else goes to. Again, improvise.



Some people take the word *art* as a contentious word, but what goes into your photographs, your composition, chosen lighting, all presents your personality, your personal stamp and uniqueness as a photographer. Standing in Yosemite Valley and making an exact copy of Ansel Adams' famous whatever shot is impossible and I'm sure you don't want that. You need to step back, again, narrow your focus, apply your own stamp to your photographs, allow your personality to come flowing out.

October's Meeting

Print Critique: Larry Shapiro

Get ready to have your photos reviewed by Los Gatos Camera Club expert, Larry Shapiro, during October's Monthly Meeting. Larry will critique (not judge) your submitted photographs. Emails will be out soon detailing how to submit your photographs for Larry's review. Deadline: September 29th.

September Flickr Theme

Farms & Farming

The September Flickr photo theme is Farms & Farming. Create photographs that fit the theme and then post up to



five of them on the club's Flickr Monthly Theme Project site during the month of September.

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

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and Webmaster

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Photo Diva

OPEN

Two Members at Large

FREE
Half-dozen Fine Art Prints
& **FREE**
Computer Monitor Calibration

Jeff DuBridge Photography
provides fine art printing for
photographers & artists

- Half-dozen prints from over a dozen media choices
- Computer monitor calibration to have your monitor and final prints *match*

Jeff DuBridge
PHOTOGRAPHY

jeff@jeffdubridge.com • 408.623.3315
16650 Eagle Island Ct. • Morgan Hill, CA 95037



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Good News
Summer 2019

This Month's *InFocus* Photographer: George Ziegler



The editor has finally found Morgan Hill Photography Club President, George Ziegler. He has enjoyed photography for over fifty years, and, as you will soon see, has added his unique taste to each and every one of his pieces.

George has begun to enjoy his photography not only in the act of obtaining a photograph, but in searching for areas and subjects that are unknown to most of us...and himself.

All photos © George Ziegler



Along Route 66, Kingman, AZ

This Month's *InFocus* Photographer: George Ziegler



Amanda

This Month's *InFocus* Photographer: George Ziegler

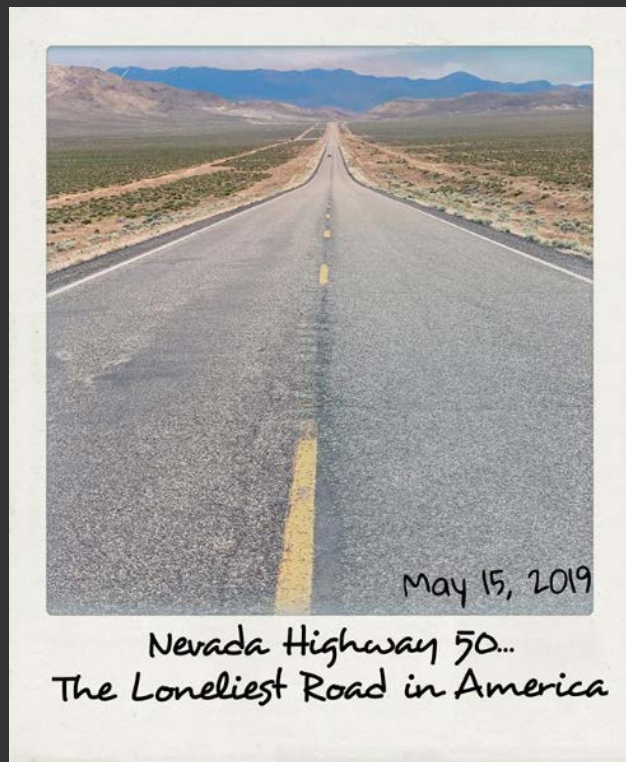


Clown Motel, Tonopah, NV



Fremont Peak Observatory

This Month's *InFocus* Photographer: George Ziegler



This Month's *InFocus* Photographer: George Ziegler



Horsetail Falls

This Month's *InFocus* Photographer: George Ziegler



Mizpah Hotel, Tonopah, NV



Mo'Omomi Beach, Moloka'i

This Month's *InFocus* Photographer: George Ziegler



Moloka'i Maiden

This Month's *InFocus* Photographer: George Ziegler



Sunrise at the Mittens



UCSC Lick Observatory, Mt. Hamilton

This Month's *InFocus* Photographer: George Ziegler



The Master Photographers: George Ziegler

Interview with George Ziegler on August 22nd by Jeff DuBridg

Jeff DuBridg: When it comes to experience, when you actually walk out the door with camera in hand, what are your goals, your desires.

George Ziegler: Well, I don't always have a photo in mind. If you go on a workshop with somebody like Don Smith, or Gary Hart, they post a whole lot of photos. A lot of times, they're what you might call the trophy photos. So if you go on a workshop with them, they're going to take you to the places where you could possibly get the trophy photos. But Gary just recently mentioned to me that his Hawaii trip which he's been doing now for close to ten years, he's not going to do that anymore after this year, because of the recent volcanic eruptions. You can no longer get the trophy shot. So there's people that are just going out to get the trophy shot, like maybe the Milky Way over the crater, or whatever.

When you go to all those places, you end up with hundreds and sometimes thousands of photographers, trying to do the same thing. So to me, I did all that, I enjoyed getting out, but that's not what I was really looking for.

The way I've been approaching my photography more recently is trying to get the use of photography as an experience. An example are my trips on Route 66, which I most recently did earlier this year. It's the experience that captures me. If you've never done it, it's



something new.

At times some people are too enamored over photographs of slot canyon which I've seen thousands of times. Sometimes it seems that if I ever see another photo of the slot canyon, I'm just going to rip it up.

JD: Yeah, I enjoyed myself being there personally, looking at it like, but you don't necessarily want to take a photograph.

GZ: You get the same shot that everybody else's got of the Indian guy throwing the sand in the air and just get the shaft of light and that's it. To me, there's like zero creativity.

JD: When did you start your own, new experiences?

GZ: About four or five years ago. I did use a friend of mine, a photographer in Southern California, Keith Skelton. He used to do corporate reports, but those are gone, so now he does what he refers to as photo adventures. I don't think he wants to call them workshops because we don't really do a lot of like, fine tuning of the images, that kind of stuff. It's more of an adventure. As an example, say you're photographing Route 66, you are basically photographing a lot of old buildings or activities, and certain towns that are '50s retro, Seligman and Hackberry.

It's the experience of it, not so much the photography of it. So I try to emphasize that experience when I go out. I don't know if the people that go with me like

what I do or not, but I don't like to go on a trip and eat it the same place I could eat at in Morgan Hill. So, I will not go to any fast food restaurants. I can get the Denny's experience in Morgan Hill.

These adventures are not all early dawn light or the sunset, like those beautiful landscape images [*points to photographs in his house*], it's buildings, there dilapidation and things like that. It's tough. That's what I love about such trips, it's tough.

I'm now trying to branch out. I'm thinking that my images are better if there's people in them.

JD: Do you mean landscapes with people in them, or just people?

GZ: Either one. Gary Hart doesn't believe in that. He believes if the hand of man is in the photograph, or if anything is moving he won't take a picture. I've gotten away from that. And that's pretty much why I don't go to any of those workshops anymore. I found that having people doing things in the picture seems



to make them better images.

I find that Nevada is good for what I'm doing because there's a lot of experiences in Nevada that nobody, ever gets to do. Like, I did Highway 50, the loneliest road in America, I did that a few months ago with Bill Weiss, Lennie Randall and couple others. That route has tons of mining ghost towns, the experience of staying in a haunted hotel, the Mizpah Hotel in Tonopah.

It's all made of my life of photography

The Master Photographers: George Ziegler

Interview with George Ziegler on August 22nd by Jeff DuBridge



now as more of trying to get an experience while taking pictures. I don't really call it an adventure. It's the experience of going to places I've never been before, and what I'm doing is not running into the crowds. It gives me more time to enjoy what I'm doing.

JD: That sounds like there's more searching for what is truly out there to photograph.

GZ: You might have to drive for hours before you see something.

What I'm trying to do now is something different. I've been working with developing techniques that help me to do things differently. I don't know if you were at the meeting where I demonstrated the paint program.

JD: Yes, that was a good presentation.



Army photographer Charlie Haughey poses with camera and light meter.

GZ: I'm trying to experiment with that. Lance (Trott) has done work like that. I'm trying to get my photos to have a different look, rather than just the straight recording of the item.

The other thing that I try to do as much as I can is the night photog-

raphy. I really like the Milky Way type photography, going out and working on that subject.

JD: You've been doing that for quite a while now?

GZ: I've been doing that a lot.

I probably wouldn't be into it except for the fact that there's digital cameras now that make it possible that you can do something like that. I mean, you could do it with a film camera, but you can't see what you shot at night, you can't see the results right away.

JD: Let me go back to a question that I usually ask everybody and I'm just kind of curious myself. When did you get your start into photography?

GZ: I got my first camera when I was in the Army in Vietnam, around 1967. It was a Minolta SR-T 101. Anybody who knows anything about film cameras knows about, it was in boot camp.

I was doing mostly slides. In slide photography, you really had to think about the exposure because in slide photography had very narrow latitude when it came to exposures. But it was easier back then because there's only two things you could have adjusted on your camera: shutter speed and aperture. That was it!

When I got out of the Army, I subscribed to every photography magazine there was. And I used to keep them, but eventually threw them away. So it's pretty much self taught. I did have a black and white darkroom for a while. Then, when I started working, I didn't take many pictures.

The big thing I missed is the photographic experience I could have had in my past when I did international travel. I really didn't take advantage of my camera, even though I brought it with me. I really didn't go out, spend that extra time and experience the culture, experience the people.

I retired early 2001, but I was bored out of my mind. I hardly did anything the first year of my retirement, then things



started to improve a little bit. I sort of got my wits around me and planned out, you know, what I had, where I was going to go and and it all wasn't so bad off.

I picked up a job here in Morgan Hill in a company called ExpoDisc. This is right at the beginning of the digital age 2003-2004 and white balance is a big issue. I did finance consultation to



The Master Photographers: George Ziegler

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help them set-up the company.

At the end of that project, I decided to go back to school. So, I went back to school to get another degree, now my third degree, in photography.

JD: At San Jose State University and a Photography BFA?

GZ: Yeah, it's a Bachelor of Fine Arts. My other degrees were technical and in Business Administration, so I had to take all the basic art courses; color theory, drawing, etc. I started in 2007 and graduated in 2010.

And then we started the camera club in



2008.

JD: You started at the very beginning?

GZ: I was one of the founding members.

Next, I also started doing workshops, because now digital is really far along, this is 2010. The workshops were with Don Smith and Gary Hart and Bob Evans. A couple years later, I also teamed up with Keith Skelton in a couple of his workshops. Keith's workshops we're different though. Everyone of those guys uses a different approach. So I was trying to learn as much as I could from them. But I had too much, like I said earlier, I don't do those anymore, because I found that I'm going back to the same places and they're telling me the same thing. The areas we went to were for the trophy shots.

I found that when I was out, even in those iconic places, that I wasn't looking at the same thing that everybody else was looking at, you know, people are looking up at Horsetail Falls, and I'm looking the other way. And I'm saying, "Well, what's over here for me to photograph?" I mean, everybody's going to have that iconic picture, but nobody's going to have this opposing

picture.

Now that's the difference I found myself in, saying, "Well, what the heck am I going on these workshops?" I didn't really need to do them, I could just get out of my own.

Now, I have started my own projects which I'm still working on. One project is the ghost towns in Nevada, another project is the Hawaiian churches...even when I was on one of those Hawaiian workshops with Gary, half the time I was out on my own searching for churches. I have hundreds and hundreds, well over 100 old churches. I have a criteria, the churches all have to be prior to World War II, the older the better.

JD: So, your not in it for the money? You're not selling your work? Have you thought about it?

GZ: It's too much effort to spend my time thinking about selling my work. All that effort would distract me from the love of actually taking the photographs and searching new, undiscovered locations.

JD: Who's your favorite music group, singer, performer?

GZ: Let's see...Led Zeppelin. I've seen them three times in concert when I was living in New York.

JD: What's your favorite movie?

GZ: The 1933 version of King Kong.

JD: I just have just one question remaining, what is the meaning of life?

GZ: The meaning of life? Isn't that in the *The Hitchhiker's Guide to the Galaxy* somewhere? Okay, talking about the meaning of life being...number 73 or something?

JD: I have no idea, I'll look it up? In truth, there's no right answer. [The number is 42]



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.