

# INFOCUS

October 2019

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

**Photo Critique night**

**at the Morgan Hill**

**Photography Club**

**October 2**

For  
more  
info  
contact  
[info@morganhillphotographyclub.org](mailto:info@morganhillphotographyclub.org)

Wednesday, October 2<sup>nd</sup> from 7:00–9:00PM  
Morgan Hill Centennial Recreation Center  
171 W. Edmundson Ave.

**Let Larry Shapiro lead  
your eye on a critical  
exploration of your  
photography.  
Expose the possibilities  
of your images.**



## OCTOBER ISSUE

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## Facebook

Like the [club's page on Facebook](#) and you'll gain another avenue of communication, not only with members, but with all the world.

Make friends with other members in the club (most board members are on Facebook) and always share your photographic thoughts and links.

# Editor's Notes

by [Jeff DuBridge](#)

When I started my delve into photography, around '98, I began with 35 mm film. At the time, quite a variety of stores were available to process film. Those days are gone.

I purchased my first digital camera in 1999 and began the slow process of increasing digital usage with the eventual halt of using film. Digital photography, without doubt, has its advantages over film, yet, as discussed in my interview with this month's featured photographer, Larry LaCourse, film and digital each have their own unique realms. It can be argued that film supplies a more artistic impression of the scene photographed.

A couple of years ago I bought some film cameras: Holga toy (artists) cameras and a Canon 1v HS. I just started using these film cameras this summer. In order to have the camera's film developed, I have to either bring my film to Foto Express in San Jose, mail the film to an out of town developer, or develop the film myself. I have chosen to develop the black & white, and color negative (C-41) film myself.

Through purchases from a variety of stores, both local and online, I acquired quite a variety of process chemicals, containers, mixing tanks, thermometers, heaters, and more.

I just got done mixing the chemicals needed to develop some B/W film. The developer and fixer required dissolving a white powder into water, and, let me tell you, it took forever and a day to get all that powder dissolved in the water. In total, five solutions were made: developer, stop bath, fixer, hypo, and Photo-Flo.

I am now off to the hospital to get a bump removed from my neck. Time to develop when I get back.

I'm back. An easy slice. Off to developing.

The process is actually very simple. First, in the dark, I opened the 35 mm Kodak T-Max 400 can, rolled the film on a spool, and then placed the spool into a black developing container. Next, with

the light on, the developer is poured into the container, shaken, drained, next is the addition of the stop bath, shaken, drained, followed by the fixer, shaken, drained, the hypo follows, shaken, drained, rinse in water for five minutes, with a final one minute in the Photo-Flo solution. After all the liquid chemical reactions were completed, I opened the developing container, wiped the water from the film and hung the film on the edge of the shower to dry.



It's been about two hours past developing time and the film is not totally dry, but I cut off a section of five negatives and scanned them into my computer.

The scanning process took forever. I was scanning 35 mm transparencies a few weeks ago, with no problems, but just had all sorts of problems trying to have the scanning software read the just developed B/W negatives as just that—negatives. Oops. I found out that after scanning the transparencies, I placed the opaque cover back on the scanner head (head is used to make paper type scans). Removed cover and problem solved. I must be honest with myself here, forgetting to remove the cover will probably happen again.

Below are four of the five B/W negatives I scanned. The photographs were taken in San Francisco about two weeks ago with my Canon 1v HS and a 24–105, f/4 lens. I must say, the overall process of development was fairly straightforward and seeing developed film being pulled from the development tank was great.

Next, color film developing Maybe this weekend.

The experience was loads of fun and I shall be using film for quite some time. Consider giving it a try yourself.



## The Seven Hardest Parts of Photography

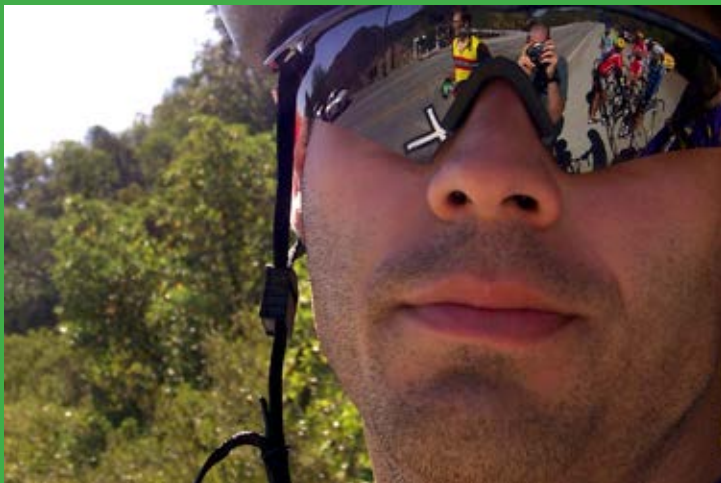
Nature and landscape photographer Nigel Danson recently asked his 50,000+ Instagram followers to tell him what they thought the hardest part of photography is. Based on some 1,827 responses, Danson made a 20-minute video. What's hard about photography?

1. Composition
2. Lighting
3. Location planning
4. Woodland photography
5. Time and motivation
6. Boring locations
7. Focus

What's the hardest part of photography for you? Watch Nigel's [YouTube video](#) on this subject.

## September Flickr Theme People Portraits

No matter what type of photography you specialize in or prefer, at some point you will find yourself having to photograph a human, or multiple humans. For favor, for fun, or because they share your genetic make-up or home address. Regardless of your camera, there you will be at least one time in your photographic life (but probably many more) where you will find yourself taking a portrait. Taking pictures of people is much different than beautiful mountains, scenic oceanscapes, historic architecture, butterflies, plates of food, or whatever it is that you usually photograph. Give it a try.



Create photographs that fit the theme and upload up to five of them to the club's Monthly Photo Themes flickr® group. Post them during OCTOBER, not before or after, that way they'll appear together with other club member's images.

## 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

### OPEN

Vice President

### OPEN

Secretary

### Susan Brazelton

Past President and Community Events Director

### Noella Vigeant

Vice President and Program Director

### Angela Narducci

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

Two Members at Large

## This Month's *InFocus* Photographer: Larry LaCourse



This month's *InFocus* photographer has been photographing and developing pictures almost as long as the editor has been alive. He started in his bedroom closet with just enough room on the floor to develop and print.

As you'll see, Larry has become quite a macro extraordinaire over the last few years.

All photos © Larry LaCourse



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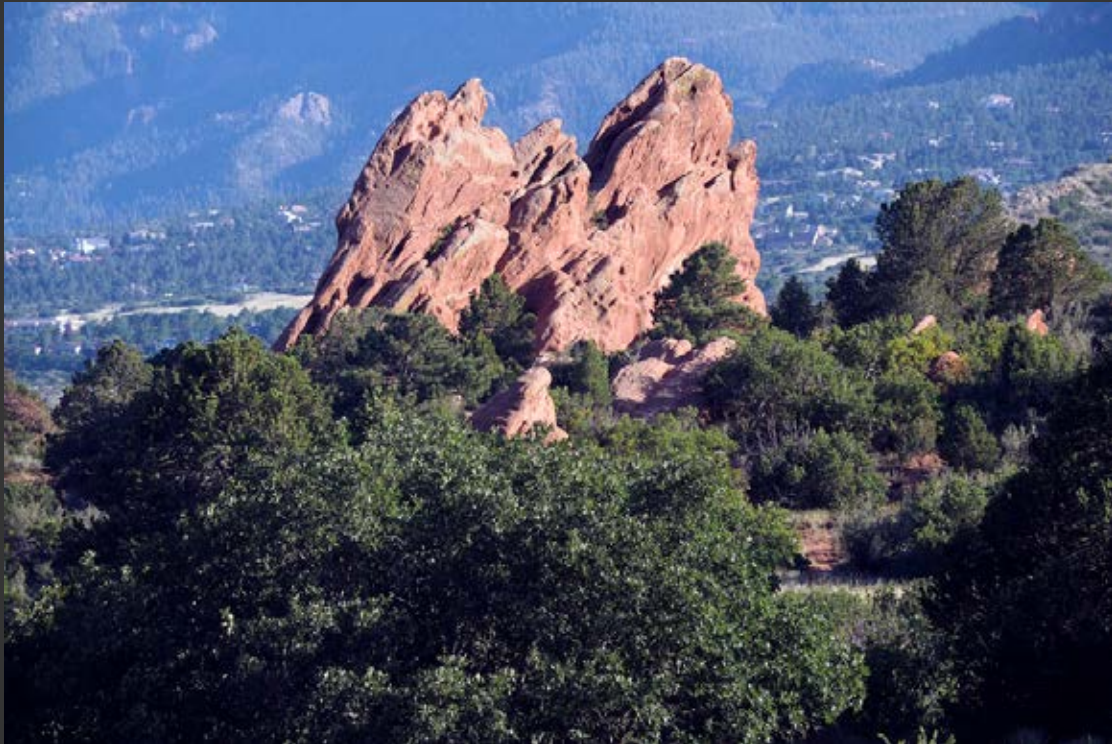
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# The Master Photographers: Larry LaCourse

Interview with Larry LaCourse on September 13<sup>th</sup> by Jeff DuBridge

**Jeff DuBridge:** I'll let you start the discussion. What do you have for us today?

Larry LaCourse: I'm a big fan of Agfapan. If you want really nice, smooth grain images try Agfapan.

**JD:** I've used it in the past but I don't remember it, honestly. It's been a while since I've done film.

LL: Agfapan, that's your love?

That's one of them. Now, do you shoot 120, or 35 exclusively?

**JD:** Both, actually.

LL: I'll tell you what, at the next meeting I come to, I will bring you some 100 and 400 Agfapan. I develop the film in Rodinal: one cap in 16 ounces of water and develop for 16 minutes. Very slow development and you get exquisite negatives.

**JD:** That would be great! I just bought some Rodinal, along with other developers, stop baths, fixers, etc. I am looking forward to the Agfapan development.

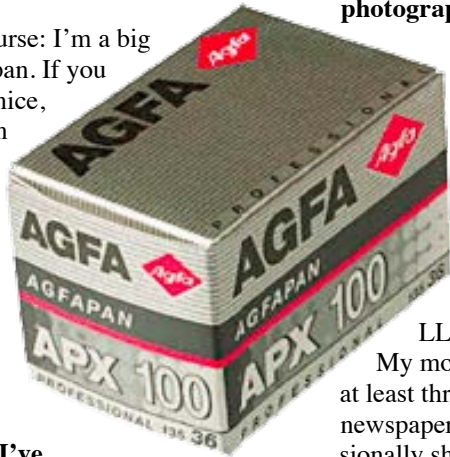
**I assume you still use film?**

LL: Yes. It is a combination of 120/220 and 35. I develop the film myself, excluding color. I use about one roll color to three rolls black & white.

The medium I use depends on the type of look that I want. Digital does not really look like a photograph, it simply looks like you're looking out the window.

**JD:** I agree, there is film and there is digital. The two are kind of the same, but, also, they are not.

LL: They are both an image. They both look different.



**JD:** Agreed.

**When did you begin your delve into photography?**

LL: I'm going to make a wild guess and say 1957. When I was like six or seven...it might have been even earlier, actually. Now, you're going to ask why was it so early and why was I doing that?

**JD:** You read my mind.

LL: Let's just go back in history.

My mother shot for at least three different newspapers and occasionally she would get an assignment from the LA Times.

She had this wonderful Rolleicord, twin lines reflex. And, I would grab it and take it and go out to take pictures in the backyard and other places.

There was a place called Daily's, they were a studio and they sold chemicals and what not, so I turned my closet into a darkroom.

But, Mom got tired of hunting down her camera. Often, she had to go out and shoot some civic thing or another, grab the camera on her run out of the house, get half-way through the assignment and...“Out of film, how did that happen?” she would ask herself. Kid happened. So, she went out and bought me a twin lens Ansco. Nice little camera, fixed aperture, fixed shutter speed.

**JD:** For how long did you use the Ansco?

LL: I'm guessing 10 years until I had saved up enough money from a paper route, mowing lawns and pulling weeds, and people sending me money for birthdays and what not.

**JD:** You had a better camera at that point?

LL: Well, it was sort of good. Trying to remember the name... it was German, 35mm, they have long since went out of business.

The next one that came along was Minolta SRT-101. As time went by I had some more money, I got a Mamiya C330, a little later I got a Wista 4x5 with a Schneider 20mm lens. I placed the Wista into a nice, soft sided leather briefcase with film and lens holders.

**JD:** When did you start into digital cameras?



LL: Probably around '99 or 2000 when the Olympus D-490 came out. It came with the optional extra large card: 64 megabytes.

**JD:** Whoa, that is big!

LL: Yeah, for the time.

The next camera after that was the Olympus five megapixel, next camera after that was the Nikon D200, the



# The Master Photographers: Larry LaCourse

Interview with Larry LaCourse on September 13<sup>th</sup> by Jeff DuBridg



D300, the D700, and I now have a D500.

**JD: Okay, so that's where you stand right now?**

LL: Yeah, pretty much other than what I've got it in the car, which is an Olympus TG-5 camera. You can throw it, water down to 65 feet, and dustproof.

**JD: Have you every done any professional photography?**

LL: My wife and I have a long history of participating in dog competition shows and I used to enjoy the money made from taking a "record shot" of the dogs winning an award in the competition, along with its handler, the judge, and the details of the award placed in the photograph. The cost, during the '80s and '90s, was two 8x10s for \$22.50. There's 220 breeds in a show with anywhere between 80 and 115 of them requesting photographs. Total income was about \$2250 per day per weekend show.

**JD: How many dog shows did you do every year?**

LL: Oh, back then, it would be 20 to 30 dog shows per year. The shows were everywhere between Palm Springs and as far north as Ferndale.

**JD: What are you photographing currently?**

LL: Just fun stuff.

Also, I photograph one dog show a year for Mary. Once each year, I go to a dog show in Pleasanton and photograph just one breed. In the end, I mail all the photographs on a CD to Mary and she sends me a check.

**JD: Nice! What else do you photograph?**

*[We begin to review hundreds of Larry's photograph that he brought to the interview on a CD.]*

**You seem to be a bit of a Macro Man.**

LL: Turning into one.

My current photography is constricted by my wife being disabled; I am pretty

really quick I use Photolemur.

**JD: If you can get any photography gear you wanted, money not being an issue, what would you get?**

LL: A Phase One digital camera with a 150 megapixel back with their 120 mm lens.

**JD: Have you ever thought about working with art galleries?**

LL: No, to be honest.

**JD: Sales online?**

LL: I had a photograph online and found out that it wound up on the cover of a magazine. I went to the publisher of the magazine and told her you shouldn't have done that, you didn't buy it. Worse, I told her that she made me look bad, because she had to blow up this little picture big enough to fit the page. I told



much confined to home. Whatever is growing in the yard, crawling on the ground, is my world of photography now.

**JD: What software do you use?**

LL: I use Open Office. I refuse to buy Microsoft Office. Open Office does the same thing and the documents are interchangeable.

I also use Photoshop and for something

her that if she just asked I would have given her a large version for publication. Thankfully, I didn't receive photo credit.

**JD: What was the photograph that was stolen?**

LL: Let's just call it cute. I think that explains it. It was a wicker basket with a handle and the basket was a bunch of plush toys with three puppies. The dogs were just enjoying themselves with the



**PHOTOLEMUR**

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toys. And it was just worth the brightly colored toys and the straw colored wicker and sitting in the background were a couple of pumpkins.

**JD: You stated your mother was a member of a competition photo club.**

LL: Well, at the old hotel where the casinos are now, near First Street and 101, the photography clubs had regional competitions there every year. So, Mom would go and enter her print there. In order to enter you had to have gotten so many points back at the local club, and then from there, if she won one regionally, I would go up to Seattle with her for the western states competition. And that was all that she did.

I just tagged along, liked all the free food and stuff. I would look at the photographs and go, “Ugh.”

**JD: So you’ve never done that?**

LL: No.

**JD: What do you think about it?**

LL: Too constraining. You have to shoot within their guidelines if you want any kind of a point.



I would go picture taking with my Mom, and she would look and she would say, “Okay, we have these lines, and we have the leading line, and we’ve got the repetition.” And all the other rules, and then she would go click. And I’m just going, “That’s the same picture everybody else took.”

I’m just looking around and I’m going, “Oh, there’s a picture.” None of the guidelines are met, but I liked it.

She enjoyed it, though. That’s just the way she was.

**JD: I’m a member of the PSA and always get their monthly magazine showing the winners of this and that prize. I rarely see a photo I like, there’s always lines, patterns, rule of thirds, etc. that they use before they click the shutter. There is nothing original.**

LL: It’s like a factory photo.

**JD: Exactly.**

LL: There’s no originality, no artistic taste to it. I guess the people just enjoy the competitions, but I don’t really see it. I like to think of my photography more artistically, as opposed to following rules.

**JD: I have some final questions.**

**If you were to be given a vacation location, any place, money not an issue, where would you go?**

LL: Either the Grand Tetons or Glacier National Park.

**JD: I got back from a trip to Europe, my first and maybe last, in June and was not impressed with what I saw. What do you think? Why didn’t you choose a location in Europe as your first choice?**

LL: If you want to be slandered, go to France. If you don’t speak French, you’re in trouble.

**JD: Yeah, but they speak English though.**

LL: Yeah, but they’re not going to speak English to an American.

**JD: Damn Roosevelt.**

*[We continued our conversation about the uniqueness of the French along with our history of handling explosive substances and...well, no more on photography.]*



# Morgan Hill Photography Club

General meetings are held on the 1<sup>st</sup> Wednesday of the month at the Morgan Hill Centennial Recreation Senior Center  
171 West Edmundson Avenue, Morgan Hill, CA 95037

<http://morganhillphotographyclub.org>  
[info@morganhillphotographyclub.org](mailto:info@morganhillphotographyclub.org)



# 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>OFFICE USE ONLY</b>	
	Name: _____  Phone: [H] _____ [C] _____  eMail: _____  flickr® screen name: _____  How did you hear about us? _____		DATE PAID: ___/___/___ AMOUNT: _____ <input type="checkbox"/> Receipt # _____  FOR YEAR: _____  STATUS: <input type="checkbox"/> New (N) <input type="checkbox"/> Returning (T) <input type="checkbox"/> Renewing (R)  POSTED: _____	
<b>YOUR PHOTOGRAPHIC INTERESTS</b> (check all that apply): <input type="checkbox"/> Macro <input type="checkbox"/> Sports/Action <input type="checkbox"/> Video <input type="checkbox"/> Selfies <input type="checkbox"/> Night <input type="checkbox"/> People/Portraits <input type="checkbox"/> Nature <input type="checkbox"/> Landscape <input type="checkbox"/> Events <input type="checkbox"/> City/Architecture <input type="checkbox"/> Other _____		<b>SOCIAL MEDIA</b> <input type="checkbox"/> Instagram <input type="checkbox"/> LinkedIn <input type="checkbox"/> Facebook <input type="checkbox"/> Twitter <input type="checkbox"/> Other _____		
<p><b>PRIVACY POLICY:</b> By providing your email address you agree to be added to our electronic mailing list. You may unsubscribe from the list at any time by clicking on the “unsubscribe” link that is provided in each email you receive. The MHPC does not share your contact information and does not distribute a membership directory. If you wish to contact another member you should do so through the club’s “members only” Yahoo! Discussion Group.</p>				
<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>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</i> , <i>Photo Safaris</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 its members and/or guests.  I understand that images I post to MHPC public flickr® groups may be used, royalty free, by the club for their website, announcements, and other publicity purposes, provided that the use of the image is accompanied by a photographer’s credit.  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>	Mailing Address: <b>MHPC, 17377 Depot Street, Morgan Hill, CA 95037-3654</b> Cash, or checks made payable to <b>Morgan Hill Photography Club</b> . A \$35 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.**