

# INFOCUS

March 2020

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

## March Meeting: Table Discussions

As suggested in the January meeting, we will use the March meeting for table discussions on various photography topics. We will be meeting over at the Community Center this month which gives us plenty of room to gather and gab. The meeting will be organized the same way as we have run the software overviews in the past. Members will sign up for a table on a first come first served basis. Each table will hold 10 people.

**Video and Drones:** Lance C. Trott

**Monitor Calibration:**  
Jeff DuBridge

**Tripods and Camera accessories:** Rick Rasmussen

**Smart Phone Photography Apps:** Mike Winn & Michael Sue

**Social Media:** Noël Calvi

**Flickr/io/Facebook:** Noella Vigeant

**Gallery Show Made Simple:** George Ziegler



## MARCH ISSUE

March Meeting: Table Discussions	1
Editor's Notes	2
Flickr Theme: Abstracts	3
Focus Groups	3
This Month's <i>InFocus</i> Photographer	4
The Master Photographers: Rick Rasmussen	24
Membership Application	27

## 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 purchased my first digital camera around the middle of 1999 and even had camcorder equipment before that time but never really did much video work. I have known that my full frame DSLR supposedly is excellent at making videos, yet, other than mindless recordings of various events, I never really did much with the final video files.

After reviewing the winter courses at Stanford Continuing Studies, I decided to enroll in a class titled "Editing Video from Start to Finish". The class was six weeks long and ended last week. It must be said that the six week class provided a great base of information to get started, but such a subject could easily qualify for a myriad of courses. Of course, almost any subject matter might qualify for a multitude of classes, certificates, and degrees. The course instructor, a professional filmmaker with a degree in electrical engineering, said it well by stating that the best way to learn filmmaking is to get out there and practice.

The Stanford course went through the details of using both iMovie and Adobe Premiere Pro along with the skills and terminology used in filmmaking. I have had Premiere Pro for quite awhile now but never really delved into using the program. It's easy. The instructor showed the various tools commonly used and focused much time on how to make your films professional looking and not some cheesy YouTube piece. While iMovie is free, many of the editing tools within were recommended not to be used, again, amateur looking rubbish.

Most useful in the course were the many film examples provided in what not to do. Now, granted filmmaking, just like photography, is an art, and rules are made to be broken. Regardless, we all have seen low quality B movies and it is easy to immediately notice poor quality filmmaking, even if you don't know exactly what the filmmaker did to make a scene appear as it did. Some common errors are things such as: quick zoom using the lens, inconsistent lighting, and poor choice of music. As an example in using music choice, the instructor took various scenes

from Jaws and interlaced them with slapstick music in order to make a humorous Jaws trailer. Believe it or not, I laughed.

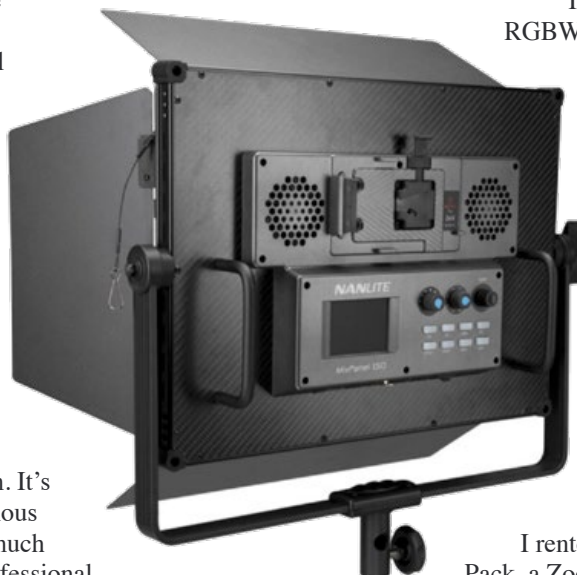
As my final project for

the class, I went to various companies in Downtown Morgan Hill and offered them a free interview based commercial video in order for me to try out my new LED lighting. I have various strobes for still photography but nothing with consistent lighting. From B&H Photo, I purchased two Nanlite MixPanel 150 RGBWW LED Panels along with softbox attachments for each one. I completed one video for The Secret Door (across the street from the Big Blue Chair park on 13 West 2nd Street) and will be making a second video for the Bar and Veggie Grill on Monterey Road tomorrow morning. The store owners I spoke with were very eager to utilize my services, I mean, heck, the price is right.

The video for The Secret Door varies between my asking questions, store owner response, and multiple video scenes showing the various parts of the store. In addition to my new lights,

I rented a Sennheiser Wireless Lavalier Mic Pack, a Zoom H6 Handy 6-Track Recorder with Interchangeable Microphone, and a Zhiyun-Tech Crane 2 Gimbal from Borrowlenses.com. It's not too bad for my first video. Tell me what you think, the video can be found at [thesecretdoor](#).

Last month I went the Morgan Hill Photography Club's Video Focus Group monthly meeting (third Tuesday of each month in the CRC Senior Center Lobby, starting at 7:00pm) and felt assured that making a film was something that anybody could accomplish. If you're interested in approaching video, consider attending the next monthly meeting. I will show my first video there this month.



“Of course, there will always be those who look only at technique, who ask ‘how’, while others of a more curious nature will ask ‘why’. Personally, I have always preferred inspiration to information.”

—Man Ray

## March Flickr Theme: Abstracts

Most often photographs are fairly close representations of what we see with our eyes. The Flickr theme for March is quite different. With the theme, *Abstracts*, you need to go out and take photographs which will make the viewer question exactly what they are looking at.

There’s no written rule about how to make abstracts, but here’s some suggestions: use varying light levels, such as very low, extreme contrast, multiple colors; photograph the usual in the middle of the night; focus sharp and/or blurred; photograph at new angles you’ve never considered; photograph the bland; use varying software transparency levels and stack multiple photographs on top of each other and into one final piece; place two, three...twenty or more photographs into one piece; place something, such as tape, marker, vaseline, plastic, lipstick, your hand, whatever, over part or the entire front of your lens, software mods, etc...



From the Pantry by Jeff DuBridge

## 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 2020 Executive Board

**George Ziegler**

President, Gallery Show Chair, & Webmaster

**OPEN**

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**¡NEW! • Susan Vater • ¡NEW!**  
Secretary

**Susan Brazelton**

Past President and Community Events Director

**Noella Vigeant**

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Membership and Marketing Director

**Susan Brazelton**

Photo Safari Committee Chair

**Jeff DuBridge**

Newsletter Editor

**Michael Sue BrownKorbel**

Photo Diva

**Alan Futterman**

Member at Large

**OPEN**

Member at Large

## This Month's *InFocus* Photographer: Rick Rasmussen



This month's *InFocus* photographer has been photographing and developing pictures since the age of five. He said that long ago he had developed the technical skills needed in photography but upon being interviewed, stated that he has just started to master his artistic skills in the medium. Take a look at his photographs and you will agree that his art is at the top.

All photos © Rick Rasmussen



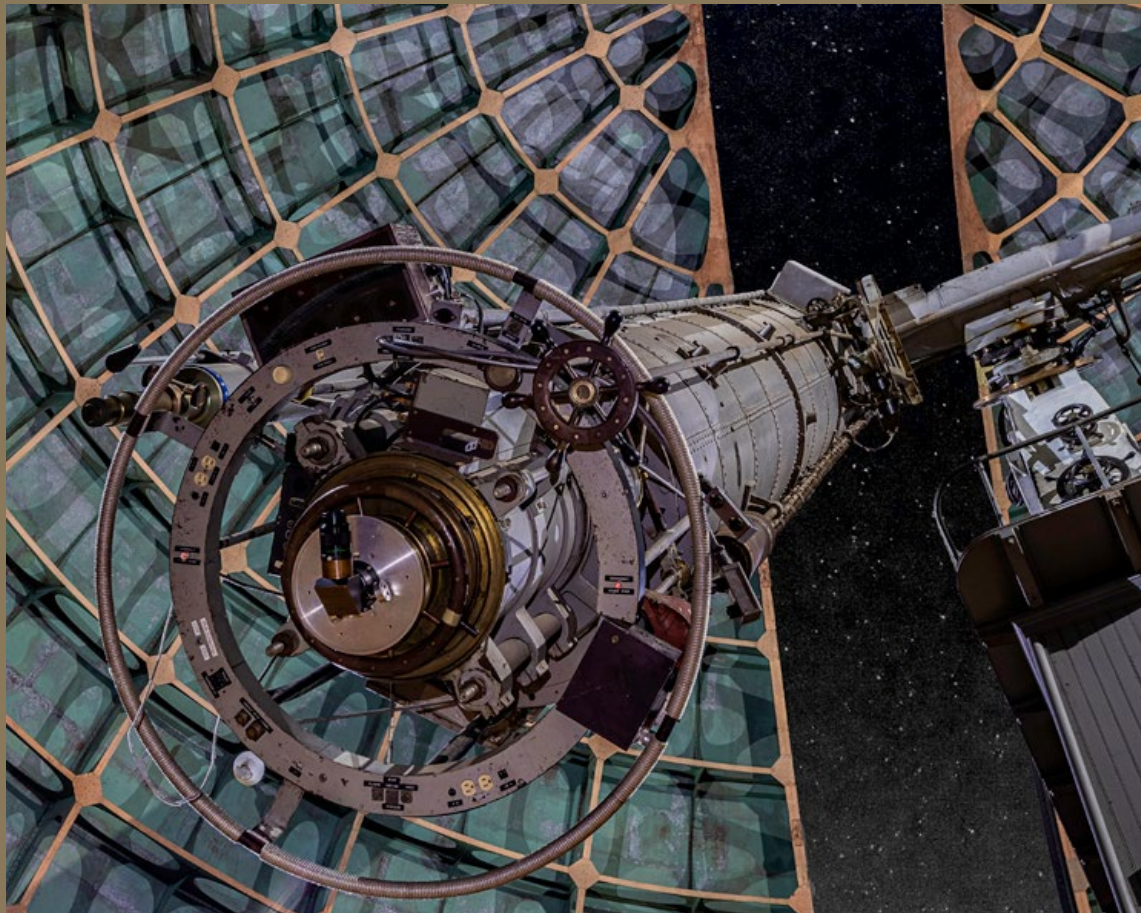
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# The Master Photographers: Rick Rasmussen

Interview with Rick Rasmussen on October 11<sup>th</sup> by Jeff DuBridge

Jeff DuBridge: Let's begin at your start. When was your start into photography?

Rick Rasmussen: I've been taking pictures since about age five. My dad was a photographer and I had a little 127 Brownie camera. My Dad developed the negatives, we had a little bathroom turned into the darkroom. I remember



watching the developer, watching the print come out and it was like, "Man, this is magic!" You know, it's cool. And it was, I mean just a crappy picture, but it was like, "Oh, look, I did that!" Just seeing the photograph come out—that sense of wonder has always been kind of with me ever since.

My photography slowed down, but then I got back into it at the end of high school. I had an old Argus C3, you know, those brick things. I went to school at San Jose City and San Jose State, and took photography courses there. When I was a sophomore in college, I managed to get into a house where everybody was into photography. We had a three car garage and one car version of that was basically a huge walk in, about the size of this room, darkroom we had three enlargers, running water, I mean it was as good as the one at San Jose City. It had a walk in light baffle so you didn't have to worry about lights, you can simply walk in and walk out. It was really cool.

We just got used to talking about the technical end of photography. I can talk about reciprocity failure in film—you don't have to deal with it now, thank goodness—just all sorts of stuff. And it

was easier just to be technical and I'm just now learning composition. Granted, it took me 60 some odd years, nothing major.

JD: That's one area that no one ever masters. There is always room for improvement.

RR: I've got away from black and white, I still like color mostly

because I like to do color but I was reading an article a couple of days ago about converting your photographs into black and white and then look at it for composition.

I had never heard that before—it's probably a common rule—but I tried it in Lightroom and said, "Hey, this really works," so it's kind of another trick to put in the back of your head about how something's going to work.

JD: Yes, black and white can be a totally different picture.

RR: And in some cases it is, but it will also force you to look at the composition more because color is kind of a distraction.

One issue that I find interesting is when people say that you've got to shoot manual. I can shoot manual a lot, but I spent a ton of money for cameras that are smarter than me so why don't use them? I mean, if I need to use

a shutter speed I'll set it to Tv mode, if I need to use aperture I set it to Av mode, and if I need to do manual I can shoot manual. I'm gonna work more on focusing, crop, framing, and composition than I am about the technical ends of it because at the technical end of it, the camera does a pretty good job and that's what I love about digital.

I asked a friend in the club what he uses the most when shooting and he says it's the histogram. With film, you take the picture and say, "I hope..." In digital, you can look at the screen and see if the focus came through, and then you look at the histogram and can be assured the proper amount of light came through. In the days of film, I remember trying to capture the sunset on a beach in Oregon with a shipwreck on it and the light was coming through the ship. I must have shot around six or seven rolls of film and came out with about three good photographs of the shipwreck. It used to be with film that if I got one or two good photographs out of a roll of 36, then it was, "Yes, I scored!" Now, with digital, you can see in the back, check the focus, check the histogram, and you're done.

JD: What kind of interactions and communications, do you have, or have had, with other photographers?

RR: I'll talk to anybody.

JD: You're not a shy guy, I can tell.

RR: I'm a massive introvert, however,





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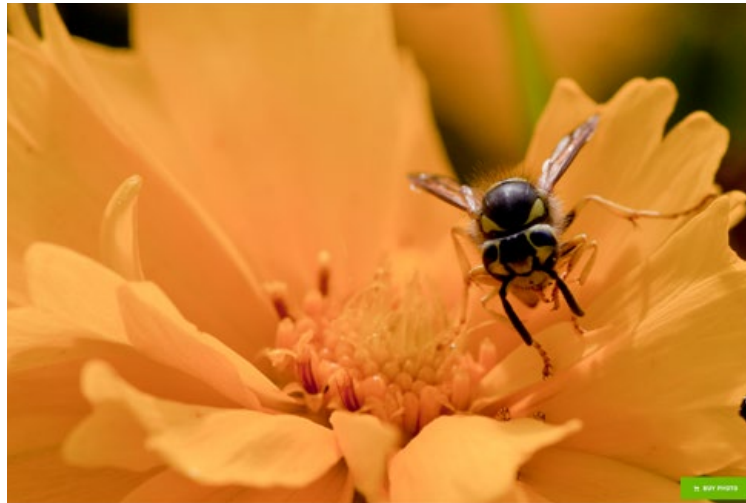
Interview with Rick Rasmussen on October 11<sup>th</sup> by Jeff DuBridge

I'll talk to people and I enjoy...if we're taking the same picture I'll talk and sometimes I learn stuff from them sometimes or they learn stuff from me. You know, you don't know what you don't know until you ask questions. And sometimes it's like someone says, "yeah, you want to really go over there too." So, I follow such directions and often learn of new areas others rarely explore.

I'm of the opinion if you like a place go there more than once. I've been to Pfeiffer Beach, probably 20 times and I plan on going there again. There's this big cove with waves on the other side, just to the north of that, and then that rock I called Battleship Walk. The waves will come in and it will be perfectly smooth with reflections, it's cool. So there's all sorts of stuff there.

If I'm doing something like using flash stuff with my photography, I have learned from others and taught others photography techniques. There was a photo safari at the Morgan Hill House and everybody's using tripods for the flowers, and I'm using my flash and literally doing the high speed sync stuff, which I discovered because I made a mistake one day. Oops. I taught that to two other people, and this works really well. I enjoy teaching people stuff. The lesson about photography is there's many different ways to get from point A to point B. I mean, some people do close up macro photography on a tripod and do focus stacking and all that other stuff. And then there's me running around taking pictures with one hand and holding the flash on the other one.

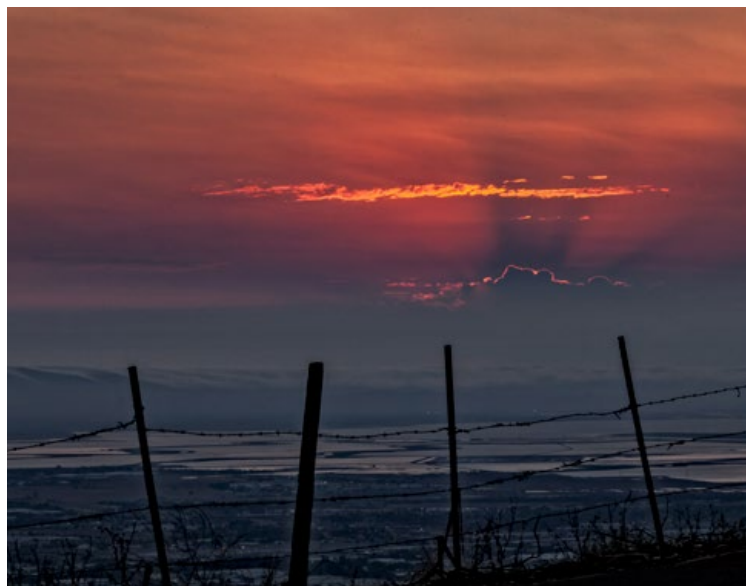
I finally learned how to do focus stacking. Oh yeah, well, I've always been tripod averse. If I can come up with a way of not shooting with a



tripod, I will try not to the tripod. I now have a couple of good, really good tripods and I will do stuff on tripods, but that's not my first go to. My first go to is a flash. Maybe it's the ADHD in me, I'll take a picture of my overall scene, move to another location, move again, again, and once I've got the exposure right it's like okay, I'm done.

JD: Well part of it is with your type of photography, you're like shooting in the middle of the day with a flash in your cyclocross (road bicycles racing on dirt trails) photographs. You don't need a tripod here.

RR: The problem with some of the cyclocross photos is because that's a really steep curve, and they're coming down to a waterway and they're shooting down, so they have to slow down quite a bit to make the turn. I caught them right as



they're starting to brake. I've got a better chance of getting them at that point rather than when they're going screaming by unless you want them screaming by and then, when you using the second shutter, you can basically give the impression of speed.

JD: Have you ever run into photographers who don't want to share their tools and techniques?

RR: Oh, yeah. But that is one thing I like about the Morgan Hill Photography Club, is that people will share. And it's a noncompetitive share.

JD: Have you been to other photography club meetings? If so, what is different between the Morgan Hill Photography Club and other clubs?

RR: With the other clubs it's like, "here's the print, mine's better than yours, I'm not going to tell you how I did it and neener, neener, neener."

JD: And how many people come to the other club meetings?

RR: Maybe, about ten.

JD: Maybe.

RR: To me, art is in the eye of the beholder. If I think it's a good picture, then it's a good picture to me. It may not be to you, and that's fine. If it's a good picture to you, and it's not a good picture to me, it's still a good picture to you.

It was interesting in this last critique meeting. I disagree with some of the stuff he said, I agreed with some of the stuff he said.

JD: Same here. I put in two.

RR: And that's the reason I put stuff in, I wanted to hear what his opinion was.

To me, part of photography is that it needs to evoke something from you. Okay, either interest, either "Oooh" or "Aww", or a shriek. I call it the three standards and it

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is evoking something in you. You're influenced by it in some way. Everybody has difference and that's why it's art. It's not programming, it's not engineering where gravity is a law and it always works.

JD: So you would agree that photography is an art?

RR: Yes.

I like photography because it allows me to both document and record my view of the world, whether you wish to partake of it, that's up to you. Yeah, you know, again, art is in the eye of the beholder. It took me a really long time to figure that out, yeah, photography is an art, and I, as much as I'm going to wash my mouth out with soap later, yes, photographers are artists. We have to figure out how we're going to frame it, we have to figure out how we're going to expose it, how we want to process it, and how we want to print it. How all of this is interpreted is a part of the art.

JD: As far as reading and pictures, there's the web, but away from the web, what books in photography or other subjects have provided influence to you?

RR: Back when I shooting film the answer Ansel Adams zone system. Because that is directly applicable to histograms and it teaches you exposure. You've got white whites, and you've got black blacks, and you've got tones in between. If you can control both ends, you've got stuff in the middle and you can make things work.

Just recently there was a Rick Sammon thing about composition. And as much as it sounds simplistic, I've learned a bunch out of that.

And then I'm always reading stuff.

JD: What was your favorite day last week and why?

RR: Oh, I don't remember the day but I finished the table I was making. I made a craft table, and ended up putting a

border of walnut around it.

JD: What current or future projects are in the works?

RR: I plan on going to Highway 395 next week to shoot fall photographs if I ever get over there because of the fire.

JD: Have you ever hacked or stolen ideas from other people?

RR: Stolen ideas or copied ideas?

JD: Call it what you want.

RR: If plagiarism is the highest form of flattery, I have flattered a lot of people.



(laughter) One of the things, Andrew Wee, he was in a Chinese American show that had like a bunch of pictures and they were outstanding. I liked the photographs and asked myself, how can I make it mine? And I've done lots of things like that. So, if I copy, I'm going to try to make it a little different somehow.

JD: Have you ever entered any photography competition?

RR: No. No.

JD: Yeah, well your your photography is really going downhill if you don't.

(laughter)

If money was not an issue and you can have any photography gear you desired, what would you get?

RR: How many camera bags do you have?

JD: I don't know exactly. At least four or five.

RR: It's kind of one of those where there's always something shiny. I've tried to limit that lately. I've got two really good cameras, a lot of really good lenses that I've gotten over time, and I try to use the stuff that I get, that I have. I've got a little of what I call a point and shoot type that's a Canon M5 with a couple of lenses, and it fits into something this big [approximates any area with his hands less than one square foot].

JD: Can you tell me about the one that got away?

RR: Okay, we need to qualify that a little more. There's lots of pictures that got away. There's lots of jobs that have gotten away. There's people that have gotten away, in some cases they come back. I would do one of them. I'm the one that got away and came back, so how about that?

JD: That sounds good to me. There's no right answer.

What drives you and your photography?

RR: Curiosity. I'm the little kid that's prying the watch apart to see how it works. I want to know how things work. I want to know how stuff works so that either I can do it or I just want to understand things. And if I know that I can't understand it, well then, I know I can't understand it, put it in that category and don't worry about it and move on.

I'm never gonna understand nuclear fusion, thank you. I might understand cameras a little bit, understand the theory about it. I like making stuff. I like understanding how to do stuff, learning how to do stuff and becoming competent at things.

# Membership Application

## 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)



<p><b>Personal Information</b></p> <p>Please print clearly</p> <p>Application to be completed and signed on a yearly basis.</p>	PLEASE PRINT CLEARLY		OFFICE USE ONLY			
	<p>Name: _____</p> <p>Phone: [H] _____ [C] _____</p> <p>eMail: _____</p> <p>flickr® screen name: _____</p> <p>How did you hear about us? _____</p>		<p>DATE PAID: ___/___/___</p> <p>AMOUNT: _____</p> <p><input type="checkbox"/> Receipt # _____</p> <p>FOR YEAR: _____</p> <p>STATUS: <input type="checkbox"/> New (N) <input type="checkbox"/> Returning (T) <input type="checkbox"/> Renewing (R)</p> <p>POSTED: _____</p>			
	<p><b>YOUR PHOTOGRAPHIC INTERESTS</b> (check all that apply):</p> <p><input type="checkbox"/> Macro      <input type="checkbox"/> Sports/Action      <input type="checkbox"/> Video      <input type="checkbox"/> Selfies</p> <p><input type="checkbox"/> Night      <input type="checkbox"/> People/Portraits      <input type="checkbox"/> Nature      <input type="checkbox"/> Landscape</p> <p><input type="checkbox"/> Events      <input type="checkbox"/> City/Architecture      <input type="checkbox"/> Other _____</p>		<p><b>SOCIAL MEDIA</b></p> <p><input type="checkbox"/> Instagram    <input type="checkbox"/> LinkedIn</p> <p><input type="checkbox"/> Facebook    <input type="checkbox"/> Twitter</p> <p><input type="checkbox"/> Other _____</p>			
	<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>					
<p><b>Membership Dues</b></p> <p>(circle one)</p>	<p><b>RENEWAL: \$20</b></p> <p>Due and payable on or before January 1 of each calendar year.</p>	<p><b>NEW MEMBERSHIPS:</b></p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 33%; vertical-align: top;"> <p>Join in January thru September – includes current year only.      <b>\$20</b></p> </td> <td style="width: 33%; vertical-align: top;"> <p>Join in October or November – includes following calendar year.      <b>\$25</b></p> </td> <td style="width: 33%; vertical-align: top;"> <p>Join in December – includes following calendar year.      <b>\$20</b></p> </td> </tr> </table>		<p>Join in January thru September – includes current year only.      <b>\$20</b></p>	<p>Join in October or November – includes following calendar year.      <b>\$25</b></p>	<p>Join in December – includes following calendar year.      <b>\$20</b></p>
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<p><b>Membership Agreement and Liability Release</b></p>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p><b>I agree to the foregoing</b> and acknowledge that I have read and understand the MHPC Membership Agreement and Liability Release.</p> <p>Signature: _____ Date: _____</p>					
<p><b>Payment</b></p>	<p style="text-align: center; color: blue; font-weight: bold;">Mailing Address: MHPC, 17377 Depot Street, Morgan Hill, CA 95037-3654</p> <p style="text-align: center;">Cash, or checks made payable to <b>Morgan Hill Photography Club</b>.</p> <p style="text-align: center;">A \$35 fee will be charged on all returned checks. <b>Membership dues are non-refundable.</b></p>					

On the reverse side of this application describe any skills or expertise that you would be willing to share with others.