

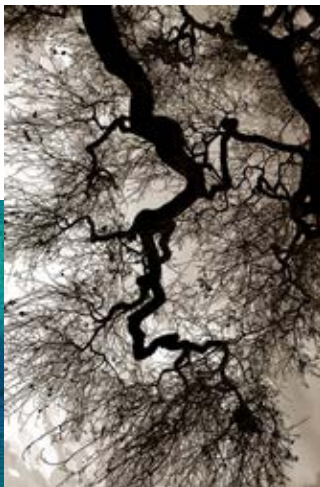
# INFOCUS

November 2020

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

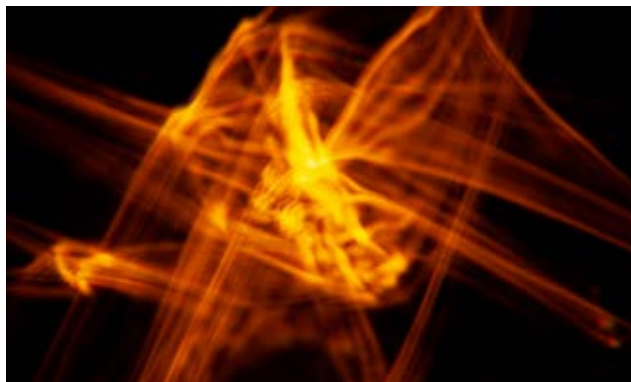
## Turn On Your Creative Juices

The November MHPC Zoom meeting is focused on keeping yourself creative, especially during these times when travel and new adventures are limited to your state, your county, and sometimes even your own back yard.



Noella will talk about creativity in the pandemic, recognizing creativity, nurturing creativity, how to spark creativity and how she stays inspired. Together we will discuss things you can do right now to change the way you see the world and wake up your creative juices. Noella has some interesting photo challenges you can take during the pandemic to keep you exploring and enjoying photography.

Jeff will present the procedures used in making refractographs. Refractography is the photography of the reflection and refraction of light as it passes through an object. This process produces very beautiful abstract patterns and Jeff will demonstrate the simple steps requiring only a dark room, tripod, flashlight, camera (no lens required), and a piece of glass/plastic/a marble/anything refractive.



## NOVEMBER ISSUE

|   |    |
|---|----|
| Turn On Your Creative Juices  | 1  |
| Editor's Notes  | 2  |
| Flickr Theme: Looking Up  | 3  |
| Focus Groups  | 3  |
| This Month's <i>InFocus</i><br>Photographer: Luis Franco,<br>The Father | 4  |
| This Month's <i>InFocus</i><br>Photographer: Luis Franco,<br>The Son    | 11 |
| The Master Photographers:<br>Luis Franco, The Son                       | 22 |

## 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 can't think about a good article to write about at this time—let's call it writer's block. Based upon such a supposed block, I'm choosing to write my article about a similar scenario we have all been in before—photographer's block.

All of us have been in situations were, staring at our camera, we say to ourselves, "I just can't think of anything to go out and shoot." Unless you're doing it for a living, you don't *have to* pick up your camera and begin photographing, but at the same time, surfing the web or clicking your television's remote control isn't going to improve your photography skills either.

When I was younger, I made money in bike racing. Even though I was technically professional, my effort put forth was based on my passion for the sport (and the fact that I'm horrible at most ball sports). I trained seven days a week and must admit there were some days were I did not want to get in the saddle and spend the next four, six, eight or more hours riding up steep climb after steep climb. Regardless, I always found myself getting in the saddle day after day so when race day came, I would be in the best form possible to squash my competitors.

I strongly believe that a similar mindset should be followed for any passion that a person wishes to delve into and improve upon. Now, granted, I'm not saying you need to spend at least two hours photographing every Monday as your "rest day" after spending all weekend photographing your favorite subjects, yet spending week after week with no touch of the camera, awaiting for some noble inspiration from a heavenly deity will not improve your photography.

With cycling, there can be times where some roadies can find themselves in overtraining scenarios were too much time and effort is put forth. Overtraining makes you hate the sport and seriously question why you do what you do.

In such circumstances, a few days off the bike, with a carefully planned recovery week almost always take care of the problem. Never have I heard of amateur photographers truly suffering from burnout though.

Apart from my sports parallel, we have all heard of similar blocks, be it in any particular passion or career. There are times when you must force yourself to grab your camera and walk outside, organize fruits and vegetables, or begin the process of photographing yourself.

I began this article with writer's block and forced myself to scroll away on paper with my calligraphy pen. Upon taking on this effort, my mind has opened up and have discovered that inspiration has begun to freely flow. It's the same with your camera, just pick it up!



## November Featured Photographer: Bill Weiss



([https://morganhillphotographyclub.org/?page\\_id=1384](https://morganhillphotographyclub.org/?page_id=1384))

## November Flickr Theme: Looking Up

Much too often many of us take our photographs horizontal with the ground or tilted slightly down. It's time for a challenge: start looking up...very far up. Get close to your subject and down low. Place yourself in a five year old child's shoes, always looking up at all the adult actions, pictures on the wall, or sitting on the kindergarten classroom floor looking sharply up at the television presenting the launch of a Saturn V...



## Focus Groups

**Lightroom** - Virtual meeting, third Thursday of every month. ([George Ziegler](#))

**Night** - Contact ([George Ziegler](#)).

**People** - On-hold. ([Larry Campbell](#)) for more information.

**Video & Drones** - On-hold ([Lance Trott](#))

**iPhone Photography** Contact ([George Ziegler](#)) for more info.

**Photoshop Elements** - Virtual meeting, usually meets on Saturdays. ([Noël Calvi](#))

**MHPC Chat & Share** - Virtual meeting. ([Lance Trott](#))

## The 2020 Executive Board

**George Ziegler**

President, Gallery Show Chair, & Webmaster

**OPEN**

Vice President

**Susan Vater**

Secretary

**Susan Brazelton**

Past President and Community Events Director

**Noella Vigeant**

Vice President and Program Director

**OPEN**

Facility Set-up Coordinator

**Angela Narducci**

Treasurer

**Noël Calvi**

Membership and Marketing Director

**Susan Brazelton**

Photo Safari Committee Chair

**Jeff DuBridge**

Newsletter Editor

**Michael Sue BrownKorbel**

Photo Diva

**OPEN**

Member at Large

**OPEN**

Member at Large

## This Month's *InFocus* Photographer: Luis Franco, The Father



This month has two *InFocus* photographers: the father and son duality of Luis Franco, The Father & Luis Franco, The Son. Luis Franco, The Father's recent passing made a chance for an interview not possible, yet we can all still be inspired by his wonderful photography his son is sharing with us. Please note that all his photographs have *zero* Photoshop modifications.

All photos © Luis Franco





This Month's *InFocus* Photographer: Luis Franco, The Father



This Month's *InFocus* Photographer: Luis Franco, The Father



This Month's *InFocus* Photographer: Luis Franco, The Father





This Month's *InFocus* Photographer: Luis Franco, The Father



This Month's *InFocus* Photographer: Luis Franco, The Father



## This Month's *InFocus* Photographer: Luis Franco, The Son



This month's second *InFocus* photographer is Luis Franco, The Son. While he has received initial influence in his photography from his father, the difference in their focus themes are quite obvious. Luis Franco, The Son's true passion is in photographing his travels with his wife in his wide range of global trotting. He is direly awaiting for travels to safely begin once again.

All photos © Luis Padilla Franco



This Month's *InFocus* Photographer: Luis Franco, The Son



This Month's *InFocus* Photographer: Luis Franco, The Son



This Month's *InFocus* Photographer: Luis Franco, The Son



This Month's *InFocus* Photographer: Luis Franco, The Son

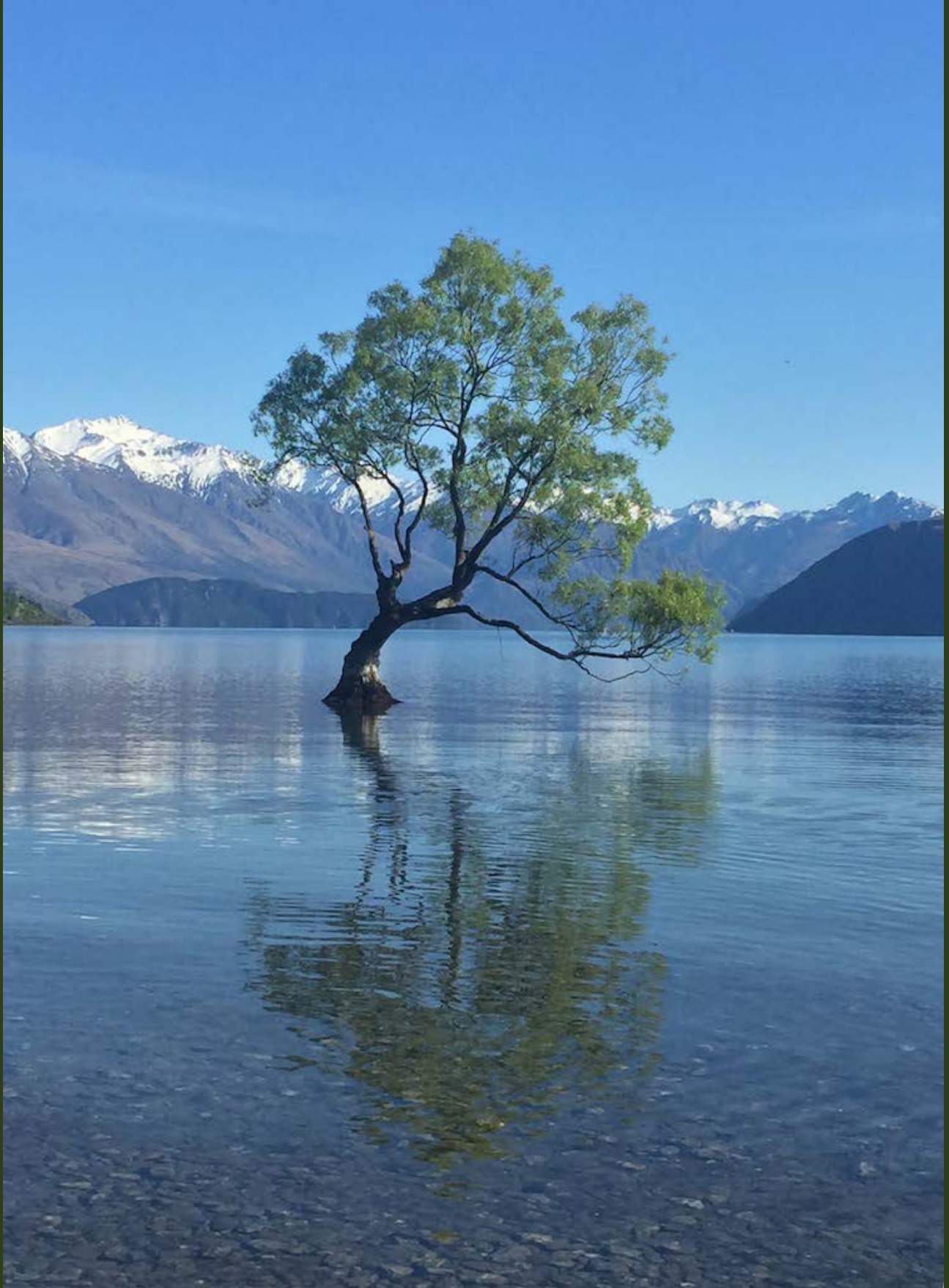


This Month's *InFocus* Photographer: Luis Franco, The Son





This Month's *InFocus* Photographer: Luis Franco, The Son



This Month's *InFocus* Photographer: Luis Franco, The Son



This Month's *InFocus* Photographer: Luis Franco, The Son



This Month's *InFocus* Photographer: Luis Franco, The Son



This Month's *InFocus* Photographer: Luis Franco, The Son



# The Master Photographers: Luis Franco, The Son

Interview with Luis Franco, The Son on October 1<sup>st</sup> by Jeff DuBridge

**Jeff DuBridge: I enjoyed reading about your article about your father.**

Luis Franco, The Son: That was a short version.

**JD: That was the short version! You must have known him for quite a few years.**

LF: He lived an interesting life. He did a lot of different things.

**JD: How old was he when he passed away?**

LF: 89. He was really healthy. His heart had issues. He had stents in his heart and indirectly COVID caused some of this because he didn't see his physician face to face. I think, maybe, if he would have done that, they might have done some tests. It sounded like he probably needed a pacemaker or something. So, what happened is his heart just got out of rhythm and his his beats went down to 20 beats per minute. That caused him to pass out and when he passed out, he hit his head, and that's what killed him. Massive skull fracture. He actually broke his vertebrae in two places. So, it was pretty violent fall backwards.

**JD: C-spine?**

LF: Yep.

**JD: Yeah, just that'll do it.**

LF: Yeah.

It felt like he had, at least, another 10 years in him.

**JD: I remember speaking with him last year, I mean, his mind, he seemed fully aware...**

LF: He did Tai Chi every day, walked every day, ate healthy. But, he went the way he wanted, he didn't want to linger. He talked to me about it around three weeks before he died. That's why I wrote this piece, it was for the neighbors actually.

**JD: Because they all knew him?**

LF: They all loved him. He walked for the same four loops every day, so he

got to know all the neighbors and he'd send them pictures of photographs that he would take of their house, their kids or stuff that was personal to them. And then he'd always send it to them in a card at Christmas time or at one of their birthdays. So he connected with the neighborhood. It was pretty cool.

**JD: That's great. That's great. Now your father's name was Luis Franco, Senior?**

LF: Yes. They named me after my dad, I was the first son. But my mother did not want anybody to call me "Junior," so she gave me a middle name, which was her last name. So, I'm Luis Padilla Franco. They never called me Junior, but they never called me Luis either because all the neighborhood kids call me Louie.

**JD: So, you are Louie?**

LF: I was Louie, right,

My wife likes it, she has a dip song in it. She's an artist, who knows?

**JD: What does she do?**

LF: She does all kinds of mediums, but she likes watercolor a lot. She also does

LF: Yeah, that's how some people think. Great, and that's okay if that makes them happy. Whatever makes you happy.

**JD: How did you who get started in photography? Who was first, was it you, or your father?**

LF: My father.

He, actually, was very artistic and decided to go to junior college and got an AA in art. He tried to paint on canvas, but it was difficult for him, he just could not translate what I think he saw in his mind onto the canvas. He didn't have the talent for it. When he he took some camera classes in college, he found the camera, it opened up his world, because what he was able to do is what he felt that he wanted to put on canvas, he could take a picture of the composition, color lighting, all of that, you know, which you use in art if you're going to paint something. He was able to do what he wanted with the camera instead and got very creative. You know, he did a lot of abstract stuff that he saw. So, that was something, I think that opened up his world to to him.

**JD: About what year was it when he started to get into photography?**

LF: I'm guessing...late '70s, early '80's when he was doing film, of course. It took me years to convince him to go digital.

He was so funny because during one of the club's photo shares he was talking how

great digital is because you can delete what you don't like, etc. I said, "Dad, it took me three years to convince you to go digital!" (laughter)

What was interesting, was when he did film, he had an SLR and he understood all the technical aspects of photography: shutter speed, f/stop, focal length, some lenses and how to use them correctly...



oils and we had a pet portrait business for a while. She still has her online website and stuff, but she's retired, like me.

**JD: Why did you retire? You know, if you had a job and stayed in the workplace, you could have a place in Los Gatos and a Ferrari and a Lamborghini... (laughter)**

# The Master Photographers: Luis Franco, The Son

Interview with Luis Franco, The Son on October 1<sup>st</sup> by Jeff DuBridge

everything. When he went digital, he didn't want to go to an SLR, he chose to go to a compact, you know, point and shoot cameras, but still had the flexibility to go manual,

I must say, he did amazing things with that point and shoot and he never owned a computer.

**JD: Really? Did he use yours?**

LF: Nope. All I did was upload his pictures for him. Every once in a while I made some basic level adjustments.

Sometimes, during the club's photo share, people would ask him, "What did you use in Photoshop to do that?" Sometimes, what he did was cut out a picture and then he placed it over another picture and then take a second photograph.

**JD: Oh, a double exposure?**

LF: No, not double exposure. It was like a collage that he created pictures and then took a picture of it, but you couldn't tell. So, he had like a rose one time floating in a galaxy. And again, because he took a picture of it, it looked like everybody thought he used Photoshop, but they couldn't understand how he got the line so perfect.

**JD: When did you begin to get into photography yourself?**

LF: Probably in the late '80's, just with some point and shoot cameras. I used to travel a lot to Asia. With such travel, you have a lot of time by yourself, stuck at night in a hotel and going out to dinner by yourself or whatever. Sometimes, walking around in the neighborhoods, you see a lot of interesting things. So, I bought a point and shoot camera that was a Sony, credit card sized, in Japan. I did pretty amazing stuff for the size of the camera.



My Dad always competed in camera clubs. He probably belonged to, maybe, three different clubs at different times. And they did competition, and he entered and he won some stuff. But then he found the Morgan Hill Photography Club. I think he tried it one time and didn't come back. I think he was getting worried about driving at night. I said, "Dad, do you want to go? I'll take you?" So that's when we started. We were there for close to, I think, 11 years.

**JD: Have you participated in competitions yourself?**

LF: I did one in Gilroy, an art competitions along with my Dad. Never

competed in the actual camera clubs that compete with all the rules and regulations.

**JD: What do you think of those photo competition groups yourself?**

LF: You know, I think you could learn a lot from them. But, at the same time, because I knew of them from my Dad, and he would share how strict they were about certain things. And you would get knocked down points for having some things incorrectly done.

**JD: Exactly. According to the rules.**

LF: According to the rules, and, you know, I can understand that and, but, you know, a lot of the people I think got too anal about it. And so the Morgan Hill Photography Club, I thought, was excellent. And in terms of what it did, right. It brought people together, social aspects of it, the sharing. I learned a lot.

**JD: I've been to other club meetings and observed their competitions. I'm also a PPA member and get their little cutesy monthly magazine which present award winners. I find that the**



# The Master Photographers: Luis Franco, The Son

Interview with Luis Franco, The Son on October 1<sup>st</sup> by Jeff DuBridge

**majority of the winning photographs lack a lot of originality. Yes, they are “nice” photographs, yet appear too similar in appearance. Most of the photographs are groups of “been there/seen that.” It just really lacks a lot of originality.**

**That’s the big problem I have with the competitions. It’s like, “Okay, I’m starting out in my first couple of years and then it’s ‘thank you and goodbye.’”**

LF: You see a lot of the same people winning all the time.

**JD: In fact, in a lot of those other clubs, not a whole lot of people show up because it’s the same people that follow the rules and win most of the competitions.**

LF: I think the critiques have been useful.

**JD: I don’t always agree with the critiquer. But I’m willing to say to the critiquers, “Sure, give me your two cents.”**

LF: As you know, art is very, very subjective.

**JD: And that’s the main thing, that photography is an art. And when you go and start classifications and rules, it just all ends.**

LF: My Dad had a knack for seeing things that most people would just walk by. And a lot of that was done with macro. Normally you just walk by. You don’t see it, but he did. He definitely a talent for such work.

**JD: What type of photography do you do? What’s your forte? Do you have a single area or a wide range?**

LF: I own just one DSLR camera. It’s one my wife got me, old now, a Canon, maybe six megapixels. I’ve barely ever used it.

When we started traveling a lot all over the world, I ended up getting a Canon

point and shoot—I think, 28–600 mm. It’s an awesome travel camera.

When I started to realize that I actually enjoy doing travel photography I made books out of it. That’s probably my most favorite type of photography.

**JD: Do you have any plans on your next photography project?**

LF: No. I can’t travel. We had a trip to Portugal planned and a– trip to New Zealand. We had been there once. We’re going back a second time, but with COVID we are guessing we’re not going to be able to travel ’till 2022.

LF: No, she’s an artists, she’ll bring a sketchbook or her watercolors.

**JD: What kind of official training, if any, have you had in photography?**

LF: Just self taught.

**JD: That’s common.**

**Who’s your favorite photographer?**

LF: Q.T. Luong.

**JD: What about other artists?**

LF: My Dad.

**JD: Any other non-photographers**



**JD: If money’s not an issue, what would you get in the area of photography?**

LF: I would definitely get a mirrorless camera, and as many lenses as I wanted.

**JD: Is there any particular area in photography that you’ve been, other than travel, you’ve been kind of considering?**

LF: Night time photography of the sky. The stars.

**JD: Where is your next travel destination?**

LF: I guess it’s kind of hard to plan now, but where we’re trying to go to New Zealand.

**JD: Does your wife photograph with you?**

**provide you any influence?**

LF: You know, we go out to a lot of museums, and I just can’t remember the names. I’ve seen a lot of photographers in museums with phenomenal black and whites.

There’s a certain kind of photography you like and you go find a person that’s famous for doing that type of photography and see how he does it. And that makes so much sense. I mean, I’ve tried taking pictures of trees and it’s not easy. The trees are boring. But then you see these people that do it, and they’re excellent at it.