

INFOCUS

October 2017

www.morganhillphotographyclub.org

October Meeting: Monthly Feedback Surveys

The club will answer some of the questions that have been submitted in the Monthly Feedback Surveys over the past year. Including some short tips on processing images in your favorite image processing software.

Image Share

Bring an image to share during our image round robin. Images on smart-phones are not acceptable since they are too small to be seen and commented upon by everyone at the same time. Printed images are best since they can be held up and seen by everyone at your table.

2018 Monthly Photo Theme Nominations

This month we will continue to collect nominations for the 2018 Monthly Photo Themes that are posted on flickr®. At the November meeting we will have the final ballot and the themes will be announced at the annual social in December.

Featured Photographer

No Featured Photographer this month.



Focus Groups

Lightroom - Active, meets third Thursday of every month.

([George Ziegler](#))

Macro - Active, Contact [Ron Cabral](#) for times.

Night - Active, Contact [Noël Calvi](#) or [Rick Rasmussen](#) for times.

People - Active, meets approximately every 4–6 weeks. ([Larry Campbell](#)) for more information.

Video & Drones - Active, third Tuesday of every month. ([David Fredericks](#))

Compact Camera - Active, no regular meetings. ([Ram Gupta](#))

NEW START! iPhoneography - Active, Contact [Michael Sue BrownKorbel](#) for times.

Printing - Currently inactive, but Jack can provide lots of documents to help improve your prints. ([Jack Yovanov](#))



OCTOBER ISSUE

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Monthly Theme

The Monthly Photo Themes for 2017

June – Tools

July – Looking Through a Window

August – Selfies

September – Trains

**OCTOBER:
DILAPIDATED
BUILDINGS**

November – Cars

December – Orchards/Vineyards

Editor's Note

by [Jeff DuBridge](#)

Following the completion of the Introduction of Buddhism class earlier this year, I started to ponder further in the link between Buddhism and the Tao. Such link and guidance it can provide to photographers was astounding. But wait...

Before I delve into the association, let me first define the Tao. A full definition is difficult but in great sense the word is used symbolically in its sense of 'way' as the 'right' or 'proper' way of existence, or in the ongoing practices of attainment, or the state of enlightenment that can occur with such practices. Further, Taoism is living in harmony with the Tao and emphasize wu wei (effortless action), naturalness, simplicity, spontaneity, and the Three Treasures: compassion, frugality and humility. In link, Buddhists simply consider it a reality which has to be surpassed to attain enlightenment or a spiritual perfection that is the outcome of such practices.

A fuller understanding and practice with the Tao is often best located through teachings in the Chuang-tzu. Always influential with Chinese philosophy, the Chuang-tzu is deeply immersed within everyday life, at peace while at the same time moving through the world. Such argument is best established within: "The mind of the perfect man is like a mirror. It does not lean forward or backward in response to things. It responds to things

but conceals nothing of its own. Therefore it is able to deal with things without injury to [its reality]." A peaceful life located within brings forth a variety of psychological elements than can be used in photography.

Through the Chuang-tzu, ordinary life is restrained and hurried,

continual life through thoughtless procedure, busyness, and imitative habits. This continued fight against a truly conscious existence is maintained through personal and societal beliefs and insuperable goals, often pondered upon past declines and yet to occur future. In photography, constrained awareness ruins one's open vision and fully eliminates labeling the work as art. Throughout prejudicial awareness, a photographer's constricted views and assumptions disallows an open, nondiscriminatory visual understanding of the surroundings.

Within the Chuang-tzu, a dual labeling of understanding comes forth: the Great Understanding and the Little Understanding.

Great Understanding fully open and unconstricted, while Little Understanding busy, cramped, and almost operated continually under blind folds. Now, the need to make quick decisions is important for survival purposes, but Great Understanding has vanished. Initial review of the two would likely make a photographer desire to fully eliminate the Little and strive fully for the Great. Now wait, the Chuang-tzu's teaches not to cast away the Little Understanding; the sage (one know as the great communicator, expressing new insight and wisdom), balances the Great Understanding and the Little Understanding.

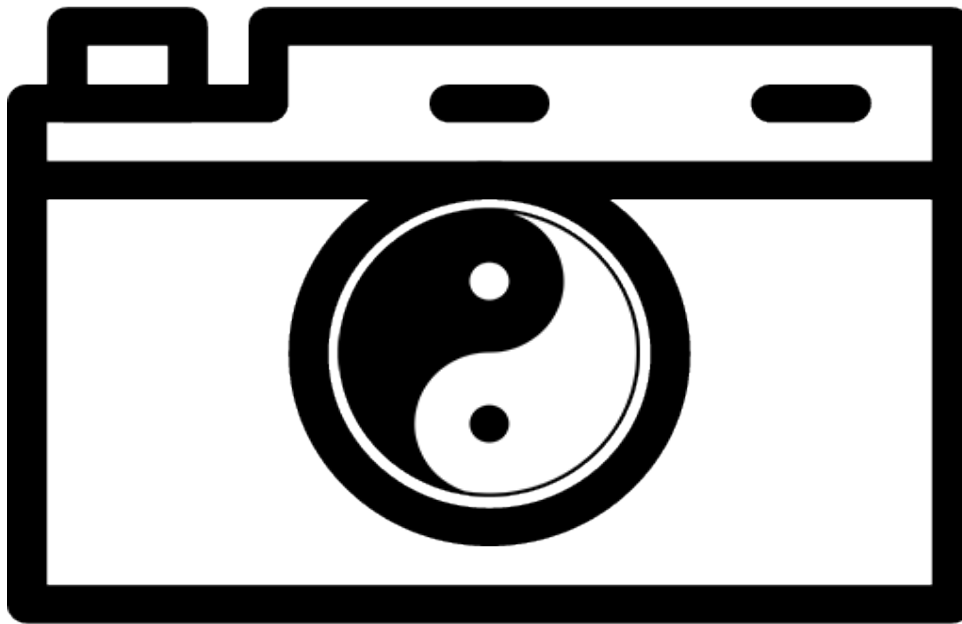
It can be simple to argue that too many of us focus solely on the Little Understanding within our photography: almost total focus on techniques, apertures, ISOs, rules of thirds, pre-visualization, overall attempts to gain a total control of the subject—be it animate or inanimate. On the opposite end, Great Understanding allows a photographer to act wholly and spontaneously without altering the subject and seeing only the



f/stop and speed. The sage allows a liberated photographer to companion the two understandings thus almost unconsciously providing the necessary technical know-hows with followed excel into the creative, ever expanding, holistic view of the photographic scene.

The Chuang-tzu not only illuminates the essence of the Great Understanding and the Little Understanding, it provides

specific understandings of sagehood. Through my studies of the Tao, I discovered that the Chuang-tzu does not particularly list main characteristics of the sage, yet they can be rostered according to the following resembling concepts: (a) freedom from the sense of self; (b) receptivity; (c) wu-wei (effortless action); (d) spontaneity; (e) nonattachment; (f) acceptance; (g) resourcefulness; (h) te (virtue/power); and (i) free and easy wanderings. Next month, I shall delve into these concepts to argue a final term providing how the Tao provides aperture to creativity.



September Meeting Reviw: *My Summer Project*

by [Mark Grzan](#)

Flower photography is very popular and unequalled in the photographic world. It's interest has its roots in the exquisite botanical drawings recorded from the beginning of time. A single flower has all the elements of a great photograph, such as lines, shapes textures, colors and detail. A wonderfully composed flower in full bloom, or not, can change the ambiance of any room or hall where it is displayed, perhaps more so than other photographic art. Flowers are incredibly intricate subjects, and emit tremendous colors, and reflects mood and emotion from not only itself but how it interacts with its surroundings in a singular or group composition.

I truly love this medium. This year I had the wonderful opportunity to have multiple visits: the famous wildflowers of Carrizo Plains for the first time; Yosemite three times for the Dogwood bloom, and twice for wildflowers; took a club shootout to

...a game warden, who I thought at 250 lbs, at least 6'3"...

Pt. Reyes for coastal wildflowers, and visited the northern redwoods during the rhododendron bloom; I climbed Mt Tamalpias after the wet spring and captured some incredible wildflowers and landscape images most of which were right along the highways and byways. In one day on my travels, I ran into three bears in three different areas. (Yes, momma, papa, and baby bear), I don't know who was more surprised to see who. I also walked among, a herd of unassuming elk, and saw many raptors scouring the skies.

Once I was gate-locked on a forest road and had to be rescued by a game warden, who I thought at 250 lbs, at least 6'3", got out of an armored 4x4 in full battle fatigues, planning to cite and read me the riot act as he pummeled my body into a plea of mercy only to find he had the very same passion for wildflowers. And then proceeded to identify areas where wildflowers can be found including areas in Hollister on lands managed by the BML. As I said, this is a popular medium.

But every time I returned from one of these wonderful expeditions, I just wanted to go back. So, to feed this insatiable desire, I started my summer project to add rare and native flowers to my backyard, which is a rather large yard of almost 16,000 sq. ft. But not just any plant or flower, they had to be special, incredibly beautiful with intricate patterns, shapes and lines. They also had to be at least perennials, returning to flower the following year.

I started going to local and specialty nurseries throughout the area to find unique plants for the sole purpose of photographing them. I would travel to Half Moon Bay, Watsonville, Richmond and points in between. When that was accomplished, I planted them in appropriate places for continued opportunities. I also purchased seeds such a multi colored and dwarf lupine, which had its own peculiar way of seeding requiring the slight nick of a razor blade to open its



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hardened shell, and soaking in water for 24 hours prior to planting.

To capture all this beauty, I also created an outdoor studio, and set up lights, tripods, stands, diffusers, holding clips, reflectors, benches, tables and put up a large white 10' square tent that in itself acted as a giant diffuser. I also became well acquainted with the light patterns in my backyard.

One of the attributes of the property and one of the reasons I purchased it in 1994 was the presence of a massive and majestic oak tree at 13' in diameter at 54' high—calculated to be at about 600 years old. The tree controls the light and the climate. Light peaks through it and flickers throughout the day. Over time you start to see patterns and those patterns become opportunities such as there will be light in this area at 4:35PM, and then on the other side of the yard 4:55PM. It might only be light the size of a coffee can. But it is there and often it is the magical light we photographers yearn for, warm, soft, defused, no harsh shadows. It can even tickle, tease, taunt, and only after you set up, focus and are ready to shoot it dances away to another spot, where you repeat the process in hoping to beat nature's capricious clock. It is like a game, a race as you chase the light and, if you are lucky, you get the shot.

Sometimes I would not plant the newly purchased flower for several days as I placed the plant throughout the yard where the light had settled so as to photograph. Tilting, turning, raising and lowering the plant was done to see how the light changed the mood. Sometimes the results are not as you envisioned but when you connect, it is like finding the Lost Dutchman's Mine, and you celebrate. And after an outburst of dance you calmly sip some fine wine and recompose and continue the endeavor.

...a massive and majestic oak tree... about 600 years old.

The Technical

I shoot with a Nikon D810 with usually a Nikon 105 *f*/2.8 lens. I will also use extensions as necessary to get in close. I also have a Lens Baby Velvet 56. This manual lens has blurring built into its optics. The blurring doesn't become significant until you get to *f*/4.5 and below. It also has macro capabilities and I can get to within 5" at all apertures.

Why a flower garden? A large floral print with its unusual shape and explosion of color WILL dominate any wall and control the ambience of any room. Why for photography? Having a photographer's garden allows you to practice and hone your skill sets easily, and whenever you have spare time, you can capture some amazing photography!

The Technique

I will shoot wide open from *f*/3.5 to *f*/11 with most of my shots at *f*/4.5 or *f*/5.6. Why so wide open? For the bokeh or soft blur! The Nikon 105 is an exceptional macro lens being very sharp and creating a creamy bokeh with its nine diaphragm blades.

- Exception: When the entire flower is in the frame and there is no background to speak of, stop down and shoot for extended depth of field. When there is background, I will shoot more wide-open for bokeh.



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- I will usually use a tripod in the backyard. Without it, close up shots and a narrow DOF (depth of field) makes it almost impossible to capture a good image.
- I almost always use “live view” to zoom in to critically focus, and almost exclusively use manual focus allowing me get in closer manually as opposed to using auto focus alone.
- Yes, I use a polarizing filter. But just sometimes a polarizer is not advised in low light as it reduces light by 1–3 stops.
- How important is the background? It is equally important for the perfect shot. Twisted branches in the background are distracting. Leaves or branches that serve as a leading line to the focus point is encouraged. The preferred background is a creamy blend of flowers, color or simply black. Any highlights in the background will be distracting, so I avoid them by repositioning.
- Black/dark can be obtained by having a shaded background, using spot metering and a higher shutter speed. The background is considered in every shot.
- I will use diffusers and reflectors as needed to bring light into the shadows and add depth to the image.
- Do I use a flash? Sometime but if I do, it is off camera. When in the backyard, I can bring out the flash and shoot high speed synch (HSS). With HSS, I can shoot at 1/8000 of a sec with a flash and at that speed I can control and eliminate the ambient light. I will use a “beauty dish” which greatly defuses the light of the flash and

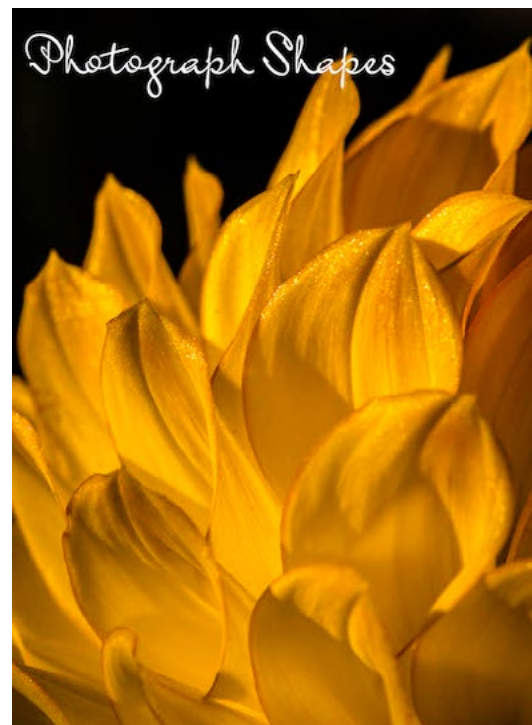
shoot close
to sunrise &
sunset for
best light

have Nikon’s ring flash unit, but it lacks power to make a dramatic impact on my images. Also, it is expensive and outdated.

- Check histogram for clipping.
 - Manually focus. I use live-view for precision focus, and spot meter or matrix.
 - Use in-camera timer or remote
- Take the shot
 - Re-check histogram, zoom in to the focus point making sure you have the intended focus sharp as you wanted.

Wait, pause and be patient: Previsualize

1. Shoot close to sunrise and sunset for best light.
2. Where is the light coming from on a sunny day? I place the subject 90 degrees to the light. Side light provides great detail and optimizes the use of a polarizer
3. Move around with camera to find the best composition. Change perspectives: high, low, etc.
4. Check background, look for possible distractions
5. Avoid any highlights in the background
6. Now reach for the tripod
7. Secure/protect the flower if windy. Some photographers have make shift boxes and/or use clamps
8. Decide what will be in focus
9. Usually what is up front is in focus background is usually not.



September Meeting Review: *My Summer Project*

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(rule subject to change)

10. Change aperture for new compositions
11. Change the view/perspective. **“ It is not so much how you got there but that you did!**
12. I often underexpose by ½ a stop + to make sure I have captured the detail in the highlights
13. Change from landscape to portrait view for composition
14. Seek eye-level shots (get down!)
15. Try shooting the back of the subject
16. Place the light between you and the subject for back-lite view
17. Use a water spritzer to float droplets onto the plant. Use a touch of glycerin 10–20% in water solution to make droplets appear.

Settings: If the entire flower is in the frame, stop down to $f/11$ to even $f/16$ for greater DOF. If not, shoot open at $f/4$ – $f/5.6$ (or thereabouts) to blur background.

Garden Selection, Preparation and Maintenance

Selection (my choices_): 1) Rare flowers and natives, drought tolerant; 2) Unusual singular characteristics and color—excellent for macro work; 3) Usually large flowers with unique shapes; 4) Easily accessible along path; 5) Good morning and evening light in raised beds of different levels; 6) must be scented for the new scent capturing cameras out in 2050 [*ed., actually it's 2045*]

Preparation and Maintenance (my yard)

1. Out goes trimmings, branches (several truck loads to recycling)
2. In comes planter mix, compost, peat moss, loam, mulch, fertilizer, purchased in bulk (several truck loads) and hand shoveled
3. New hoses, tools, and other equipment (Amazon loves me—wifey hates them)
4. And of course, flowering or will be flowering plants (225 to date)
5. Wet ground before planting
6. Add appropriate fertilizers
7. Water accordingly. Many plants like begonias do not like to have leaves sprayed
8. Plant with appropriate planting mix
9. Mulch to 2", in accordance to pH. (invest in a pH meter)
10. Hand water or add drip irrigation
11. Be ready for aphids and mildew
12. Deadhead often to encourage NEW blooms (a daily task)
13. It is common to shoot the entire flower but consider silhouettes, shooting only part of the flower, shoot just the petals for the color, shape or texture. Shoot from bottom, top, back, and front.
14. Let the “light” guide you.

Other Tips: If you are shooting a flower with a long stem, shoot landscape or portrait to accentuate.

Everything I listed previously could be wrong. Why? Because there are no rules. “It is not so much how you got there but that you did!” (my own quote)



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by [Mark Grzan](#)

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kevin@cgdahlias.com

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If you are in the area you are welcome to visit. We do ask that you call in advance to plan the visit.

http://cgdahlias.com/contact_us.html. We are the first driveway on the right past Meadowridge Road.

Annie's Annual and Perennial Gardens

This is a propagation nursery specializing in rare and California native plants in Richmond, CA and 1½ hours from Morgan Hill. You will see specimen plants but they are not for sale. The largest plant is in a 4" pot. Most are not in bloom but will be. You select from the picture provided at each table or from the specimen plants. Plants are from cuttings that actually bloom faster. Annie's has many donors that provide rare and native plants

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- Logo Patches \$5
- Embroidery Service \$10
- Club T-shirts...

October will be the last time you can order club t-shirts this year. \$12.00 for short sleeve; \$15.00 for long sleeve; add \$2.00 for XL sizes and above.



www.facebook.com/MorganHillPhotographyClub

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 share your photographic thoughts and links.



facebook

This Month's Featured Focus Group: People Photography

A variety of topics will be presented this month. Many times the People Group will focus on one or two subjects before or during each shoot, but this is almost never done in a classroom environment. Hands-on discussions and essentially playing with the cameras, really brings the subject forward for all to recognize and learn. You don't have to participate in the discussions, as some people know everything—except how to pose the subject (this task always calls for improvements/changes). Even, if there are not a lot of models we still have a lot to do! Or have a lot we can do.

Tethering the camera to your computer is an excellent way for you and the model to review each shot with better understanding of what the camera provided. A 3" LCD review on the camera is crude at best. Tethering the camera to the computer is usually done with a USB cable from the camera to the computer. Now, more and more new cameras, as well as some older hardware, allows one to transfer the photos from camera to computer wirelessly.

The older equipment, such as the CamRanger Wireless Transmitter or the newer Tether Tools Case Air Wireless Tethering System, work on cameras many years older but the transfer of



the files from camera to computer is often slower. They are OK for jpeg transfer, but shot after shot of RAWs make them quite worthless at times. To make matters worse, this equipment usually only

sends the data to your iPhone/iPad/sometimes Androids, (the Tether Tools supposedly works with a computer) and these are small screens thus making it harder for the photographer and model to review. One interesting feature though is they allow one to totally adjust their camera via the remote device. Such power can be helpful for some but not in portrait photography.

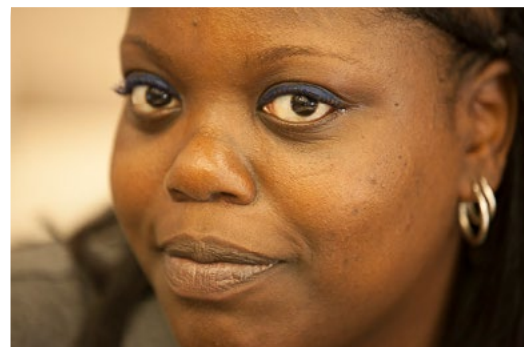
Recently has been a surfacing of Wi-Fi enabled SD Cards. These cards are placed in the camera and then it wirelessly transfers the photos to one, or sometimes more, remote storage areas: local network, social media are common. While this is handy in transferring wirelessly, not all cameras work with wi-fi SD cards, and again, quick transfers of lots of RAWs could be better.

Many Canon and Nikon cameras of the last few years have built-in wi-fi with NFC, and often bluetooth. The built-ins are made as part of the camera and are usually more stable, faster, and link well with software such as Photoshop and Lightroom.

Here's the main point: hardware changes are nice but the money pouring out of your pocket may not make the removal of a USB cable worthwhile. You decide.

In the past, the group has gone over lighting setups, usually of

the powerful off camera strobes. Note: you don't need such equipment to participate, the group loves to share equipment and learn some good techniques from others often new to the lighting.



One thing the group needs more training in is with lighting techniques—again, this is an area that is never mastered. Actually, if you do “master” your lighting, the same pictures are continually coming out and models looking for photographs will become bored with the same old shots—been there, seen that. Besides, constant change, not always good change though, allows one to master new possibilities and not become bored, loose enthusiasm with the same set-up year after year.

If anyone in the club can provide their own personal techniques or even recommended ground rules in portrait lighting, please let us know. The group has a mix match of knowledge in many areas but, except maybe Ali, were not at the point of teaching a long class on portrait lighting to a small or large group.

Peter Hurley has well known lighting effects but they can be quite expensive to employ. Saw a Peter Hurley lighting set-up in a photo catalog recently—much cheaper. Has anyone seen his book on his personal how-tos lately?

If anyone in the club is interested in posing for the People Group, please contact [Larry Campbell](#). Here's the constraints though...we have none! Pose for the group and we will pose for you, allowing you to take pictures of the group with your camera or one from the group. Other than “please don't hit my camera with a hammer,” we have no rules and are open for most any technique you may wish to provide, or learn.

From a recent chat: “By the way, I (Larry) have dibs on the old guy who said he would come and pose—but I will share! He should be good for various lighting setups and character studies.”



This Month's Featured Photographer: Lance C. Trott

When it comes to photography, Lance has done it all. Starting with snapshots, moving to weddings, portraits, and finally ending in his true love, landscapes.

It is not hard to notice that Lance takes a reasonable amount of post-processing time with each shot. Multiple programs are used in alterations of each photograph.

Enjoy the marvelous Lance C. Trott Landscapes

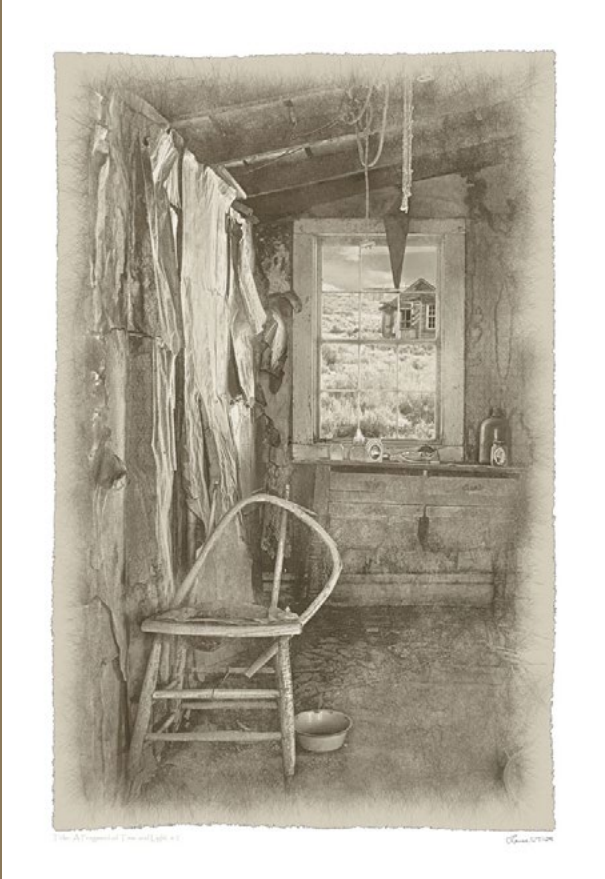
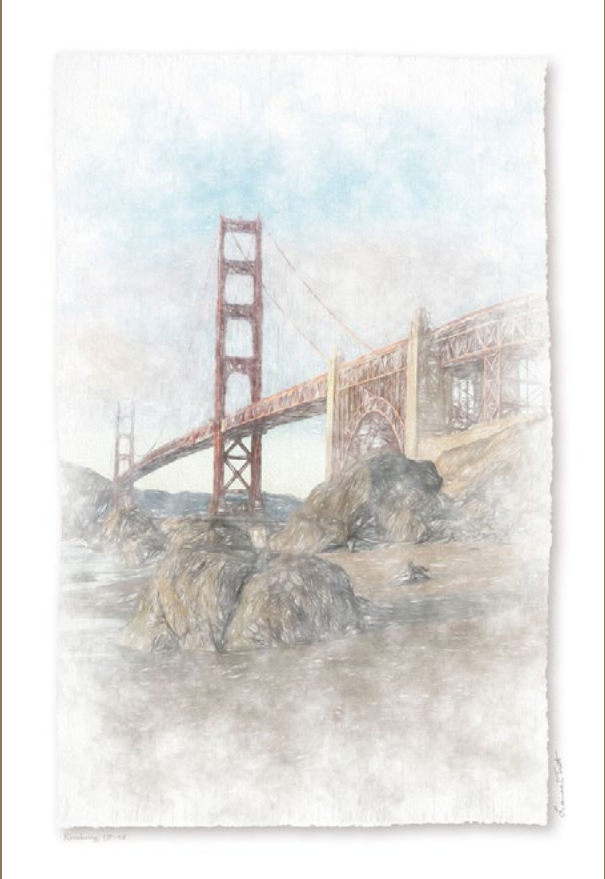
Photos © Lance C. Trott



This Month's Featured Photographer: Lance C. Trott



This Month's Featured Photographer: Lance C. Trott



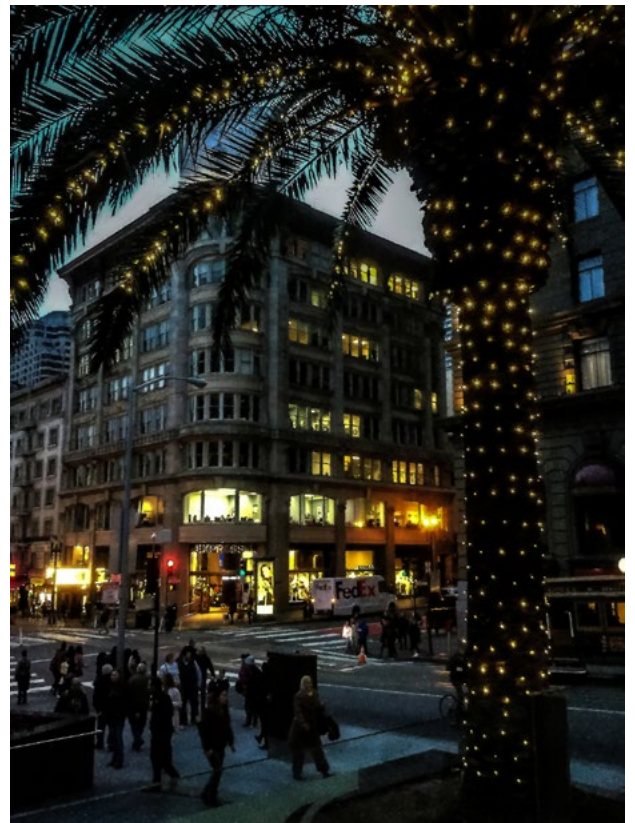
MORE from August's Featured Photographer: Serge Mankovski

Serge supplied so many photographs for the August Featured Photographer, there was not enough room to place them all. So, here's a final rundown of his pieces.

Photos © Serge Mankovski



MORE from August's Featured Photographer: Serge Mankovski



“What Is It?” Gallery Show Reception

The Artists' Reception for the What Is It? photographic exhibition, showing at the Centennial Recreation Senior Center, is Friday, October 13th from 6PM–8PM.

The exhibition of 29 photographs, produced by 23 club members, is co-sponsored by the City of Morgan Hill and the Morgan Hill Photography Club. The Centennial Recreation Senior Center is located at 171 West Edmundson Avenue. The exhibition runs from Monday, October 2 through Thursday, November 9. The Centennial Recreation Senior Center is open Monday to Friday, 8AM–3PM—except for holidays.

Artists' receptions are an integral part of the social fabric of our club and an opportunity for club members and others to show their support for the efforts of the exhibiting photographers. We encourage you to attend, view the photographs, talk to the artists, other club members, art lovers from around the community, and to enjoy the beverages, and appetizers provided by the artists.

Come with your family and invite your friends—all are welcome.

October's flickr® Theme: Dilapidated Buildings



The October flickr® photo theme is Dilapidated Buildings. Take photographs that fit the theme and then post up to five of them on the the club's flickr® Monthly Theme Project site.

Take photographs that fit the theme and upload up to five of them to the club's [Monthly Photo Themes](#) flickr® group. If you are not a member of the Monthly Photo Themes flickr® group learn how to join [here](#).

[Photo by George Ziegler]

“I love the people I photograph. I mean, they're my friends. I've never met most of them or I don't know them at all, yet through my images I live with them.”

—Bruce Gilden

“When I say I want to photograph someone, what it really means is that I'd like to know them. Anyone I know I photograph.”

—Annie Leibovitz

Do You Know How to Type? Probably NOT.

Change is hard, and habits linger. For example: mass production of the typewriter tapered off in the 1970s, but many of us still use its replacement—the computer—as if it were a typewriter.

One of the hardest habits to break is the double space after the period. In the early days of typesetting, inconsistencies abounded. Some 19th century typesetters inserted one space after a period, others as many as three or four.

As print production increased, typesetters campaigned for consistency and the single-space rule was adopted universally with all proportional type.

Enter the typewriter, with a single font per machine set in “monospace” instead of proportional type. Monospace type gives every character the same horizontal space on a line, whether it's a skinny letter like an uppercase I or a wider one like an M or a W.

A line of text typed in monospace contains lots of white spaces, and it can be hard to tell if a space is intentional or not (type a line using the Courier font on your computer to see an example). So the double-space rule was introduced to make typewritten documents easier to read.

Typewriters dominated the business world for over a century, so it shouldn't be a surprise to find their legacy lingers. But the double-space rule no longer applies.

Computer fonts are designed exclusively using proportional type (except for Courier, although there aren't too many people who still use Courier in business today), and a single space at the end of a sentence is all you need for neatness and clarity. In fact, double spacing after every period can create a visual “river” of unappealing white space in a longer document.

So if you're the “type” who puts two spaces after a period, it's time to turn the page and start anew. [ed., if you give me some text, type it right...please]

The Important Dates

Exhibition at the California Academy of Sciences

July–October 2017

Every year, [BigPicture](#) poses the question “What on Earth have you photographed?” as part of our annual Natural World Photography Competition with winning images displayed each summer at the California Academy of Sciences for all visitors to enjoy.

British Car Show in Morgan Hill

October 14–15, 2017

Capitola Pier

November 4, 2017

Sunset and old town shootout and dinner** <http://www.seecalifornia.com/piers/capitola-wharf.html> – more info TBA

November ???

Yerba Buena Island (limited to 30 people; first come first served) The Island is next to Treasure Island & has breath-taking views of the Bay Bridge and the San Francisco Skyline. It also has its own lighthouse on the estate of the Admiral of the Pacific Fleet. Access to this locked facility is by permission

only. This a sunset outing (Sunset at 6:08PM). Dinner after Friday, 11/03, or 11/10, or 11/17 <http://www.sfgenealogy.com/sf/history/hbybi.htm> **

Marshall Bridge—Golden Gate Bridge

December 4, 2017

A rare and breath-taking view. Extremely low tide (-1.6) providing the closest and easiest access to the bridge for rare & exceptional shots at sunset. There is an arduous hike to the beach but all club members who did this several years ago survived! Dinner After. more info TBA <http://www.presidio.gov/places/baker-beach-and-marshalls-beach> **

Tour of San Francisco

December 16, 2017

Mission Street, Bay Bridge, Embarcadero San Francisco – The first stop on this adventure is the most popular place to photography the San Francisco Skyline (19th & Mission Street), then on to the Bay Bridge, Treasure Island & then over to the Embarcadero for people and pier photography – more info TBA**

FotoClave 2017

November 3rd–5th, 2017

An Entire Weekend of Photographic Inspiration sponsored by the Northern California Council of Camera Clubs—November 3rd to the 5th. This year it will be held in Pleasanton. Information on the speakers and events is in the attached flyer. This year’s speakers include George Lepp, Seth Resnick and Brenda Tharp. In addition to covering the speakers’ talks and bios, the flyer has links to the on-line registration site and to the Photography Contest open Free to any registrant. Anyone wishing to use a paper printout of the registration (found at the end) can do so and pay by check. You will locate, as well, a link for the reduced rate hotel registration. In addition, FotoClave will be holding two raffles—a standard one and a Super Raffle. The Super Raffle will have chances to win a new Apple iPad. There will be vender tables in the foyer in front of the presentation rooms for much of the weekend for your added interest. [Click here](#) for details.

This is an event you should not miss!



FOTOCLAVE 2017
NOVEMBER 3 - NOVEMBER 5, 2017
AN ENTIRE WEEKEND OF PHOTOGRAPHIC INSPIRATION

Sponsored by the Northern California Council of Camera Clubs

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Noella Vigeant

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Michael Sue BrownKorbel

Photo Diva

Lennie Randall

Member at Large

Susan Stillman

Member at Large

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



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.