

INFOCUS

December 2017

www.morganhillphotographyclub.org

As our unique Mr. President might say... **Merry Christmas to the MHPC...**

Yes, yes, I know, Merry Christmas, Happy Holidays, and the like, but the key love this time of the year is in the snapshots, and the time we have to focus on shooting in are own, special ways. Of course, if you're lucky, much fun can be had by click, clicking away with your new camera, or mousing around in the latest software. The editor has just downloaded the latest version of the new program, Luminar 2018, and it is making editing simple and very relaxing.

December's annual social was, as usual, an excellent, relaxed meeting with fellow members. It is always nice to interact and discuss the year's experience in photography, and simply having a good time.

The list of questions requiring separate signatures was fun, required smiles and laughter, and excited those involved as they waited and waited for their name to be called for prize presentations.



The names of the people that won prizes this year are... Sorry, but the list is too long; had to be there to enjoy those grabbing hold of the wonderful raffled awards and prizes for those involved with club's numerous activities and volunteering.

Members who brought their photographs to share had some excellent examples of the uniqueness each of us has in capturing images.

Now the food at the December meeting was quite a mouthful. The variety of food members brought was, well, not for vegans, but no one cares this time of the year.

Don't forget, your 2018 membership dues are now due. Please completely fill out the Membership Application (on the last page of this month's InFocus), circle "Renewal," and sign it. Bring the completed application and your dues of \$20 to the January meeting or renew by mail: remember to sign the membership application, and mail it (along with a check made out to the Morgan Hill Photography Club [no cash]) to: Morgan Hill Photography Club, 17145 Munro Way, Morgan Hill, CA 95037.

Now, here's the important part, in order to participate in the "Where in the World?" gallery show, your 2018 dues must be paid by January 2, 2018.



DECEMBER ISSUE

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Monthly Theme

The Monthly Photo Themes for 2017
October: Dilapidated Buildings

November – Cars

DECEMBER:
ORCHARDS
& VINEYARDS

The Monthly Photo Themes for 2018

Coming Soon...

Editor's Note

by [Jeff DuBridge](#)

Photography in the last century, upon initial exposure wrenched our once thought exemplary, incarnate capacities to, upon initial review, mere apparitions, bewildered, even paralyzed minds. Portraits, photojournalism, nature, and science have forced a new set of brain biochemistry which priorly did not exist. The explanation of this new, often assumed, realities contributes to the constrictive habits of the mind that, in its desire to make sense, rearranges all exposures. The explosion of these new, often assumed, realities contribute to the constrictive habits of the mind that in its desire to make sense, rearranges all exposures for meeting individual needs. While such classification of data is required, the failure to apprehend the constructive nature of the mind can present major obstacle to artistry, and creativity. Conversely, consciously apprehending the constructive nature of the mind and reality often leads to Great Understanding in the art of photography, and in the act of existence.

Upon viewing physical images, we interpret them to fit in a preestablished view of reality. Biased also is our photography: the photographer takes pictures in his or her biased or constrictive reality, and presents the photo to another viewer who reconstructs the their own reality. The following anecdote involves moral perceptions in the art of painting and presents the nature of the reconstructive process upon viewing a photograph:

Toulouse-Lautrec once exhibited a painting of a man in an overcoat and hat standing in a room with a half-dressed woman.

A grande dame took one look and cried, "Obscenity! A woman undressing in front of a stranger!" Whereupon the artist replied, "Ma-de-me, the woman in the picture is not undressing, she is dressing, and the man is not a stranger, his is her husband. Obscenity is in the eye of the beholder, and I'll thank you to stop looking at my painting!"

The photograph is a construction form the mind rather than a representation of nature, and that viewers reconstruct the photography to provide individual meaning to themselves. Once again, the *Chuang-tzu*, asserts that our understanding of the world is based upon mental construction rather than a vertical representation:

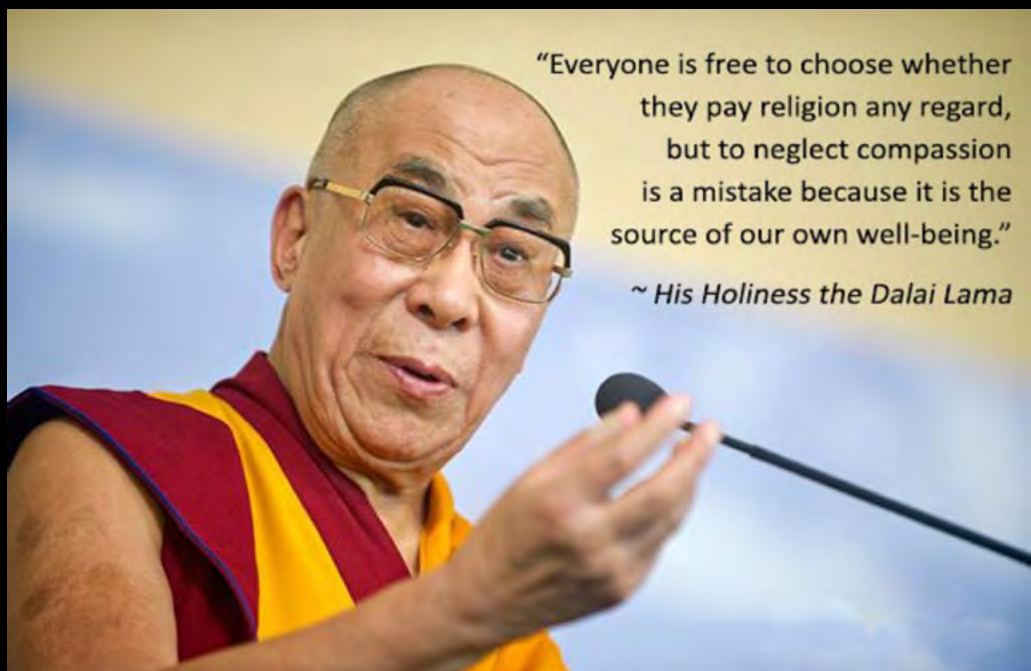


A road is made by people walking on it; things are so because they are called so. What makes them so? Making them so makes them so. What makes them not so? Making them not so makes them not so.

Constructive response to reality is commonly the prevailing state of mind in Little Understanding where the mind is in a constant discrimination. While Little Understanding is in control, it constricts the art of living—the Way to life.

Upon recognition of this discriminatory state of mind, one can experience Great Understanding to become free from its entanglement. This "wander in the Great Understanding" can take place with continual practice. Becoming aware of the constructive nature of images one can keep free from the conviction that there is an ideal, prepared way to the best photographs. Again presented in the *Chuang-tzu*, awareness of the constriction in Little Understanding allows recognition that there is not ultimate method in the art of living. The constricted rope kept taught must be broken to live free, creatively, harmoniously in the assumed role of an everlasting sage.

Next month I will present a variety of tools which can be utilized to break free from the often constrained, assumed "right way" to photograph.



"Everyone is free to choose whether they pay religion any regard, but to neglect compassion is a mistake because it is the source of our own well-being."

~ His Holiness the Dalai Lama

"Give 'em all Kodaks"



Brownie's Message from the Kodak Girl

Assall

This Month's *InFocus* Photographer: Jeff Bentz

Jeff Bentz has many years photographic experience. All of the photos here are examples of a recent trip to the Hawaiian Islands. Everything from the plush greens to the spewing lava. Enjoy!
Photos © Jeff Bentz



© Jeff Bentz

This Month's *InFocus* Photographer: Jeff Bentz



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This Month's *InFocus* Photographer: Jeff Bentz



This Month's *InFocus* Photographer: Jeff Bentz



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Polaroid SX-70 and Pronto!S by the Polaroid Corporation.

The Master Photographers

Interview with Michael Barnes by Jeff DuBridge following the November, 2017 club meeting

JD: What brought you to photography?

MB: I was drawn at a fairly young age; whenever I looked at National Geographic I was always intrigued by people pictures. Portraiture became something that really interested me.

In 1980 I took a portraiture class and found my passion. One of the students in the class was also doing weddings and, for four years, I was his assistant. I learned the business and after four years he became my assistant. I never dreamed when I started taking pictures that anyone would pay me to take pictures. Also discovered was the business side of photography and found that more time was spent on the business side than I did shooting.

JD: Do you mean it's not 99 percent shoots and that's about it? (laughter)

MB: It was about 99% marketing and about 1% shooting. In a way, I found that much advancement in my skills were needed but I knew how to solve problems. I took some more classes, one lasting a week long with well known wedding and portrait photographers; lunch with them, rub shoulders...

JD: It sounds like it put your mind at ease.

MB: Yes, because I showed them my work and they said, "not bad for where you're at." Simple but this helped me immensely. After much training and practice I woke up one day and said, "you know, I'm a good photographer," and when I came across to my clients with that much confidence, I had an almost one hundred percent chance...if I met them they hired me.

As time went on my partner left me and I was on my own. After around six

years, I lost my assistant and had to shoot my weddings on my own. In some cases, such as one Greek wedding with over 400 people, I just had to have another shooter.

JD: So much for birth control. (laughter)

MB: I hired my friend who taught me the wedding photography business. After the time I was on my own I had grown so much that our styles didn't match anymore. He's my best friend but I wouldn't hire him again.

The business grew until we hit the recession; after the first year I did well but upon each following year, the business grew less and less. Another thing was happening was that I was not a youngster and at a lot of weddings...

JD: I thought you were in your late twenties, early thirties.

MB: Well, I wish. I was as old as the grandparents of the brides' and a lot of the new photographers were the brides' age. When the digital camera came out, it wasn't as hard to take pictures but their work is very, very shallow, the don't any classes; if any technical problems arise they do not know what to do. For the younger photographers it was shoot, burn give the bride a disc and their gone. Whereas I provided customer service, albums, etc. It got to a point where I couldn't stay in business because I had expenses and overheard which were more than I was making and I decided that I went 9-10 years from May to end of September, often a Friday night, and another one on Saturday, and I never had a weekend off.

JD: That was quite a toll on the self.

MB: Yes. And when I got home I just couldn't get home and go to bed.

JD: Wait, if you shot the wedding with an iPhone you could get back home and go right to bed. (laughter)

MB: Well, maybe. I had problems getting to bed afterwards as I had the whole wedding in my head; the energy level to shoot a wedding is absolutely intense and I have one chance to get the shot so I almost had to be perfect every time.

What ever the situation, get the shot! Without the shot I have nothing.

In making the decision to shut down the business I said, "I'm not going to stop shooting and I want to continue to learn." The one thing I'm not very great in is landscapes because all I shot was people.

JD: It was a simple focus on people, people, people and nothing else?

MB: I went on vacation and when I got back all people would say is, "all you took was pictures of people." Well, yeah, sure, one was wearing interesting clothes, jewelry...and I'm gonna get 'em.

JD: Were you chastised for that?

MB: Not really. People would say "it was just surprising that your whole vacation was taking pictures of people. We want to see what kind of building you saw, what kind of mountain..." I really hadn't practiced on any landscaping and travel pictures at all. In the last three years, my trips have had more focused on travel type pictures you see there (last month's InFocus Featured Photographer). Still, my favorite pictures are typically the people ones.

JD: I'm the same. I want to do better in landscapes although I'm not sure why, because many others shoot landscapes, or because I see it as



The Master Photographers

Interview with Michael Barnes by Jeff DuBridg following the November, 2017 club meeting



challenging? While I am surely interested in the landscape and I definitely can get a good shot, I don't truly feel as satisfied over the shot as I do in relation to a good people shot. Some landscapes? Yes, but what truly draws me is the pictures of people in the landscape.

MB: I took me awhile to develop my own style. Looking at pictures of the masters, I found that some shots were easy to mime while others took awhile to evaluate.

My whole life has been like this (a repeated rapid snap of his fingers), when I go to a place to shoot, I literally burn the whole place up in five minutes.

JD: And this action is all from your wedding history?

MB: I don't need a half hour at a place to take pictures. That's the way I was trained. I am trying to change and I see the beauty in others' landscapes but I find that I really take pictures of the things that people walk by.

JD: I'm considering talking to a few people in the people group, such as those who live in Hollister and complain that there is no pictures to take in Hollister, about spending a day inside their city taking nothing but shots of the uniqueness of their city. I don't believe that a whole lot of extra effort will be required to get some good pictures.

MB: I don't do well in taking pictures of the area in which I live. In the minute I leave my space, my little antenna comes up and I say, "ah, that's a cool picture..." and it continues. My mind reacts to the never seen environments.

Inside last month's InFocus was my picture of the umbrellas hanging upside down in Czechoslovakia: my tour group

walked under them and I looked up and saw something unique while others did not. I asked the group to stop and I went under the umbrellas and shot underneath. I just knew the shot was going to work. Post processing and printing the picture out on a silver metallic type paper.

JD: What was your first camera?

MB: My first real camera was an Exakta. It was horrible and cheap but not a good camera. In the first photography class I took, the instructor said the camera was horrible and was effecting my pictures, he said, "I can see why it's not taking good pictures, it's a piece of junk you're shooting with." My next camera was a Pentax Spotmatic II and it allowed through the lens focusing. When the Fuji S2 came out I used that but when the S3 came out I didn't like it so I switched to Nikon to use Fuji lenses; cheap Fuji lenses had defects that showed up digitally. Pro glass with the Nikon really changed my pictures. The camera that really changed everything was the Nikon D3, for the first time I could shoot up to ISO 800, which was excellent in lower light.

JD: What do you shoot: RAW or jpeg?

MB: I shot jpeg for a long, long time. Once I got into a situation in a wedding where the environment was too dark so I considered shooting RAW but the pictures came out too light. With some quick changes in the software though, the pictures came out perfect. I had a picture I could sell. From that point on I shoot 100% RAW.

What I have found over the years is the enormous amount of pictures that I have taken; over 150,000 pictures of weddings are on my computer. Most of my weddings were 750-1000. The happi-

ness that I've had over all the years that I did weddings was that I never had one complaint.

JD: I'm not sure if I'm going to believe you...

MB: I have never had one complaint.

JD: Darn, you're good!

MB: I received referrals and I always gave them more than they expected. Often, I took solo "table portraits" of individuals all dressed up in their fancy clothes and upon reviewing the wedding pictures, people would come to me for pictures of their own upcoming weddings. Nobody was ever unhappy with me and that was a shocker.

JD: I believe that part of the benefit of what you did was provide your services in a jovial type atmosphere. With my past work, I've often find myself with a new client where a public agency has been put them on their [detestable] list, varying amounts of willful negligence claims, six figure fines or more. When I find myself in such a situation it can be tough to always finish the job with a smile on the clients' face.

MB: I gave people a free engagement session followed with a free 8x10. This time allowed me to make a friendship with the groom, followed by him helping me take pictures of the his friends and the guests. I saw many photographers simply look at the wedding as a job and that was all. In my case, I didn't do the job for the livelihood, my other job paid for the mortgage and other bills, so it came down to the couple either liking me or not liking me. It was most important that the liked me.

[editor: content was reduced for space]

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This Month's Featured Focus Group: Macro Photography

Macro photography refers to taking pictures of small things at close range. Traditionally, macro photography is defined as any photo in which the subject has at least a 1:1 ratio with the photo negative (or sensor). This means that the image of the subject on the negative (or sensor) is exactly the same size as the real life subject. Therefore, 1:1 is often referred to as "life size."

Working distance refers to the distance between the end of your lens and your subject. As lens focal length increases, so does the working distance. Normally you want as much working distance as possible. To keep your distance from live subjects, you adequate room to set up your lighting.

Focal Length Working Distance
200 mm 12.4" (316 mm)
100 mm 6.3" (160 mm)
50 mm 2.2" (55 mm)

Using a macro lens results in a very "shallow depth of field." Since we are dealing in inches and not feet in a macro photograph, very high f stops (i.e., $f/22$, $f/32$, etc.) are required to capture sharpness across the subject. This is especially true if the subject spans across more than the plane of focus. While $f11$ might be fine for a portrait, it will result in a fairly soft image in a macro photograph.

Tools of the Trade

- Tripod
- Macro Lens
- Extension Tubes/Bellows
- Diopters
- Teleconverter

Tripod: One of the biggest challenges in macro photography is obtaining really sharp images. Any movement of either the camera or subject will result in less than "tack sharp" images. Therefore, a good tripod is essential for macro photography. A ball type head works best for macro photography.

Macro Lens: This is the best optical choice for macro photography. The lens is corrected to focus to 1:1, meaning that the image you're photographing is the same size on your film (or sensor) as it is in real life.

Diopters: A close-up lens (or diopter) enables the camera to focus closer than it normally can. This means that the image will appear larger in the frame because you can get closer to it. In other words, close-ups allow



you to magnify the image. A diopter is, in fact, a magnifying glass. Close-ups can be stacked. When doing this, the highest powered close-up should be the closest to the camera.

One problem with stacking is that the quality decreases because there is more glass. Another issue is that as the magnification increases the depth of field decreases. With really high magnifications, the depth of field becomes paper thin.

Still another important issue with close-ups is that you need to get so close to the subject (i.e., a close working distance).

Extension Tubes: Adding extension between the lens and camera body will let any lens focus closer.

Magnification = Total extension / Focal length

Total extension is the sum of how much your focusing barrel has moved the lens out from its infinity focus position, and any extension tubes you add. The longer the focal length of a lens, the larger the amount of extension needed to reach the macro regime. A 300 mm lens would need 300 mm of total extension (~1 foot) to go to 1:1. Extension tubes come in different lengths and may be stacked to achieve longer extension.



Bellows: Bellows let you continuously vary the extension. Reverse mounting a lens (mounting the lens to the bellows by the filter ring) yields more working distance at higher magnifications.

But you have to manually stop the lens down prior to making your exposure. So a lens will need a mechanical aperture ring (versus electronic control) if you plan to use it on a bellows.



Teleconverters: These multiply the focal length of a lens without affecting the closest focus distance, thus multiplying the achievable magnification by the same factor. They suffer from light loss, which makes focusing more difficult.

-1 f-stop for 1.4x
-2 f-stops for 2x

There is some loss in image sharpness.



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.



A Celebration of Life for my dad, Dan Gregg, will be held on Saturday, January 13th at 11:00AM in the Hiram Morgan Hill room of the Morgan Hill Community & Cultural Center. Dan was a long-time, valued member of the photography club, served as treasurer on the executive board, and facilitated the original compact camera focus group. What a great guy. He will be missed.

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So this Christmas pick a Pronto!



Upcoming MHPC Shootouts

(Note these are preliminary and unconfirmed dates and are not inclusive of all shootouts to be scheduled in 2017 and 2018, Early Accommodations will be provided well prior to the event. (May require weeks or months of advanced reservations) These events include itineraries and self-guided directions.

2017

December 23	<p>Pfeiffer State Beach – Annual Winter solstice of the famous Key Hole Rock http://www.travelcaffeine.com/keyhole-arch-pfeiffer-beach-big-sur/ and http://theresonantlandscape.com/the-keyhole-arch-at-pfeiffer-beach/ This is a wonderful adventure. We will be leaving from the Morgan Hill Community and Cultural Center at 1:30 PM. We will stay until sunset at 5:00PM and on the return home, Photograph Bixby Bridge and have dinner in Carmel. Contact Mark Grzan at fam.grzan@charter.net to sign up</p>
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2018

January (TBA)	<p>Yerba Buena Island – (limited to 30 people on a first come first serve basis) The Island is next to Treasure Island and 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 6:08 PM). Dinner after http://www.sfgenealogy.com/sf/history/hbybi.htm **</p>
January 27	<p>Merced Wildlife Refuge – When the ponds and marsh are full, migrating birds fill the refuge for spectacular flocks of all kinds. This is a sunrise shootout with the possibility of Tule fog and other weather phenomena. https://www.fws.gov/Refuge/Merced/ More info TBA**</p>
March 03	<p>Humming Bird Shootout at UC Santa Cruz Botanical Garden. Swarms of hummingbirds visit the Australian gardens. Easy access – more info TBA https://arboretum.ucsc.edu/news-events/events/recurring-events/hummingbird-day/index.html **</p>
March 10 Limited to 15 members only	<p>McWay Falls, Calla Lilies and Bixby Bridge. The Big Sur Coast is simply beautiful in the early spring. The McWay falls is the most iconic destination in all of California. It's 80 ft. waterfall is spectacular to photograph. http://www.parks.ca.gov/?page_id=578 Garrapata State Park is beautiful as well with its Key Hole Rock https://www.parks.ca.gov/?page_id=579 and Calla lilies Valley https://adventurerofthewest.wordpress.com/2015/05/27/calla-lily-valley-big-sur-ca/, The day will conclude with sunset at Bixby Bridge https://californiathroughmylens.com/bixby-creek-bridge a truly wonderful bridge built in 1932</p>

March 15, 16, 17 & 18	Death Valley – We will visit various famous photographic points for four days and three nights throughout the National Park including the Race Track (which will include an overnight camping excursion on the 17 th at the Race Track for sunset and sunrise). Early motel accommodations required at Furnace Creek Ranch More info TBA https://www.nps.gov/deva/index.htm **
March 31 & April 1 (Limited to 20 members)	Carriso Plains – This is a 3-day 2-night excursion to the most incredible wildflower fields, canyons and foothills in California – more info TBA Early motel accommodations required https://www.blm.gov/programs/national-conservation-lands/california/carrizo-plain-national-monument **
April 7 th	Point Reyes – One day/full day shootout over the incredible estuaries, viewing wildflowers, beaches, lighthouse, buildings and lagoons. Early departure in the morning for sunrise shot at San Raphael Pier and Bridge. Easy access – more info TBA https://www.nps.gov/pore/index.htm **
April 15 th	Ring Mt Open Space Preserve - in Tiburon. Home of the (the only place it grows) rare Tiburon Mariposa Lilly. Beautiful wildflowers and San Francisco Bay overlooks create wonderful images. In addition, we found a spectacular pier at the end of the Richmond, San Raphael Bridge for sunrise across the bay. Early morning departure – more info TBA. Easy access http://bahiker.com/northbayhikes/ringmountain.html **
May 12 & 13 (Limited to 20 members)	Yosemite National Park Dogwood Blooms. This is a spectacular bloom of dogwoods and along with winter snow melt creates spectacular waterfalls and wildflower opportunities. Need to book one night. Easy Access – more info TBA Early motel accommodations required http://michaelfrye.com/yosemite-journal/?p=267 **
May 26 th	Annual visit to the spectacular Tilden Park Botanical Gardens of native California wildflowers in Oakland. Easy access – more info TBA http://www.ebparks.org/parks/tilden/botanic_garden **
June 1, 2 & 3 (Limited to 15 members)	Northern California Coastal Redwoods and Wildflowers– more info TBA, 4 days and 3 nights along the north coast – more info TBA Early motel accommodations required http://www.mdvaden.com/redwood_rhododendron.shtml **
July 13, 14 & 15	Yosemite National Park Wildflower Bloom – https://www.nps.gov/yose/learn/nature/wildflowerviewing.htm ** TBA Early motel accommodations required
October 5, 6, 7, and 8 th	Eastern Sierra Fall Color Adventure .. 4 days and 3 nights. Early lodging and registration required – more info TBA Early motel accommodations required

*Contact Susan Brazelton brzlttn@garlic.com

**Contact Mark Grzan fam.grzan@charter.net

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 Transparenc Film Cartridge, 12 exp., $2\frac{1}{2} \times 4\frac{1}{2}$, 50
 Do., 6 exp., 30

Brownie Cameras, \$1.00.

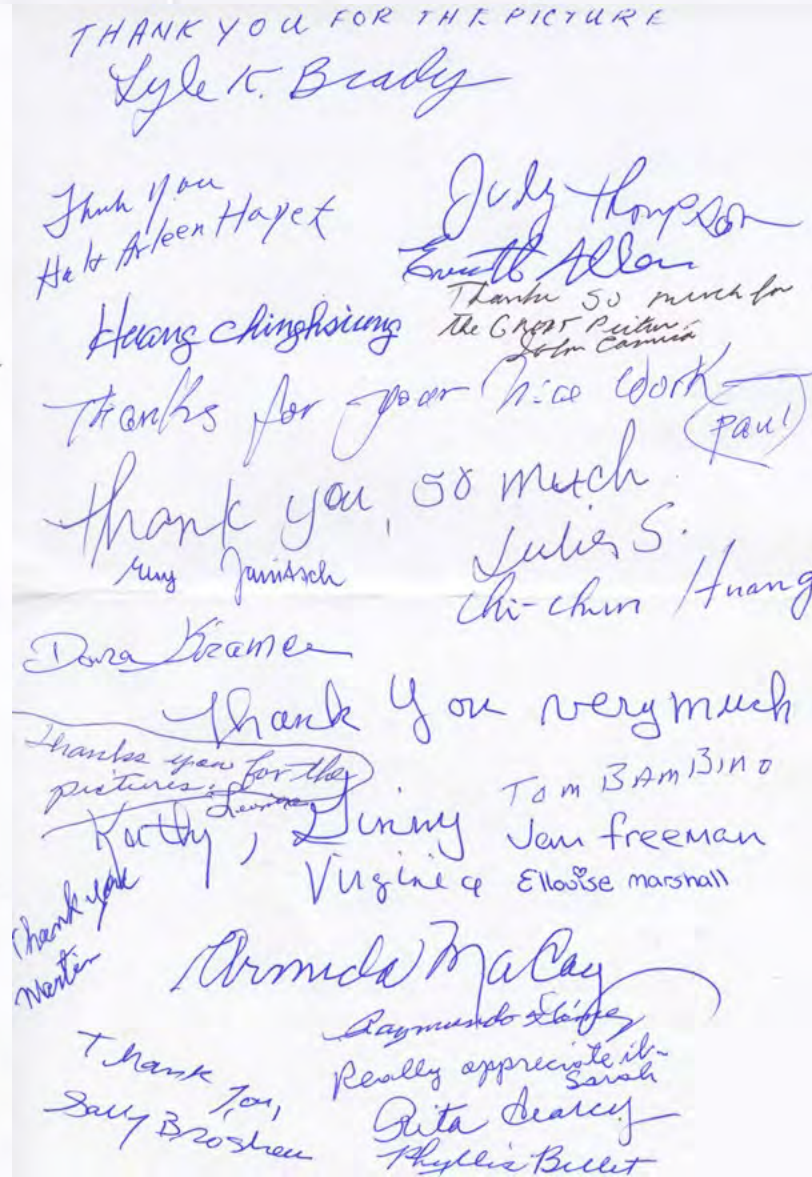
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Focus Groups

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](#))

The 2017 Executive Board

George Ziegler

President, Gallery Show Chair, and Webmaster

Susan Brazelton

Past President and Community Events Director

Noella Vigeant

Vice President and Program Director

Barbara Dawson

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Michael Sue BrownKorbel

Photo Diva

Lennie Randall

Member at Large

Susan Stillman

Member at Large

Where in the World?

Gallery Show Call For Entries Call For Entries

The MHPC & the City of Morgan Hill are pleased to announce an open call for entries for an upcoming gallery show to be held at the Community and Cultural Center February 1st—27th, 2018. Only members of the MHPC who have paid their 2018 dues by the submission date, January 2, 2018, are eligible to enter.

Theme

The theme of the exhibition is Where in the World? The objective is to make a picture of a subject anywhere in the world but leave out information as to where it is. The viewer will need to figure it out for themselves. The title of your photo can say what it is (e.g. Multnomah Falls), but not where it is (e.g. Columbia River Gorge). Viewers will need to refer to the Exhibit Guide to confirm where the subject is located.

Submission Process

Your entries must be submitted online by emailing a jpg copy of the image to submissions@morganhillphotographyclub.org no later than 09:00PM, Tuesday, January 2, 2018. Resize your image to be 1920 pixels on the longest side. The Gallery Show Committee will only accept entries submitted via email, are the correct size, and which are received before the deadline.

NOTE: YOU
AN EMAIL
EDGEMENT
RECEIVED
SION WITHIN
AFTER
IF YOU DO
USE OUR
FORM TO
SITUATION TO
SHOW COMMIT-



SHOULD RECEIVE
ACKNOWLEDGEMENT
THAT WE HAVE
YOUR SUBMISSION
WITHIN 48 HOURS
OF SUBMISSION.
IF NOT, PLEASE
CONTACT THE
GALLERY
TEE.

Each MHPC member may submit up to three works for review by the selection committee. If submitting more than one image, the probability of selection will be increased if the images are of different subjects. The photographs must be the original work of the photographer, have been captured by a digital or film photographic process, be framed or mounted, and have not been in a previous MHPC photographic exhibition. The minimum size of accepted photographs is 8" x 10" (exclusive of the mat and/or frame).

Read the Exhibition Rules

[Click here](#) to download the Exhibition Rules, and read them carefully, for detailed guidelines. Some of the rules have changed.

Artists' Reception

The Artists' Reception is tentatively scheduled for Wednesday, February 7, 2018 from 5:30PM to 7:00PM. The artists are expected to attend & provide appetizers for the guests viewing the exhibition.



A happy Christmas thought—

KODAK

The gift that adds to the good times at the moment; that indoors and out gives zest to the merry making *and then*—preserves the happy picture story of all that goes to make the day a merry one.

The Kodak catalogue, free at your dealer's, or by mail, tells in detail about the various Kodak and Brownie cameras—from \$1.25 upward. Photography is really very simple and inexpensive. Kodak has made it so.

EASTMAN KODAK CO., ROCHESTER, N. Y., *The Kodak City.*

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.