

INFOCUS

January 2018

www.morganhillphotographyclub.org

Happy New Year 2018!

The year 2018 is guaranteed to be a blast. Really. What is your new year's resolution? You haven't made one yet? Ideas: focus on taking a portrait of all your friends and family; take at least 40 shots a month; spend at least four hours per week shooting; always have the camera in hand; learn the software by experimenting, playing around; read this month's Editor's Note and break free from the rules; try focusing in a new arena such as portrait, macro, landscape, night, abstract; give photojournalism a try—get your photos posted/printed; street photography can be fun, both candid, and upfront; spend three months shooting only film; and many more.

Wish to review last month's *InFocus*? It's now on the club's web page: <http://morganhillphotographyclub.org/in-focus-newsletter>. Thank you George!

Featured photographer for the January & February meeting is...no one! You share photos with 20–30 members at tables each month. Now, share lots of your photos with everyone!



Also, share your photos with everyone inside the monthly *InFocus*. The editor needs at least 12 photos of your choice. It's simple: 12+ photos, 1000 megapixels on longest side, all in jpeg format. It's simple. Do you want to experience *InFocus* with nothing but text?

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.

Remember, the February Meeting will be held at the Morgan Hill Community & Cultural Center at the corner of Monterey Street and East Dunne Avenue. February will be software demonstration and education broken into more than seven different programs.



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Facebook

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

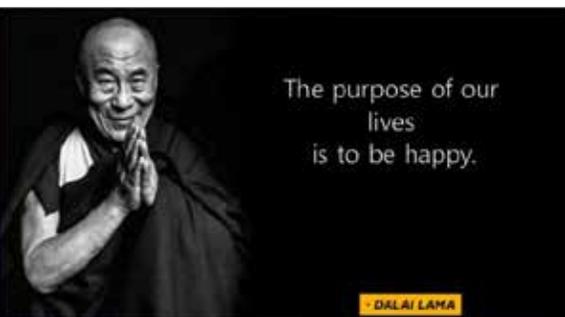
Make friends with other members in the club (most board members are on Facebook) and always share your photographic thoughts and links.

Editor's Note

by [Jeff DuBridge](#)

As discussed in the prior month's Editor's Note, the Chuang-Tzu argues; constructive response to reality is commonly the prevailing state of mind in Little Understanding where the mind is in a constant discrimination; constricts the art of living—the Way to life. Through constant recognition of this discriminatory state of mind, one can experience Great Understanding to become free from its entanglement; this can only 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 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.

How to live free in our creations? Presented here are a variety



of tools which can be utilized to break free from the often constrained, assumed "right way" to photograph.

To begin, while being kids, we often saw what was invisible

to others, or to just friends and no one else. Continuance in school taught us all that being constricted in mind is a must; $2+2=4$, $E=mc^2$, $NH_4OH + I_2 = NI_3 + H_2O + H_2$, "...do with their death, bury their parents' strife" and, maybe, rule of thirds. Even in the arts, school restricts; Picasso had said, "It took me four years to paint like Raphael, but a lifetime to paint like a child."

Techniques allowing one's mind break free from the constrictive response to reality can start here: rule-breaking, altering tools, and the surrealists' juxtaposition.

Rule breaking can be accomplished with ease and must contain a smile to one's face.

Rule 1: Follow the "rule of thirds": aligning a subject with the guide lines and their intersection points, placing the horizon...

BREAK 1: Vary composition away from the rules; shoot emotionally, reason not.

Rule 2: Do not shoot between 10AM and 3PM.

BREAK 2: Shoot anytime, everywhere. Start at 3am...sunrise to sunset...end at 3am.

Rule 3: Keep the camera level with the horizon.

BREAK 3: Create the horizon however you wish.

Rule 4: Hold the camera steady.

BREAK 4: Jump, twist, spin, all while holding the shutter.

Rule 5: Photograph everyone, adults, children, and pets at their own eye level.

BREAK 5: Shoot with camera at (or below) ground level, move up (with hands, ladder, or top of high rise), from side or back, all over.

Next, altering tools is a must and can be discussed in great depth but best to begin now with little rationale. Shoot portraits with a wide-angle lens, one foot in front of the model's face. Delete digital for a month and find your film camera, or, better yet, your Polaroid. Turn off camera stabilization, touch not the tripod, hold the camera with your opposite hand. The wide-angle is for the portrait, now use just a telephoto on your next trip to Yosemite Valley. Exactly what is in the tree across the creek?



The final move to the surrealists' juxtaposition. Surrealists frequently used juxtaposition in their art by their favored technique, the collage. By intermingling together two or more varied realities the surrealists create a new reality with "improbable meanings." To begin, photography offers an alternative approach to collage because it compresses three dimensions into two and offers various sorts of juxtaposition. Many artists, including photographers, feel constricted in collapsing their visual perceptions onto a flat object. Henri Cartier-Bresson took this constriction as a lift—"incorporating the artificial technique of collage into the realist vocabulary of straight photography." Often in photography, juxtaposition is regarded as a hindrance because it can occur without the photographer analyzing all aspects—portrait of beautiful model with a car jumping out of her mouth or the telephone pole shooting upwards from the top of her head.

A few techniques in utilizing juxtaposition in photography is purposeful connections between a main subject and its surrounding interaction with foreground, middle ground, and background. One tool would be to place a wide-angle on your camera and set it up to its smallest aperture so that the all areas from the foreground to the background are in focus. On the opposite end, take a telephoto and set it up to its widest aperture and focus only on the foreground, middle ground, or background—all areas other than the focus point will be out of focus, now try focusing the intended focus point out of range. Continue with alternating lenses and apertures being aware of the juxtaposition effects on various ground (all the way from portraits, lands, streets, etc.)



Probably the best juxtaposition with photography is printing two or more photos of exact opposite classifications, finding the scissors and begin to cut. Stay away from Photoshop. The surrealists, starting with Max Ernst, often cut or tore magazine articles, junk mail, drawings, paintings, prints, or even three dimensional items, and placed them together on a two dimensional surface. Use glue, pins, careful folds, or any method discovered to place all items together as one. In the end, reassembly creates art (photography) which is fresh and tantalizing.

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](#))

NEW! 2018 Photo Themese

Each month club members are encouraged to produce images based upon a specific photo assignment or Theme. The images are shared on flickr®, where they can be seen and commented upon by other members. The public can view the Monthly Photo Theme images but non-members cannot post images.

The Monthly Photo Themes purpose is to get club members to take new pictures, not to find images that satisfy the assignment in existing photo files. So get up, get out there, and shoot away.

The Monthly Photo Themes for 2018

January – Creative Manipulations
February – Body Parts
March – Bridges
April – Wheels
May – Plants
June – Macro
July – Boats
August – Animals
September – Road Signs/Billboards
October – Architecture
November – Shadows
December – Black and White

The 2018 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

Treasurer

Noël Calvi

Membership and Marketing Director

Mark Grzan

Shootout Committee Chair

Jeff DuBridge

Newsletter Editor

Dominic Godfrey

Community Connections Committee Chair

Michael Sue BrownKorbel

Photo Diva

Lennie Randall

Member at Large

NEW! Cherie Newland

Member at Large

Addition to the 2018 Executive Board!

Member Cherie Newland showed up at the December Executive Board meeting and the Board made here the new Member at Large.

Cherie has quite a lot of experience in other clubs and similar organizations where she has worked with others to expand opportunities for all members.

Thank you, Cherie!

This Month's Featured Focus Group

No Featured Focus Group for January. December is a very busy month for us all so the editor is not surprised.

Here's the deal though, to get a Featured Focus Group article in every month the editor brings out his magic wand, says "abracadabra," and *poof* an article that everyone would love to read just, somehow, appears out of thin air...

If you believe that I'll sell you the Golden Gate Bridge. Anyone can write a piece, idea, even running of the mouth on their own area of expertise be it a focus group or not.

This Month's *InFocus* Photographer: Joshua Pheneger

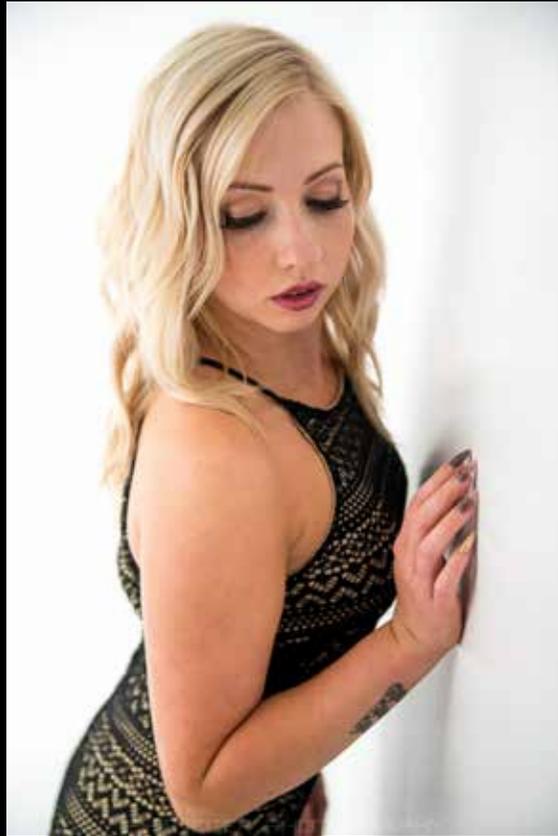


Joshua Pheneger (www.pheneger.net) focuses on portraiture as his area of expertise. As you can see, his skills are quite advanced using a variety of poses and lighting that brings forth a unique mood in each photo. Joshua prefers the studio atmosphere with its great variety of adaptation.

Photos © Joshua Pheneger



This Month's *InFocus* Photographer: Joshua Pheneger



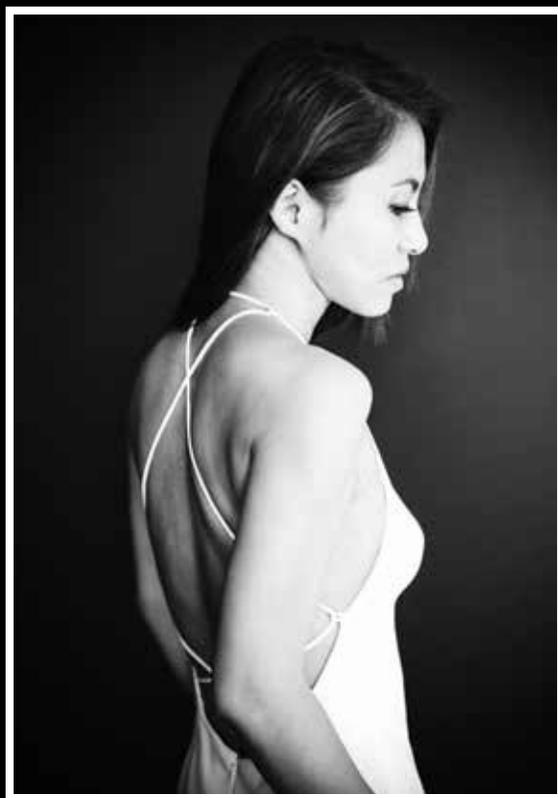
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The Master Photographers

December 2018 Interview with Joshua Phenegeer by Jeff DuBridge

JD: What brought you to photography?

JP: I first go into photography when I was a teenager, but back then it was sort of secret science, a dark art. There was no YouTube and digital didn't exist then the way it does today. It was a lot harder to get into and a lot more expensive. I didn't get

to deep into it when I was younger and then my daughter was about five years, she was playing softball and my camera was too slow. I couldn't get the action I wanted, so I bought a DSLR and photographed softball games and the more I photographed the more I got into it. I used to go for walks, had the camera with me and photographed things as I was walking around. Started getting more and more artistic with the photos, getting to know the camera so I could get what I wanted.

JD: Looking back, what was one thing you wish you knew upon starting into serious photography?

JP: That I was going to suck. (laughter) I'm a technical person so those areas never really bothered me, I new there was a learning curve there with the technical side and it was a matter of experimentation. My biggest issue was on the creative side, the images inside of my head were not the images that I was creating.

I was unaware of how to get from A to B and I was unaware that this transformation was a process and discovered that simply "keep shooting" really did it.

JD: What type of equipment do you use?

JP: I use a Nikon D800 for my digital photography and I use various film cameras for my film photography. I inherited a Konica Minolta camera for my 35mm, plus many more 35mm but that's the one I primarily shoot on. For my medium format cameras; Mamiya 645, Mamiya C330. The 645 shoots 6cm x 4.5cm and the C330 is a twin lens reflex shooting at 6cm x 6cm. In addition, my equipment includes a 6 x 6 monorail.

JD: When I was growing up my father worked in Palo Alto at a Kodak processing plant. Getting my film developed was a simple process; give Dad the film around dinner time and it was back and ready for me the next morning. Obviously, this was all for free.

JP: I do my own B/W film developing, and my own darkroom printing. Next is the step to color printing.

JD: What is your favorite lens or lenses and why?

JP: If I was talking primes, full-frame, my favorite lenses is an 85mm; I have a fully manual f/1.2, and an autofocus f/1.8. I'm a portrait photographer primarily and it is simply a fantastic portrait lens. The lens I use the most is my Tamron 28-75mm, f/2.8 and

it's primarily due to the versatility I can get; nice wide shot outside, but I can also get in pretty tight for a portrait if I need to.

JD: I shoot Canon and I want a 85mm, f/1.2, or maybe a new 85mm, f/1.4 with image stabilization. I borrowed Larry Campbell's f/1.2 at the last Portrait Photography Group shootout and I found that photos can be easily blurred, depending upon circumstances—it's a definite tripod lens.

JP: I'm of the mindset that if you can shoot on a tripod, then do it. You'll get a better shot, and if for no better reason than to slow it down which is usually a good thing. Unless your doing sports or related, slowing down is not a bad thing, especially in portraiture.

JD: Concerning your camera gear, what is one thing that you wish, in hindsight, you should not have purchased, or on the other hand, a piece of equipment that you simply do not use?

JP: I do not use my on location equipment as much as I thought I would; several speed lights, modifiers, reflectors. For the most part, I am mostly a studio shooter. I don't like shooting outside as there are too many variables.

JD: You started to seriously focus into photography about 15 years ago. How did you go about going from day one to where you are now?



The Master Photographers

December 2018 Interview with Joshua Pheneger by Jeff DuBridge

JP: I started out in photography in my spare time. When I really seriously started to get into photography, I struggled quite a bit in discovering what type of photographer I truly am. I took classes, went to meet-ups, with such a great focus, I went a little crazy. The greatest block was simply trying to find my true, one desire. A friend of mine, a fine art photographer, gave me some of the best advice I have ever heard; photograph everything that you truly enjoy.

Exactly, I started to truly gravitate to the area I really enjoyed. I found that whenever I was photographing, be it the race track, going to the zoo, photographing my daughter's softball games it was always a portrait, whether I wanted it to be or not. I found myself gravitating to the character portraits and studies... the individual. My focus now is on portraiture and for my own personal endeavors, I focus on surreal, artistic portraiture.

JD: After taking a photograph, what is the next step you take? Another way of saying this is do you simply take the picture, transfer to computer, print it out, and done?

JP: I am a photo manipulator. Depending upon the reason I am taking the photograph the level of manipulation varies. Portraiture of a client involves varying poses, manipulation of lens but also some post processing to make



them look their best. Common is a little massaging here and there, yet slight. For the women it's often times a little wrinkle, blemishes, and much of this comes through talking with the person during the shoot. In a portrait—it's not like a landscape or a picture of someone's dog—people really inspect pictures whether be it their own photos or someone who is related to the clients, they will,

in detail, critique the portrait, even if it's looking at the photo for no more than a few seconds, they really look at it! My intent is to remove anything that detracts from the photo or not allow the person to feel comfortable. In general, I keep it to a minimum, a very slight hand, with the intent of making them look their best.

When it comes to areas that are not representative of the person, for instance, when you may be modeling for a more artistic shoot, the skies the limit. It really depends on end goal of the photo; monster, character from a movie, I go quite strongly into the manipulation.

JD: I assume the manipulation focuses mainly through the tools provided by software?

JP: No! My wife is a professional make up artist. There is preproduction, postproduction

and activities during the shoot as well—this is all for digital. For the film, there is the traditional ways, such as dodging, burning, and other manipulations, and for any image that I wish to keep, the image is also scanned for software manipulation or simply storage for long term storage of the best photographs.

JD: How do backup your photos? Do you use the cloud?

JP: I keep the files locally and back them up to the cloud; six terabytes are on the cloud.

JD: I utilize backup by having two external drives; one is always on my desk and the other is stored in security at the wife's workplace. Approximately once per month, she brings in the drive from her job and the backup is started on the new drive followed by her placing the other drive back to her workplace.



JP: That's a fantastic solution if you don't mind the delta.

JD: Yes, I do understand that there may be some lost shots within that time frame.

JP: A big part of the reason for me going to the cloud was in many client shots were they came back and said, "oh, we really like some more of these other shots..." I just couldn't lose that potential by having a hard drive fail. All of my data is backed up on AWS, full security.

The Master Photographers

December 2018 Interview with Joshua Pheneger by Jeff DuBridge

JD: George Zeigler and I were discussing the issue of cloud back up a few weeks ago and he mentioned that it is almost impossible to upload, let's say 5TB of information to the cloud. Placing so much information on the cloud would be quite a bout.



JP: Uploading my initial 6TB of information onto the cloud is next to impossible. [AWS](#) (Amazon Web Services) has a product called [Snowball](#), where they send you this ruggedized, behemoth of a box that has fiber type connections were you transfer all of your information and then deliver it back via FedEx. The data is all encrypted, nobody can get into it, you could even drop the box off a three story building with no problems. AWS transfers this information over to their data centers within a few days. In truth, I am very likely never going to touch that information on the cloud.

JD: When do get time to practice your photography?

JP: Whenever I'm not doing software engineering. (laughter) Weekdays at night, weekends usually, Friday, Saturday, Sunday are usually quite busy in photography. During the week I'll do a lot of preplanning, wardrobe, sculpting, painting.

The project I'm working on right now is purposefully very simple, it's meant to reflect a mix; a bit of Yousef Karsh in an official studio of the times and a bit of Annie

Leibovitz, simple, anywhere, quick and dirty. Each shot is a different experiment of lighting and character but they are all meant to be timeless and simplistic. I try not to place a specific time in history on the photo.

JD: Where do you get the wardrobes?

JP: We have them made. I have a friend that is a clothing designer out of Santa Cruz. She actually modeled for us also as a werecat. So she likes the project, she likes the money, the styling that we are focusing on.

JD: Now this grand project of extravagant wardrobes, sets, goblins, sounds like fun but what's the true intent and purpose there seeing how it takes a lot of time and money.

JP: It's about \$300–\$400 per character. It's not cheap but it's not as expensive as a therapist and as about as fruitful. It keeps me sane, it gets these ideas out of my head and onto film and canvas, paper. The goal of this project, other than just artistic impression, is to do twelve characters, each one is a fully fleshed out character. They have a backstory, and a name, and a place they come from. In the end, I plan to do an exhibition of all twelve characters. As of yet, none of the characters have been shared on social media and they will not go out into the public until the exhibit. Currently, I am working with a couple of different galleries in San Jose. The goal is not to make

money but to simply get my name out there with the quality work that I'm currently working on. The end milestone, which will be reached, is to gain more work in my area of expertise.

JD: What, specifically, is your focus in the other areas of portraiture?

JP: I do contemporary portraiture which can be found on pheneger.net. My session fee is \$250, and my portraits cost anywhere between \$400 up to \$4000: individual portrait up to my largest package. Portraits usually take a couple of hours. In the area of more involved magazine type focus, this is more of a glamour session and can take anywhere from one to five hours.

JD: So, what am I going to get for \$4000?



Our largest package is 25–30 photos, printed at 11" x 14", in a folio box, and a single 16" x 24" enlargement at a cost of \$2500. The usual method is the session followed by the client coming in for the reveal session where the best 25–30, carefully processed, are preprinted.

Only a few times, upon review, the client has wanted some changes, yet not everyone purchases photos after review, thankfully, most clients do.

JD: Our discussion on photography and related issues continued for quite awhile. I'll stop here. Thank you Joshua for spending your time in the monthly Master Photographers interview.

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.

<p>January (TBA)</p>	<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> <hr/>
<p>January 27</p>	<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>
<p>March 03</p>	<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> <hr/>
<p>March 10 Limited to 15 members only</p>	<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)	Carrizo 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 brzltn@garlic.com

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

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.