

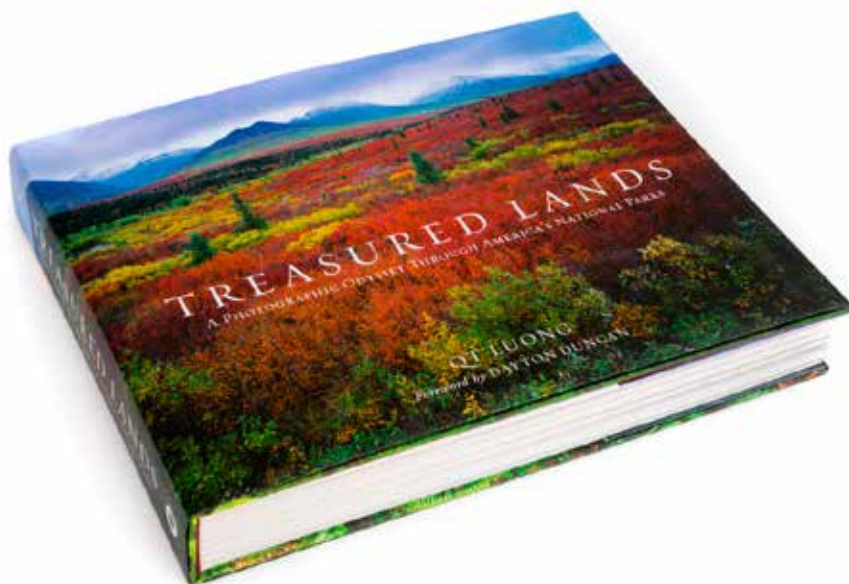
# INFOCUS

March 2018

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

## March Meeting Review

March's guest speaker, Q.T. Luong, presented his photographs from all of the United States 59 National Parks. His new book release, *Treasured Lands: A Photographic Odyssey through America's National Parks*, was on sale at the end of the meeting with a personalized signature from Mr. Luong. All images were taken on a large (5x7) format camera.



Q.T. Luong is a locally based, San Jose, photographer and has had an outstanding career in the sciences but after picking up a camera, and with many years love of Yosemite, he started his trek of obtaining quality 5x7 photo transparencies from each of our nation's 59 parks. It took quite a few years but after quite a bit of time and effort *Treasured Lands: A Photographic Odyssey through America's National Parks* was released last year and instantly became a bestseller.

Quite a few years ago, Q.T. Luong ended his career in the sciences and is now working full time in nature photography. He has thousands of pictures from most anywhere you can think of, including world wide, available on his website: [www.terrageria.com](http://www.terrageria.com). Purchase of his mind blowing book is available via his website (signed for free), [www.terrageria.com/store/](http://www.terrageria.com/store/) and through many other book-stores.



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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 we have discussed before, the Taoist sage and, more directly, the unconstricted photographer were described as knowing the careful marriage between Little Understanding (petty, repetitive activities of daily life) and Great Understanding (full, uninhibited gatherings of all surrounding atmospheres). Such melding presents itself in the Taoist sage as wisdom and in the unconstricted photographer as artistry.

Methods in which to gain artistry in photography vary with wide disagreements. On one end of the spectrum, formal learning is an assumed need while an informal learning is argued opposing. One group strictly demands formal teaching is needed by all desiring to excel in the photography realm. Manuel Alvarez Bravo says, "There is no other art with as great a democratic capacity as photography. Teaching is of vital importance for photography." Further, Henri Cartier-Bresson supplies more detailed educational guidelines:

There should be a visual education emphasized from the very beginning in all schools. It should be introduced just like the study of literature, history or mathematics. With a language, everyone learns the grammar first. In photography, one must learn a visual grammar.

Books. The authors, hopefully photographers, writing in our area of favorite practice are likely to agree with Alvarez Bravo and Cartier-Bresson. Visual design principles and the technical facets of photography are present in the vast presence of most all photography books.

Photographers arguing the informal training, conversely, state that photography cannot be taught and only through self-teaching can a photographer truly develop their own stated style, statement. Here are some examples:

I don't think you can really teach something which is in you. I never had a lesson in photography in my life, except from Esmeralda, the early days. She showed me how to load the dark slides, but never anything deeper than that.

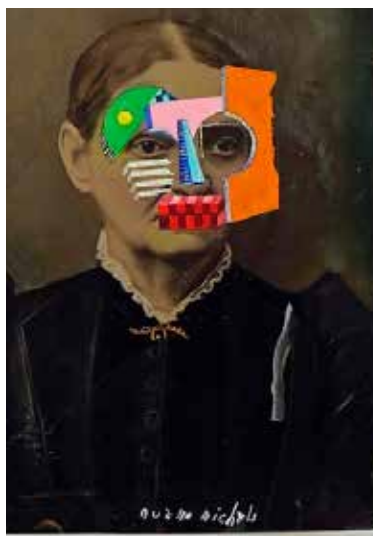
—GEORGE RODGER

You learn to see things by practice. It's just like playing tennis, you get better the more you play. The more you look around at things, the more you see. The more you photograph, the more you realize what can be photographed and what can't be photographed. You just have to keep doing it.

—ELIOT PORTER

You can't teach art, so ART SCHOOL is a contradiction in terms.

—DUANE MICHALS



Yet another argument favoring informal learning is that a focus on the photographer's own serene development and understanding is more significant. Many critics state that "technical" photography is overemphasized in current curriculum. Henry Holmes Smith, founder of the Society for Photographic Education, states that. "A lot of education today is time-occupying rather than life-enhancing, and time-occupying is a very bad reason to spend all that money for students or for parents." Smith believes the need for a more "life-enhancing" teaching; allow unhindered concentration and focus while in the relaxed adventure of open photography. The late photojournalist W. Eugene Smith provides: "If I can get them to think, get them to feel, get them to see, then I've done about all that I can as a teacher." This continues with other photographers:



Somebody said recently that the best thing a student could do was to get in some shows and publish a book; but nothing about becoming a human being, nothing about having important feelings or concepts of humanity. That's the sort of thing that is bad education. I'd say be a human being first and if you happen to wind up using photography, that's good for photography.

—HENRY HOLMES SMITH

First, one must learn how to look, how to love. It's the same with painting and writing.

—JACQUES-HENRI LARTIGUE

Howbeit the areas of conflict between formal learning and informal learning, most photographers would agree that sole focus on *f/stop*, ISO, and the like, constricts the expansion of artistry in photography. Too often one's first steps into photography effectuates fallacious cries for technical expertise, striving for the supposed correct settings for every shot. Not one photographer has formal learning along with years of experience to know the best settings, lighting, location, equipment to utilize under any circumstance. The truth: there is not one and only one method to appropriately plan for the next click of the shutter. If one is to strive for formal learning as an initial step into photography, so be it, one course, simple, short, followed by continued informal learning, not via another course, is the only true method for enhancement.

Informal learning is continual and at the root of removing constricted awareness and, according to the Chuang-tzu, unliberated living. Next we will explore the method, or actual lack thereof, for achieving the path to liberation.

## 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](#))

## Monthly Photo Themes

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 March flickr® photo theme is Bridges: big, small, fantasy or fiction, real... Create photographs that fit the theme and then post up to five of them on the club's flickr®



## 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**

Photo Safari Committee Chair

**Jeff DuBridge**

Newsletter Editor

**Dominic Godfrey**

Community Connections Committee Chair

**Michael Sue BrownKorbel**

Photo Diva

**Lennie Randall**

Member at Large

**Cherie Newland**

Member at Large

## April's MHPC Meeting

### Image Critique

Member prints (30–35) will be officially critiqued by Charlie Ginsburgh (an official PSA judge). Actual photographic prints shall be supplied and images will also be projected on the screen so all the members can see.



## April is MHPC Tenth Anniversary



Bring a Photo with 10...(something) & Receive a Raffle Ticket for...

Details surrounding the "10 for 10th" photo share will be out soon. What will you bring?

## This Month's *InFocus* Photographer: Jim D'Anjou



**J**im D'Anjou, a retired software engineer and MH resident since 1978. Photography interests started when he learned his residence hall at UC Berkeley had a darkroom. A big fan of Ansel Adams & had the opportunity to meet him. His photography interest declined for a long time due to family and work demands but has resurrected during retirement.

The following photos are from Jim's recent 24 day trip to Antarctica. At least 5000 photos (if you eliminate duplicates from rapid fire mode.) "It was the trip of a lifetime for sure. I am still coming off a high from such an adventure but I would go back if I could. It is the ultimate wilderness." All photos © Jim D'Anjou



This Month's *InFocus* Photographer: Jim D'Anjou



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# The Master Photographers: David Fredericks

February 2018 Interview with David Fredericks by Jeff DuBridge

JD: What are your ups and downs in photography, your ebbs and circles, be it passion, time, not necessarily quality, but...anything.

DF: It's interesting as my enthusiasm for photography has come and gone several times. Usually they are really high and really low, nowhere in the middle. Digital photography has upped my enthusiasm level due to its ease, reduced cost and I like tools, electronics, software, gadgets, all that stuff and there is just so much of it available now. I am more of a technician and a craftsman than an artist, I don't have a good creative vision. Through the ups and downs, in the early and mid 1970's I flirted with being a professional photographer and that was essentially a disaster and probably caused a big lull in my photography for a while as a result. I have never had a sustained photographer avocation, it has always been a start and stop.

JD: It's always up to you, there is no right or wrong.

DF: Yeah, except for the time I tried to make a living at it, yet it was interesting all the same.

JD: Where your areas of focus in professional photography?

DF: I was doing two things: first I was taking portraits, but being a people person is far more important than photography skills but I didn't learn that until later, and next I also took motor sports pictures and sold them to magazine and newspapers. In those days, all cities in the South Bay had a annual event set-ups, like Mushroom Mardi Gras, so I would rent a booth so people could come by at purchase my photographs. But that didn't generate enough money to live off of and it was tedious spending each weekend waiting around for people to come around and have interest in a picture.

JD: So when the '70s dropped off, when did you peak back up? Was it the digital age?

DF: More casually in the '80s, I became more interested in doing travel and family photography, simply around the house shots...snapshots. Capturing a point in time which is the most important part of

photography for me, the history.

I left behind my SLRs and fancy equipment from the 1970's through the early 1980's. My last SLR was a Canon T70. After that period I was only using high end point and shoots. Digital came around for me around 2000 (plus or minus a year), first two megapixels digital camera, followed by a three megapixels but they were still glorified point and shoots. Around 2002-03 I bought an Olympus E3, a real digital SLR, and it used a 4/3 sensor, it was smaller. In the 1970's I always admired Olympus cameras because they were smaller. I did not own one at the time but I coveted them, so those memories made me go back and obtain a DSLR. I enjoyed the new digital age but when mirrorless came along I said, "That's even better" so I went from 4/3 to micro 4/3. Panasonic started really leading the way in the technology area so I went Panasonic. I had both for awhile and still have a couple of Olympus lenses as they are interchangeable.

JD: You could have used the Olympus as your back-up camera.

DF: I could have but when I loose interest in a camera off to eBay it goes so I can buy something else. Cameras, like cars, are not an investment up until the time it becomes a classic.

JD: What are using now? I assume you only have one main camera.

DF: I have two. I have a Panasonic Lumix GH5, top of the line Panasonic and the best digital video camera that can also take stills. My general use camera is a Panasonic Lumix GX8, it looks like a Rangefinder and while not as technolog-

ically capable as the GH5, all the lenses are interchangeable.

As for lenses, I have a variety, both Panasonic and Leica. Panasonic manufactures the Leica lenses but Leica designs them. While the Leica lenses are better, they are more expensive.



JD: Arriving in digital, what type of photography are you focusing on currently?

DF: I don't do portraits or anything people centered. With an inspiring subject, I enjoy macro. Also landscape is enjoyable to a point. I love to do travel photography and love to travel. I am one of the people that does travel presentations to the senior centers.

JD: I am aware that you have delved into the video realm with your cameras. What is your focus? Video, still, 50-50.

DF: It might be 50-50. As far as the club goes it is video. We have the monthly meetings with the Video Focus Group, projects such as a short film...

JD: What software programs do you use with your videos? I know you have transfer programs and use Adobe Premiere Pro.

DF: For slide shows I use ProShow Producer by Photodex. The program is awesome. If you do a lot of slideshows, it's the best. I love it. You can make spectacular slide shows without much effort. Tricks such as transfer to a still or move around in the still. For sound, I use an open source software called Audacity, this is used when I wish to fiddle with just the sound itself. Now, I don't use it a lot but I may use it when I have two



# The Master Photographers: David Fredericks

February 2018 Interview with David Fredericks by Jeff DuBridge

sounds from two different recorders and I wish to make the levels the same or an edit where I have a particular clip of sound and I am not sure how I may place it within the video.

JD: Regarding sound, do you use any particular sound hardware?

DF: I do a lot of sound. My GH5 has a powered input jack for sound and I have a Panasonic shotgun mic that works with that so it does not use the preamps in camera. It has its own preamps and gets the power from the preamps from the camera allowing which supplies very good single source sound.



JD: What software do you use for your stills?

DF: About 99% Lightroom and 1% Photoshop. Lightroom is a workhorse. I enjoy it for its organizational, editing, printing capabilities.

JD: Earlier we touched on the difference between your photography and your wife's photography in that you believed she is much more artistic. You stated that you don't believe you shoot artistic. What is artistic?

DF: Artistic is...I don't know...

JD: There is no right or wrong answer.

DF: I think there is a difference between artistic and non-artistic. My pictures tend to be capsules of time which are not necessarily artistic but a photographic record. It is not...an example, Lance Trott has one of the best eyes I have ever seen, he sees something that isn't necessarily there and he'll go back and post-process it until it is there. He does some beautiful work and I can't see anything other than what

is there. There is nothing that pops into my mind and says, "You know, if the light was different, or I kind of did a veil over this, or I did some alteration or something..." it would be really cool but I don't see any of that. I'm a realist, I only see what's there. So my pictures will always be some capture of something in time where Lance will make his pictures into art.

JD: Were you telling me that you take your pictures and put some added color vibrance and contrast into them?

DF: But that's not art.

JD: That's not art?

DF: That's technician, craftsman at best.

JD: Well, I could argue that Lance does nothing but technician himself.

DF: He does technician work but he does it with a vision. I don't have that vision.

JD: You don't have Lance's vision but you have your own.

DF: I don't have Lance's vision, no, and my vision is limited, its...I will look at something, take the picture of it and then go back and look and realize that there are things in that picture that I didn't see when I was actually taking that pictures.

JD: I don't care who you are, it's always going to happen.

DF: It's just self-awareness. It's not something that I worry about when I go to bed at night. I'm not artistic enough...it's just something that I accept. I still like to make pictures the best that I can, and maybe I wish that I could make them better but...you know...it's not that big a deal.

JD: What would you have to do to make your pictures artistic? Steps. One thing, two things...

DF: I would have to see...I am not sure if it is something you can learn, I suspect it's an innate talent to see things differently from what I see them. I see them pretty much like a camera sees them, just particularly as they are. I don't see what they could be. I don't know that that could be taught. I have

tried doing it my whole life...

JD: To become more artistic or to change or too grow?

DF: To become more artistic. Sometimes I will stop and tell myself to look at something to try to get something else out of it but it usually doesn't come. I think that people that have that eye are born with it.

JD: No they're not but go ahead.

DF: Okay. (laughter) Also, I think the older I get the harder that type of change would be for me.

*[We went into a long discussion concerning the arts, including photography, and the differences between individuals. End agreement is that we are all different in many varying ways in that we have chosen decisions that make us to who we are today and simply that no one person is necessarily better than the other...or something like that.]*

JD: What do you shoot: RAW or jpeg?

DF: I shoot both.

JD: Do you shoot digital and film?

DF: I don't shoot any film, sometimes I wish that I did.

JD: What is your favorite food?

DF: Steak.

JD: What is your favorite movie?

DF: From Here to Eternity

JD: Who is your favorite photographer?

DF: Annie Leibowitz

JD: What is the last movie you made?

DF: I did the tricycle race. *[Official press release by the City of Morgan Hill and the City of San Jose for the Tour of California's Stage Four, Individual Time Trial, on May 16th, with the start and ending of the timed event in Downtown Morgan Hill. The representatives participated in a tricycle race outside the Morgan Hill Community & Cultural Center after the release presentation. Four time winner of the Tour of California, Freddy Rodriguez, won the race with at least a 15 second gap. wow, freddy, what a surprise...]*



# This Month's Featured Focus Group: iPhone & Panoramas

by Michael Sue BrownKorbel

# ⇐ PANORAMAS ⇒

Main types of panoramas:  
Aspect Ratios differences (1:2, 1:4, 1:10)  
**Joiners** (separate images as a photo montage)  
Less than 180 degrees- **Wide Angle**  
More than 180 degrees- **Look Wide**  
360 degrees-**Extremely Wide**  
**Spherical (Tiny Planets-post Equi-square** format for 360 degree motion cameras)

PanoramicFine Art Photographers:  
**David Hockney** (PearBlossom Hwy in Getty Collection) (JOINERS)  
**Ed Rusha**-(Every Building on the Sunset Strip taken from the back of a pickup-printed as a foldout book)  
**Yoshikazu Suzuki**-(Ginza Street, Tokyo)  
**Jan Dibbets** (Dutchstreets series-Netherlands)  
Monet-Monet Gardens(panoramic paintings)

Smartphone Apps-panorama camera mode built in to iPhone  
panoramic app for Android-FX Pro  
**Tiny Planet**

**Panorama= ALL SIGHT** (in the Greek language)  
Mostly used for Landscapes, Architectural, Cityscapes  
Architectural-special lens (\$\$\$\$)  
prevents curved lines

Post Processing software (after many images captured)  
Stitching images (matches up images for continuity, corrects for exposure differences)  
**Photoshop**  
**Lightroom** directs to Photoshop  
**PTGui**  
Biggest Challenge: Stitching issues due to **Parallax** errors. (Read the great wikipedia article on Parallax)

Film cameras-wind up, move camera, some move back inside camera, extreme wide lenses  
3D Panorama Mode cameras-takes shots from different angles (Sony CyberShot DSC-RX, Samsung NX1000)  
Smart Phones-apps-move phone using horizontal guideline (tap to shoot left to right or change to shooting right to left)

**Panoramic heads** for tripod for DSLR cameras:  
RRS, Manfrotto, Nodal Ninja  
single row and multiple rows for special equipment using higher focal length for higher resolution

**TIPS:**  
Don't use polarizer for multiple shot panoramas  
Overlap 20-30% when taking panorama shots, 50% overlap for best possibility of lining the images for the panorama.  
Still scenes easiest for panoramas, due to movement of camera, or can use movement for interesting effects!  
Try Vertical panoramas!

Michael S. BrownKorbel  
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[https://en.wikipedia.org/wiki/Panoramic\\_photography](https://en.wikipedia.org/wiki/Panoramic_photography)

<http://www.photographyhymad.com/pages/view/little-planet-photos-5-simple-steps-to-making-panorama-worlds>

Morgan Hill Photography Club

# PHOTO SAFARI

(March 8, 2018 update)

(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.

**2018**

<p>March 15, 16, 17, &amp; 18 (returning the 19<sup>th</sup>)</p>	<p><b>DEATH VALLEY MONSTER SAFARI</b>– We will visit various famous photographic points for five days and four nights throughout the National Park including the Race Track for sunrise). ** There are accommodations just outside the park that other members have secured.</p>
<p>March 25th</p>	<p><b>HUMMING BIRD SAFARI</b> at UC Santa Cruz Botanical Garden. Swarms of hummingbirds visit the Australian gardens. Easy access – more info TBA <a href="https://arboretum.ucsc.edu/news-events/events/recurring-events/hummingbird-day/index.html">https://arboretum.ucsc.edu/news-events/events/recurring-events/hummingbird-day/index.html</a> **</p>
<p>April 3<sup>rd</sup> (Limited to 30 members)</p>	<p>We have secured a Photographic Adventure at the Admiral’s Gated Residence on <b>YERBA BUENA ISLAND</b> on Tuesday, April 3, 2018. This is an exclusive event that took months to secure. It is limited to eight (8) vehicles, with 4 people each for a maximum of 32 members or larger vehicles for up to 35. The event is limited to current Morgan Hill Photography Club Members. All participants will be required to provide pictured identification to have access to the grounds. Priority will be given to carpool drivers.</p> <p>We plan on leaving from the Morgan Hill Community and Recreation center at 2:00 PM with hopes to arrive at 3:45 PM at Yerba Buena Island. The sun will set at 7:34 PM. We will remain until 8:45 PM and either catch a bite to eat on the way home or return directly to the Community Center by 10:00 PM.</p> <p>The event provides access to the grounds and views of the bay including easterly and westerly views of the Bay Bridge, an historic lighthouse, and a unique stunning sunset of the Bay Bridge over the San Francisco Financial District.</p> <p>Please contact Mark Grzan at <a href="mailto:fam.grzan@charter.net">fam.grzan@charter.net</a> to register. Please provide name and cell phone number. Carpool drivers will be provided priority as will larger vehicles.</p> <p><a href="http://www.sfgenealogy.com/sf/history/hbybi.htm">http://www.sfgenealogy.com/sf/history/hbybi.htm</a> **</p>

April 7 <sup>th</sup>	<b>POINT REYES</b> – 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 <a href="https://www.nps.gov/pore/index.htm">https://www.nps.gov/pore/index.htm</a> **
April 15 <sup>th</sup>	<b>RING MT OPEN SPACE PRESERVE</b> - 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 <a href="http://bahiker.com/northbayhikes/ringmountain.html">http://bahiker.com/northbayhikes/ringmountain.html</a> **
May 12 & 13	<b>YOSEMITE NATIONAL PARK</b> 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 <b>Early motel accommodations required</b> <a href="http://michaelfrye.com/yosemite-journal/?p=267">http://michaelfrye.com/yosemite-journal/?p=267</a> **
May 26 <sup>th</sup>	Annual visit to the spectacular <b>TILDEN BOTANICAL GARDENS</b> of native California wildflowers in Oakland. Easy access – more info TBA <a href="http://www.ebparks.org/parks/tilden/botanic_garden">http://www.ebparks.org/parks/tilden/botanic_garden</a> **
June 1, 2 & 3 (Limited to 15 members)	<b>NORTHERN CALIFORNIA COASTAL REDWOODS</b> and Wildflowers– more info TBA, 4 days and 3 nights along the north coast – more info TBA <b>Early motel accommodations required</b> <a href="http://www.mdvaden.com/redwood_rhododendron.shtml">http://www.mdvaden.com/redwood_rhododendron.shtml</a> **
July 13, 14 & 15	<b>YOSEMITE NATIONAL PARK WILDFLOWER BLOOM</b> – <a href="https://www.nps.gov/yose/learn/nature/wildflowerviewing.htm">https://www.nps.gov/yose/learn/nature/wildflowerviewing.htm</a> ** TBA <b>Early motel accommodations required</b>
October 5, 6, 7, and 8 <sup>th</sup>	<b>EASTERN SIERRA FALL COLOR ADVENTURE</b> .. 4 days and 3 nights. Early lodging and registration required – more info TBA <b>Early motel accommodations required**</b>

\*Contact Susan Brazelton [brzltn@garlic.com](mailto:brzltn@garlic.com)

\*\*Contact Mark Grzan [fam.grzan@charter.net](mailto:fam.grzan@charter.net)

# Morgan Hill Photography Club

General meetings are held on the 1<sup>st</sup> 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](mailto:info@morganhillphotographyclub.org)



# Membership Application

<b>Personal Information</b>  Please print clearly  Application to be completed and signed on a yearly basis.	<b>PLEASE PRINT CLEARLY</b>			<b>YOUR LEVEL OF PHOTOGRAPHIC EXPERIENCE/SKILL:</b> <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: _____			
	<b>THE CAMERA YOU USE MOST OFTEN:</b> <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)		<b>PHOTOGRAPHIC INTERESTS (check all that apply):</b> <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? _____				
<b>Membership Dues</b>  (circle one)	RENEWAL: <b>\$20</b> Due and payable on or before January 1 of each calendar year.	NEW MEMBERSHIPS:		
		Join in January thru September - includes current year only. <b>\$20</b>	Join in October or November - includes following calendar year. <b>\$25</b>	Join in December - includes following calendar year. <b>\$20</b>
<b>Privacy Opt-IN</b>	MHPC periodically issues a membership directory. <b>Your name and flickr@ screen name will appear in the directory</b> , however, you may elect to share only some of your other personal information. <b>Please circle which personal information you agree to share in the directory.</b>			
	eMail	Home Phone	Cell Phone	None
<b>Membership Agreement and Liability Release</b>	I, _____ <b>PRINT NAME</b> _____, 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.  <b>I agree to the foregoing</b> and acknowledge that I have read and understand the MHPC Membership Agreement and Liability Release.  Signature: _____ Date: _____			
<b>Payment</b>	Cash or checks made payable to <b>Morgan Hill Photography Club</b> . A \$25 fee will be charged on all returned checks. <b>Membership dues are non-refundable.</b>			

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