

INFOCUS

August 2018

www.morganhillphotographyclub.org

August Meeting Review

August's meeting was, as usual, an excellent meeting where various photography workshops and activities were presented. The areas presented were in: 1) Community Connections; 2) Focus Groups; 3) Classroom Learning; 4) Online Resources; 5) Third-party Workshops.

In the area of Community Connections, the club provides photography presentations and free, periodic portrait photography, with both of these areas focusing on seniors. While these services are appreciated, members of the club can greatly benefit more members of our society by volunteering their services in the areas of presentations (seniors, students, community), training, photography services, and more. Contact [Jeff DuBridg](#)e if you wish to provide your services to our community.



As for Focus Groups, all of the club's groups were presented. One important point was made: You don't have to be an expert in any one Group to get involved. An example of this is with the People Group; no one is perfect, always room for improvement, newbies often offer excellent ideas the Group never considered, and it's fun.



In the same area as zero perfection in the People Group, or any part of photography, the Online Resources presentation was an excellent example of how almost an infinite amount of knowledge and training is on the Internet. You can learn 24 hours a day, seven days a week from online resources and never be able to finish all the instruction available. (If you don't believe this, the People Group will gladly take your picture, with two dozen prints, if you can prove us wrong by watching/reading all resources available.)



The final areas presented were in the area of learning through the classroom environment and third-party workshops. Almost all colleges and universities offer various amounts of training in photography and their related arts. Third-party workshops are also easily accessed for your training needs.



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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](#)

Weeds. What is a weed? From Merriam Webster: *A plant that is not valued where it is growing and is usually of vigorous growth; especially: one that tends to overgrow or choke out more desirable plants.* Subjective. A few years ago, the wife and I took a trip to Alaska. It was the end of May and all the plants and lawns in Anchorage were going full bore. Close to all lawns, public and private, were covered in Dandelions, now, not just a few dozen or so of these “weeds,” but fully yellow, butting close together with no green lawn poking through, and often enveloping eighty plus percent of the “lawn.”

My last house, the backyard had been ignored for over a year and started growing copious masses of weeds. One day I noticed a small area had about a dozen or so tall, thin weeds with purple flowers and huge dandelion like seed pods (“pod” is probably not the right word here but I’m stinkin’ with it). The following year, there must of been close to a hundred of these weeds. One day my brother, a golf course superintendent, came by and told me the weeds were Purple Salsifys, also known as Oyster Plant or Jerusalem Star, *Tragopogon porrifolius*, native to Mediterranean Europe and now found all across the United States; a beautiful herb that is edible and full of good nutrients. The yard remained on automatic sprinkler and a fair amount of the weed’s height equaled my own. With the plant no longer labeled “weed,” it was time to break out the camera.

Initially, the first photos were taken of the purple flower. Bloom generally begins in the first to second week of April and many of the stalks are approaching full height at this time. Here’s the thing, I’m not really a flower kind of guy. I made slight attempts at obtaining decent photos of the flowers, but it was more from a documentation point of view as opposed to pleasing the everyday person who wishes to view the purple salsify *and capture a majestic twinkle, an inaugurate blissful simper, evermore felt...* and quickly forgotten during their move to the next photograph on the wall.

I thank the flower for displaying itself no more than two to three weeks before closing again and looking just the same as before the flower first arrived. After a few weeks of closure the pod opened a second time and out burst the winged seeds. These groups of winged seeds were almost fist sized, my fist, although containing large, cunning textured wings, the entire pod was almost an eyesore. Yet, photograph I did. This technique, that technique, light strong, light low, above and be-

hind, but try as I might, the pod was prostrate from repeated bursts of the strobe. It was time for the tweezers.

Using a pair of fine point tweezers, I started to pull, twist, push the individual winged seeds in and around themselves and began to click away. Each wing was quite... hairy...and with so much texture, enabling planned twists and turns of each wing was almost impossible; one wing was moved but it had two wings scarcely adjoining on each side, and, of course, each of those wings were barely linking more wings, all seemed lodged together by fine sets of slightly used masking tape. If one set of movements didn’t look right, I would alter the placement of the camera and click away. All these photographs were taken inside with the pod secured in a clamp, surrounded by black velvet, and shot with either one or two 500W strobes. With a tripod, my full frame camera had a 1.5 times extension tube, followed by a 100mm macro lens, and a close-up lens kit with +1, +3, +7 filters attached to the end of the lens. Slight variations were made to this set-up, lens attachments and lighting mostly. Well over a 1000 photographs were taken over the years (until I rebuilt the backyard and sold the house). Distance from the lens set-up to the pod varied from a distance of approximately three inches to touching the edge of the pod. My camera was set at $\frac{1}{200}$ with *f*/stop based on the varying strength of the lights. All of this photography took quite a bit of time, but I was loving it.

As you can see in the attached photographs, the final procedure of capturing the purple salsify pod was not what one would expect and only slight modifications were made in Lightroom and/or Photoshop for the final pieces. I suppose my intent here was to place aside sets of photographs displaying a purple flower and a dandelion like set of seeds which, while a bit varied, capturing the eye for more than one millisecond, were still, in my opinion, a “been there, seen that” observation. What inspires me is to capture a simple item, person, place, anything, and force one to stop, observe for more than a millisecond, and question what they are observing. I feel no shame if the piece is not loved, nor harmed if a degree of repulse is expelled from one’s mouth upon observation, but, regardless of love or hate, the piece had an impact and all from the finale: a simple click of the shutter.



You're Invited to The Photographer's Garden

Friday, August 24, 2018 - - 7:00 AM to 9:30 AM
EXTENDED TO 10:30AM!

at Mark Grzan's house
680 Alamo Drive, Morgan Hill
to
photograph his new garden
for Photographers....

Limited to 20 members on a
first come first served basis



This is a project now in it's second year, includes hundreds of day lilies, dahlias, rudberckia, sunflower, calendula, hollyhock, helleborus, scabiosa, cotula and so many more. They came from from 22 nurseries from 16 states thousands of miles away in the form of tubers, blubs, rhizomes, roots and seedlings. Many have bloomed and some have yet to bloom but there are enough of them in exquisite colors, shapes and patterns for interesting photography. On entering the address, you will be greeted by a 15 foot sun flower!

If interested
RSVP ASAP
fam.grzan@charter.net

This Month's *InFocus* Photographer: Curt Palm



Curt is an expert in both film and digital photography. If it came down to making a choice between the two, he would definitely choose film. Curt started processing photographs as a child in a bathroom at his parents house, processed photographs in his dorm building (where he met his wife processing photos together), and continues to process at his house in Morgan Hill.

All photos © Curt Palm (www.curtpalm.com)



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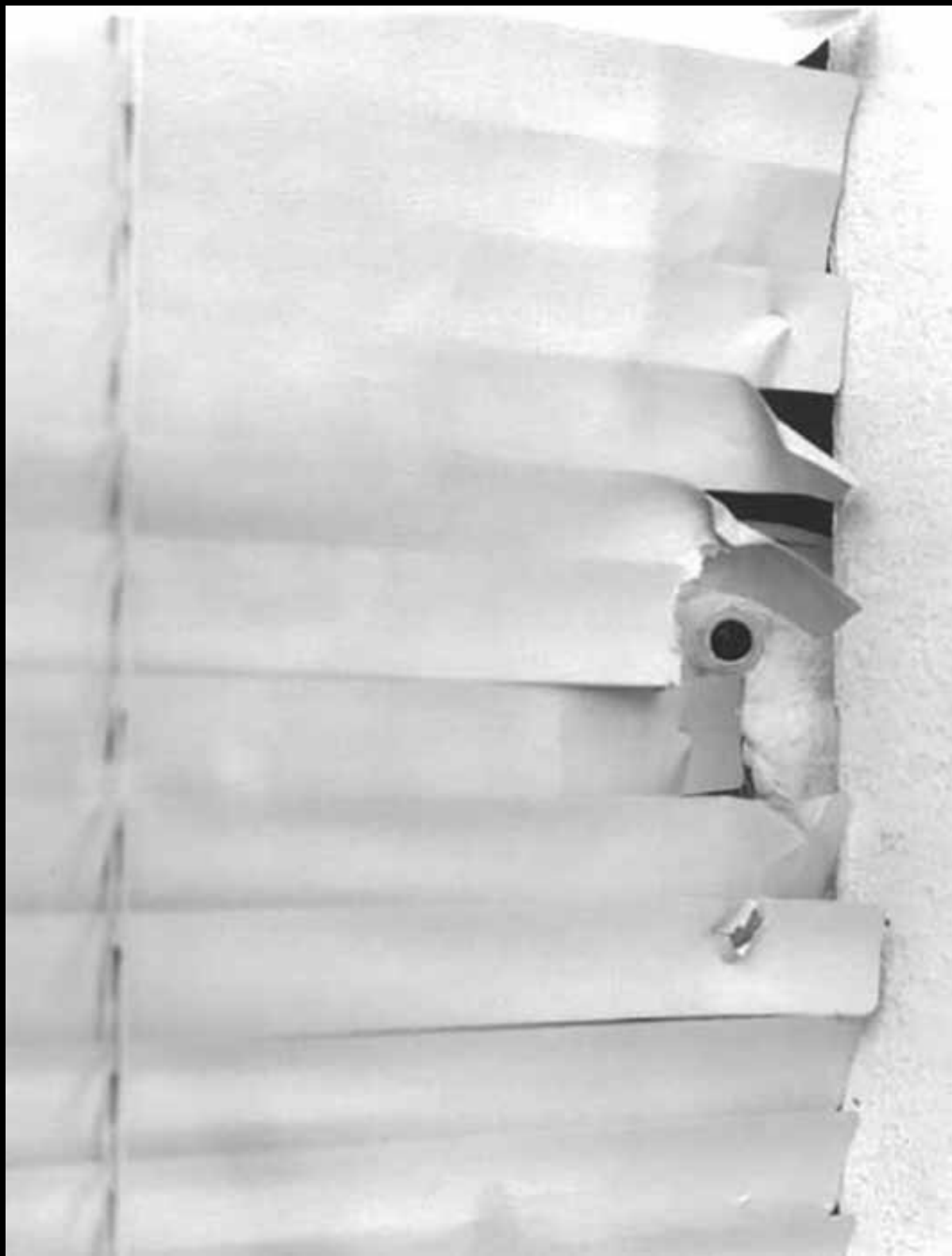
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The Master Photographers: Curt Palm

August, 2018 Interview with Curt Palm by Jeff DuBridge at Jeff's Place

JD: I usually start with some basic questions before we delve into your areas of expertise. When did you begin to get into photography?

CP: When I was a teenager, had cameras, and setup a darkroom in a bathroom at my parent's house. At the time I had a Kodak 120, where you open it up and look down. Next, I got a Yashika 35mm; manual with meter where it had a dial where the meter was changed by altering the center and when the meter came to the center you took the picture.

When I went to college I was able to choose a dorm with a darkroom. Nancy, my wife, was in the same dorm and that's where we met, developing pictures.



JD: Wait. College. First and only marriage starting in college? Excellent! My wife and myself

have been together since high school. It seems you and I are not following the norm by staying in our first marriage. We just have to be different.

After college, when did you start back into photography?

CP: After graduation, life got in the way and I didn't do much for quite awhile. In 2000, I started again, got out the camera and started photographing.

JD: Same camera?

CP: The second time I started with a Pentax 35mm, it was my wife's, and was the best 35mm camera I have ever seen. It was fully manual, light, it was a beautiful camera, easy to use. Later, I gave the camera to my son, he left it on top of the car one day and...

After the 35mm camera, when I started developing again, I had an enlarger, I believe it was the same one, again, in the

bathroom where it became quite inconvenient. The camera I started to use was a with bellows. Bellows allowed me to do macro and other varieties. It weighs a ton!

JD: Have you ever weighed it? Three, four, approaching nine, ten plus pounds, camera, lens, mount, and all.

CP: The camera itself is a big tank and the lenses are heavy. So, I used that for a few years and went to some workshops with it and saw all these guys with 4x5 cameras and you'd pick them up and say, "god, that's lighter!" Then negatives were much larger also. So, I eventually got a 4x5 camera and built a darkroom in my garage. Setting up development in the bathroom was just too much, three hours just setting up and then tearing down, and then print for two hours. I took over one of the spaces in a two car garage so now I have a one car garage.

JD: That's nice, it sounds like a good space.

CP: Yes, it's still kinda tight but it works well as a one person darkroom. It has a large plywood sink, marine paint, a water tank. The only thing is that it's not air conditioned so this time of year you have to get in there and work early. That's sort of my history.

I used to take my 4x5 backpacking, so I'd carry that and it would be about twenty pounds of gear, plus everything else, but I've given that up. Now, I just take a digital camera.

JD: What's your digital camera?

CP: It's an Olympus $\frac{4}{3}$ or



Panasonic... their numbers don't even go right. It's one of the smaller ones, and with a couple of lenses, it is much lighter.

The last couple times I have been backpacking, I wouldn't take many pictures because it is so much work to get it out, set it up. With the 4x5, you're limited by the number of film; five holders with ten shots in the backpack. You have to simply think differently when using film.

JD: I remember going to my Dad's workplace while he was working at a Kodak processing plant. I recall seeing a huge room stuffed with tin containers, almost five feet tall and around a foot in diameter, containing nothing but silver. Now, I didn't count but I figure there had to be over 60-70 of these containers.

What do you do with your silver?

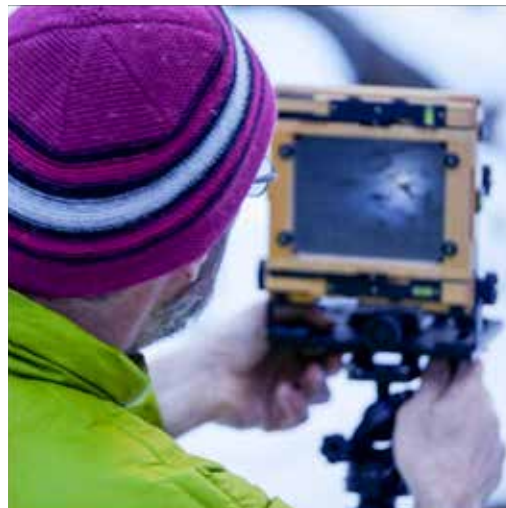
CP: There's little things you put in a tray to collect the silver, you can either turn it in somewhere or just keep it. I mean, it's not a lot.

JD: Why do you use a 4x5? No right answer, your just a bit different.

CP: I like the size of the film. For awhile, one could say that the digital has less of a resolution, but that's no longer true. Film competes with the digital now. My enlarger goes to 16x20 with no

grain, yet my $\frac{4}{3}$ does not match that. With a full DSLR, I'm sure you can beat 16x20.

So that's part of the reason and then there's just the satisfaction I get out of being in the darkroom. I like that process better than sitting in front of a computer and



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manipulating photos. Partially it is because I haven't gotten really good at that, and, also, my job was sitting in front of a computer too. When I was working, it was not pleasurable to sit in front of a computer and then get home and manipulate photos, again, in front of a computer.

I enjoy the development process, watching the photos magically appear. So, I like the process still, the hands-on in the dark-room, it is sort of a...

JD: Meditation?

CP: Yes! A meditation kind of thing where it is quiet, the process needs to be followed carefully, with, sort of... It is also a kind of an interwoven process where a test print is made and then slight physical changes need to be made... I get more enjoyment out of it than just looking at the screen and tweaking stuff.

JD: I heard film is picking up. It hasn't died out.

CP: No, there are a lot of boutique kinda of things, I know you mentioned Holgas, My son even decided he wanted to get into film and bought a Soviet era 35mm rangefinder that he found on line somewhere. He said that he is going to develop the film and then scan it for further work on the computer. It is a good medium to start with. All of this is in a kinda of alternative process.

JD: How much do you use your digital camera?

CP: I take it hiking or back-packing. I use both. The digital is maybe 15%–20% of my pictures. Time based, maybe ten percent.

JD: You seem to take your digital pictures more film like. You are not going, "There, there, there, wait, there [using a flip of the tongue to mimic film flying through the camera]."

CP: Yeah, I try not to. The more digitals, the more photos, and many of them are simple snapshots with the mountains as



little dots in the background. So I think, "Yeah, I should delete that because I'm never going to do anything with it... but no maybe I'll..." you just end up with folders full of photos that is hard to manage.

JD: I'll take a bunch of pictures, throw only a few away, and I have often gone back, sometimes years later, and say "Damn, this photo is kinda nice!"

CP: Yes, when I go places the pictures are just reminders of the trip I take at times. A travel log.

I am trying to learn the programs more in depth. Trying to organize better, filters, modifications with photos I want to print.

JD: What programs do you use?



CP: Lightroom and Photoshop.

JD: Okay. Nobody does that! (laughter)

CP: Yeah, I know.

JD: What kind of projects do you like working on with your photograph? Do you decide you want to focus on Yosemite, or a focus on a sort of abstract, or nothing at all. What sort of ideas, a kind of guidance do you provide for yourself?

CP: I focus on abstract things at times. My recent carbon dioxide gas releases where I needed to figure out lights and background. I enjoy finding things with form and texture and this provides me with interest and hopefully interest of others upon observation.

JD: That is an excellent idea as opposed to a *quick* shot of Half Dome, followed by a snapping yelp from the mind, "Next!"

CP: Now, I do take the usual Yosemite pictures, it reminds me of when I was there but the true focus is on pictures that make me think and see, you know, what's there and is interesting, and hopefully make someone else stop to look at it and decide what it may be and the feelings from such observations.

JD: Yes. A stop.

CP: Yeah, with many of my abstracts I see stuff in them that is not what it was but what I see it to be.

That's part of the reason I don't like to name them in a specific feelings or reactions to the photograph. I give them descriptive names such as *Point Lobos Rock Form*. Upon observation, each person may see the photograph different from my own definition. I want them to decide what is there in the photos.

Some people want to give the photo a real catchy title. I'm sort of a real western coast photographer, you know, Weston, Adams, they really gave their pictures a real descriptive title: *Tree*, or *Rock*, or *Merced River at*

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Dawn—very descriptive kind of titles.

JD: So, you've seen pictures from these guys?

CP: Yeah, like Weston, and Kanaga, and Ansel Adams, and...

JD: But you've never been influenced by their work at all have you? (laughter)

CP: I went to one workshop with Cole Weston, Edward Weston's son, and he was doing workshops with his son, a few years before he died.

JD: Do you print your own photos out?

CP: For small things around the house I use Costco, and Bay Photo for larger, quality pieces, and I can see the difference. Costco does not have surfaces I really like.

JD: Costco is proofs, or Grandma, Grandson and...

CP: Where do you do your prints? Do you do that at home?

JD: Yes, I do everything at home. My printer goes from 17x22, or longer, if desired. It's nice, I really like it! I just...it's like film at times, I like to print out and see what I get. Even with a perfectly calibrated monitor, the print is never going to be the same as the screen; RGB projection, CMYK reflection.

CP: It is very much like the dry down effect from prints. A wet print print



looks a little bit different from the dry one. You get used to the blown out effect when it is wet.

JD: If money is not a hindrance, what photography materials would you obtain?

CP: I would get a bigger darkroom. My current darkroom is kind of crammed.

I am pretty happy with my cameras.

JD: What about 8x10? 11x14?

CP: If money was not an issue, I would go 8x10 with greater enlargement. Would need a larger darkroom.

Also, if money is not an issue, a bigger house.

Platinum or plating would be a way to go. Seems like fun to play around with.

JD: What is your favorite area to photograph?

CP: I would probably pick the high Sierras.

JD: Besides photography, what is your favorite thing to do?

CP: There's hiking and backpacking. I am also taking a lot of time training a search dog [shows me a picture of his dog on his phone, and then tells me about the extreme amount of time he takes to teach the dog search and rescue].

JD: What is your favorite state in the nation?

CP: California

JD: What is the worst state in the nation.

CP: Alabama.

JD: What do you like, and not like, about Morgan Hill.

CP: I like that it is sort of its own town. It is generally kind of easy to get around. I like that you get out to Anderson or Harvey Bear in about five minutes.

What I don't like about it? Well, there's...nothing out right obvious... and...can't think of anything right now.

JD: Done. Thanks for sharing your photographic adventures with club members.



Focus Groups

Film Photography

STARTING, Contact [Joshua Phenege](#) for more information.

Lightroom - Active, meets third Thursday of every month.
([George Ziegler](#))

Night - Active, Contact ([George Ziegler](#)).

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

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

Film Photography Starting, Contact [Michael Sue BrownKorbel](#) for more information.

OPEN - If you have areas to consider for a new Focus Group, contact a Board Member,

Call for Entries: *Ships & Boats*

An upcoming gallery show to be held in the Morgan Hill Centennial Recreation Senior Center: October 30th–December 4th. Only members of the MHPC are eligible to enter.

The theme of the exhibition is *Ships and Boats*. Raise high the mainsail! Batten down the hatches! All hands on deck! Port outbound, starboard home!

DEADLINE: Submit your image online by emailing a jpg copy to submissions@... no later than 9PM Sunday, September 30th. MHPC will only accept entries submitted via email which are received before the deadline.

Eastern Sierra Safari

The annual Eastern Sierra Safari where we visit various sites of amazing fall colors has changed from Oct. 5, 6, 7, 8 to 12, 13, 14, 15 which is a Friday, Saturday, Sunday and Monday. That is three nights and four days. At Mammoth Mountain an upscale resort area/city at a resort to be determine. Signups are now open. I have attached a Guide to viewing [see next page].

Mark Grzan • 408.778.7816 • fam.grzan@...

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

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Noël Calvi

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Jeff DuBridg

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Michael Sue BrownKorbel

Photo Diva

Lennie Randall

Member at Large

Cherie Newland

Member at Large

“I don’t trust words. I trust pictures.”

— Gilles Peress

Utah Photo Safari

by George Ziegler

Lance and I are planning an extensive Photo Safari to Moab, Utah in February, 2019. Arriving February 20th & departing February 27th. We will have a full week to explore and photograph the surrounding local, such as Arches and Canyonlands National Parks, Dead Horse Point, etc. More details will follow but we wanted to let you know so you can start booking rooms. We are planning to stay in the Holiday Inn Express in Moab (<https://tinyurl.com/y8b83swt>). The rates are reasonable and vary anywhere from \$90-\$120/night.

It will take a minimum of two days to get there & two days to get back, so we will probably stop along the way (near Las Vegas) for other photo opportunities: to be determined. We suggest that carpools only have three people including the driver since you will need to pack a lot of cold weather apparel. IT IS VERY COLD IN UTAH IN FEBRUARY! We do not expect deep snow.

If you are thinking of going you should book your rooms now, you can always cancel. NOTE: Do not use non-refundable rates if you may think you will cancel.

Let either Lance or I know if you plan to join us.

Quick Facts about Fall

WHY OUR FALL COLOR SEASON GOES ON AND ON AND ON

The Eastern Sierra's varied elevations—from approximately 5,000 to 10,000 feet (1,512 to 3,048 m)—mean the trees peak in color at different times. Bishop, Inyo County and southern Mono County usually turn color first, with Mammoth Lakes, June Lake, Bridgeport and northern Mono County peaking by mid-October.

TREE SPECIES

Trees that change color in the Eastern Sierra include aspen, cottonwood and willow.

LIKE CLOCKWORK

Ever wonder how Eastern Sierra leaves know to go from bright green to gold, orange, and russet as soon as the calendar hits mid-September? Their cue is actually from the change in air temperature and decreased daylight.

TRUE COLORS

The reason we see fall colors is part of an annual cycle that begins in spring and summer, when green chlorophyll pigments are active in cells that make food for the tree to grow. It's during this time that leaves also contain lesser amounts of yellow, orange and red pigments that are masked by the chlorophyll. The occurrence of fall colors is actually the disappearance of green chlorophyll!

COLOR INTENSITY

Intensity of leaf color is determined by the air's temperature and moisture. Warm, dry days and cool nights (under 45° F or 7° C) mean brilliant colors; rainy days and warm nights result in less intense coloration.

COLOR PARADE

If you've ever wondered why some leaves turn deep crimson red, while others become so gold they seem to be lit from within like a lamp, here's your answer: They have pigments called xanthophylls (yellows), carotenoids (yellows, oranges and reds), and anthocyanin (red). Anthocyanin is the result of trapped plant sugar, produced by the leaf when days are sunny and nights are cold.

CALIFORNIA BRILLIANCE

In addition to the Eastern Sierra, fall colors dazzle throughout the Golden State. The go-to source is CaliforniaFallColor.com.

Fall Colors Astound

"The secret California dream... Just follow the scenic US Route 395 as it connects wonders."
— *Lonely Planet's Top 10 US travel destinations for 2013*

"One of the USA's 5 Best Road Trips."

— *USA Weekend (USA Today) Magazine, 2013*

"It'd be worth a trip to this corner of the Eastern Sierra for the flaming trees alone. But June Lake also has lakes, waterfalls, jagged peaks, and a

little something for everyone."

— *Sunset Magazine's Top 5 Fall Hikes, 2012*

"Blinding displays of yellow and orange."

— *TravelandLeisure.com's*

America's Best Fall Color Drives, 2011

"One of the Sierra's sublime experiences."

— *GORP.com's Top Ten Fall Forests, 2010*



Fly into Autumn
...within an hour!

Flights between Los Angeles (LAX) and Mammoth Yosemite Airport (MMH) are now available year-round. See how easy and affordable your next trip can be — log on to www.AlaskaAir.com.

NEED MORE INFO? Please contact us!

Bishop Chamber of Commerce
1-888-395-3952 www.BishopVisitor.com

County of Inyo
www.TheOtherSideOfCalifornia.com

Mammoth Lakes Tourism
1-888-466-2666 www.VisitMammoth.com

Mono County Tourism and Film Commission
1-800-845-7922 www.MonoCounty.org



CALIFORNIA'S EASTERN SIERRA FALL COLOR GUIDE & MAP



I N Y O A N D M O N O C O U N T I E S



Cover photo: South Lake @ Londe Garcia Padelsky
Inside photo: Conway Summit @ Moose Peterson

Annual Fall Events in Mono and Inyo Counties

SEPTEMBER

- Eastern Sierra Tri-County Fair**
Bishop, Labor Day weekend
 - Mammoth Bluegrass Festival**
Mammoth Lakes, Labor Day weekend
 - Founder's Day Celebrations**
Bridgeport, Labor Day weekend
 - Top of the Hill Classic Car Show**
Tom's Place, Labor Day weekend
 - Milipond Music Festival**
Bishop
 - Ambush at the Lake Fall Fishing Derby**
Convict Lake Resort
 - High Sierra Fall Century Ride and Mammoth Kamikaze Bike Games**
Mammoth Lakes
 - Hop 'n' Sage Harvest Festival**
Mammoth Lakes
 - Tioga Pass Run**
Lee Vining
 - Mark Twain Days**
Lee Vining
 - Ghosts of the Sagebrush Tour**
Lee Vining
 - Fly Fishing Faire**
Mono County
 - Oktoberfest**
Mammoth Lakes
- ### OCTOBER
- Fall Colors Car Show**
Bishop
 - Lone Pine Film Festival**
Lone Pine
 - Deer Hunter BBQ**
Walker / Coleville
 - June Lake Autumn Beer Festival**
June Lake
 - Halloween Festivities**
Mammoth Lakes, Tom's Place and June Lake's Heidelberg Inn
- For more information on events, please visit [websites listed on the back panel](#).*

Welcome to Fall: The Best in America's West

Our natural landscape in the Eastern Sierra, where rugged granite canyons are carved by rushing streams and framed by an azure sky, offers a spellbinding contrast of colors during autumn — golden, crimson and orange aspen and cottonwoods as far as the eye can see. The best time to see this spectacular array is generally mid-September to mid-October. When you know where to go to see the best fall colors and what activities are in store (using this guide), you're sure to agree with GORP.com's rating of the High Sierra as **No. 2 for Fall Colors in the U.S.A.** Continue reading for more about how our warm days and cool evenings are not only ideal for brilliant color —they're also wonderful for hiking, horseback riding, fishing, mountain biking and unwinding.



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.