

# INFOCUS

August 2020

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

## Current Club Activities

COVID-19 has changed our daily lives, but hopefully the risk will be greatly reduced in the future. Until that time comes, we all need to hang tight, reduce our exposure potentials and remember that there is a light at the end of the tunnel.

It's time for a simple question: what should the Morgan Hill Photography Club do during this current time of constraint? To begin, there's no right answer. Obviously, common monthly meetings are not going to happen, yet the possibility of Zoom (or similar) online meetings are a possibility and are currently taking place in a few small groups. Would you be interested in such meetings?

Currently there are a variety of activities taking place:

- Monthly Photo Themes on Flickr (<https://www.flickr.com/groups/mh-photoclub/pool/>)
- Virtual Image Share ([https://www.flickr.com/groups/mhpc\\_critique\\_assignments/](https://www.flickr.com/groups/mhpc_critique_assignments/))
- "Creative Impressions" Photographic Exhibit ([https://morganhillphotographyclub.org/?page\\_id=708](https://morganhillphotographyclub.org/?page_id=708))
- Friendship Photo Circuit (Contact Noël Calvi)
- Lightroom Focus Group (Contact George Ziegler)
- Photoshop Elements Focus Group (Contact Noël Calvi)
- MHPC Photo Safaris on Flickr (<https://www.flickr.com/groups/mhphotoclubshoot-outs/>)
- "Long Exposure" is the Flickr theme this month (<https://morganhillphotographyclub.org/?p=860>)
- August's Featured Photographer Lance Trott (<https://morganhillphotographyclub.org/?p=871>)
- MHPC Message Board ([https://morganhillphotographyclub.org/?page\\_id=27](https://morganhillphotographyclub.org/?page_id=27))
- MHPC Facebook (<https://www.facebook.com/MorganHillPhotography-Club/>)
- MHPC Photo Sharing Sites ([https://morganhillphotographyclub.org/?page\\_id=27](https://morganhillphotographyclub.org/?page_id=27))
- MHPC Members' Photo Sites ([https://morganhillphotographyclub.org/?page\\_id=514](https://morganhillphotographyclub.org/?page_id=514))



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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 Notes

by [Jeff DuBridge](#)

**T**hanks to COVID-19, we have all had some major changes in our daily routine. The club cannot hold monthly meetings or photo safaris, many parks are closed, and only certain businesses can remain open.

On the plus side, when you must visit a specific location, traffic is heavily reduced. Additionally, once the constrictions have been lifted, we can all appreciate the openness of our community which we have prior taken for granted.

Even with the constrictions, there is still much to be accomplished with your photography. Below is a list of photography projects that can be safely undertaken at this time:

**Self-portraits:** These can be done in a mirror or with the placement of the camera on a tripod in front of you.

**Home:** Both inside and out. We all have little knickknacks that others might notice but we no longer see, vegetation (inside and out), old tools in the garage, etc.

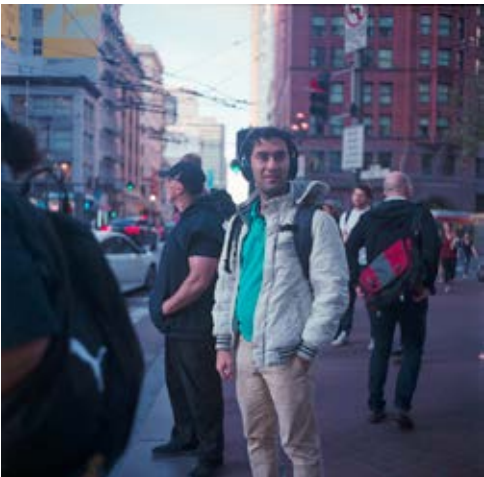
**Family:** After photographing yourself, group the family together. We have all seen the stereotypic family shots, now try different poses, be it with humor, presenting separateness, or simply experimenting with poses you've never tried before.

**Cemetery:** Such locations, with the exceptions of a burial in progress, have minimal people present. In Gilroy is the Gavilan Hills Memorial Park and Morgan Hill has the Mount Hope Memorial Park on Spring Avenue. I happened to live two blocks away from Mount Hope and have enjoyed taking photographs at night (solar powered lamps light up at night), or long exposure photos of small American Flags moving in the wind.



**Portfolio generation/enhancements:** Most of us are not professionals with the need for a printed portfolio of our work, but most people, if you even let them in your home (COVID-19 or not) will not enjoy standing behind you while you sit comfortably at your desk presenting photographs from your local trip to so-and-so land on your computer monitor. Instagram or your personal website (which hardly anyone has) can also present your photography, but in comparison to a quality print of a good photograph, well, the two cannot be compared.

My list can go on and on, yet just the items I've presented will keep you busy for at least a month.



Samples from Editor's recent first time personal development of color film...it's easy.

“Quit trying to find beautiful objects to photograph. Find the ordinary objects so you can transform it by photographing it.”

—Morley Baer

## August Flickr Theme: Long Exposures

The way to control motion in your photographs is to use different shutter speeds. Short exposures freeze motion while long exposure blur motion. Longer shutter speeds can also be used to obscure moving elements. Long exposures are used to make moving water softer, capture light trails, capture faint light like the Milky Way, and light painting.



Photo by Anthony Wei



Lance Trott August Featured Photographer (<https://morgan-hillphotographyclub.org/?p=871>)

## Focus Groups

**Lightroom** - Virtual meeting, third Thursday of every month. ([George Ziegler](#))

**Night** - Contact ([George Ziegler](#)).

**People** - On-hold. ([Larry Campbell](#)) for more information.

**Video & Drones** - On-hold ([Lance Trott](#))

**iPhone Photography** Contact ([Michael Sue BrownKorbel](#)) for more info.

**Photoshop Elements** - Virtual meeting, usually meets on Saturdays. ([Noël Calvi](#))

**MHPC Chat & Share** - Virtual meeting. ([Lance Trott](#))

## The 2020 Executive Board

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## This Month's *InFocus* Photographer: Steve Soult



This month's *InFocus* photographer has been photographing and developing pictures for over fifty years. Starting out with a Kodak Brownie at a young age, he moved to 8x10 and, eventually, digital. It must be stated that Steve's large format works are his forte, yet he does not stop there. In the end of this article, you will view his other artistic medium: painting. (<http://www.ssoult.com>)

All photos © Steve Soult



**This Month's *InFocus* Photographer: Steve Soult**



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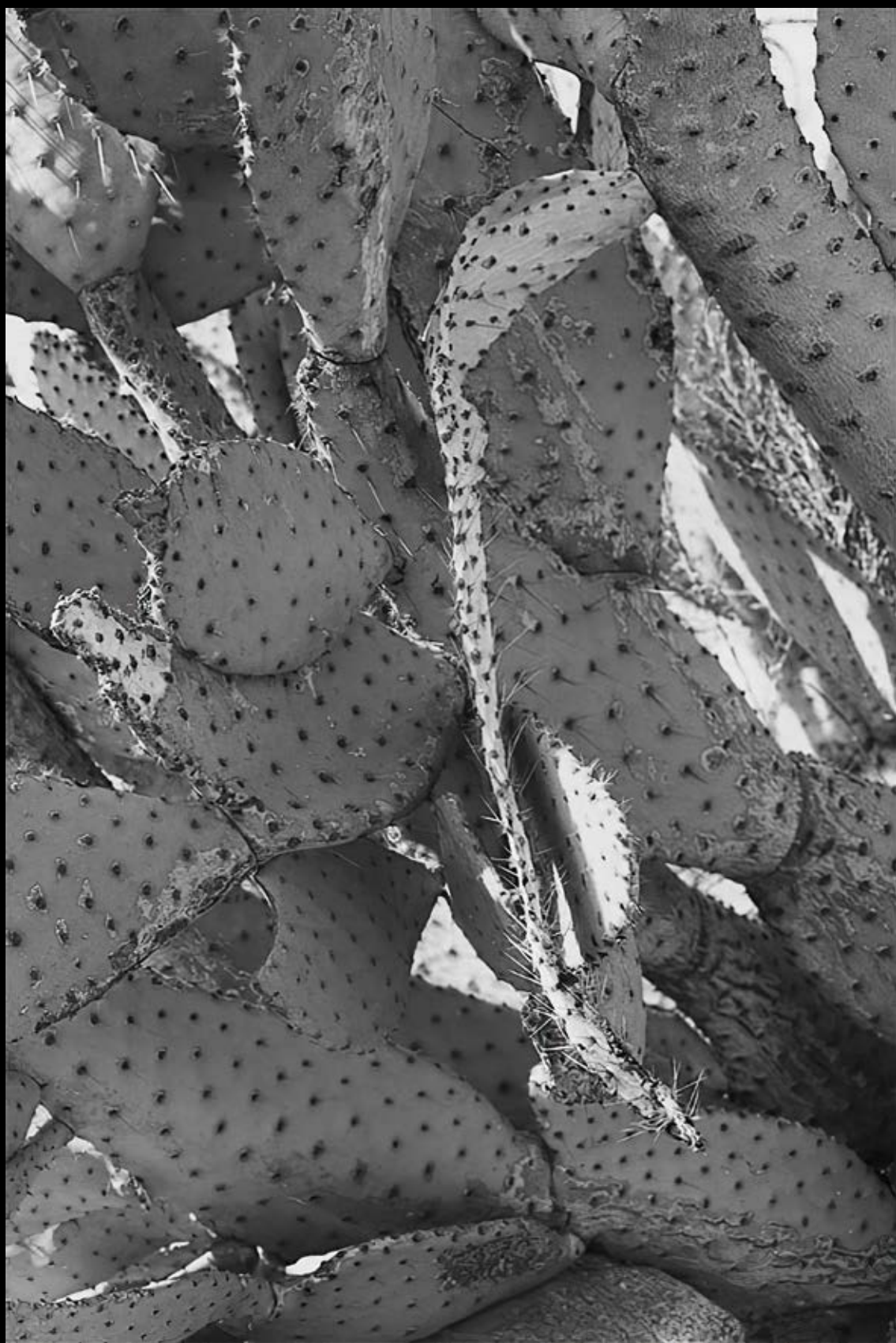




This Month's *InFocus* Photographer: Steve Soult



This Month's *InFocus* Photographer: Steve Sout



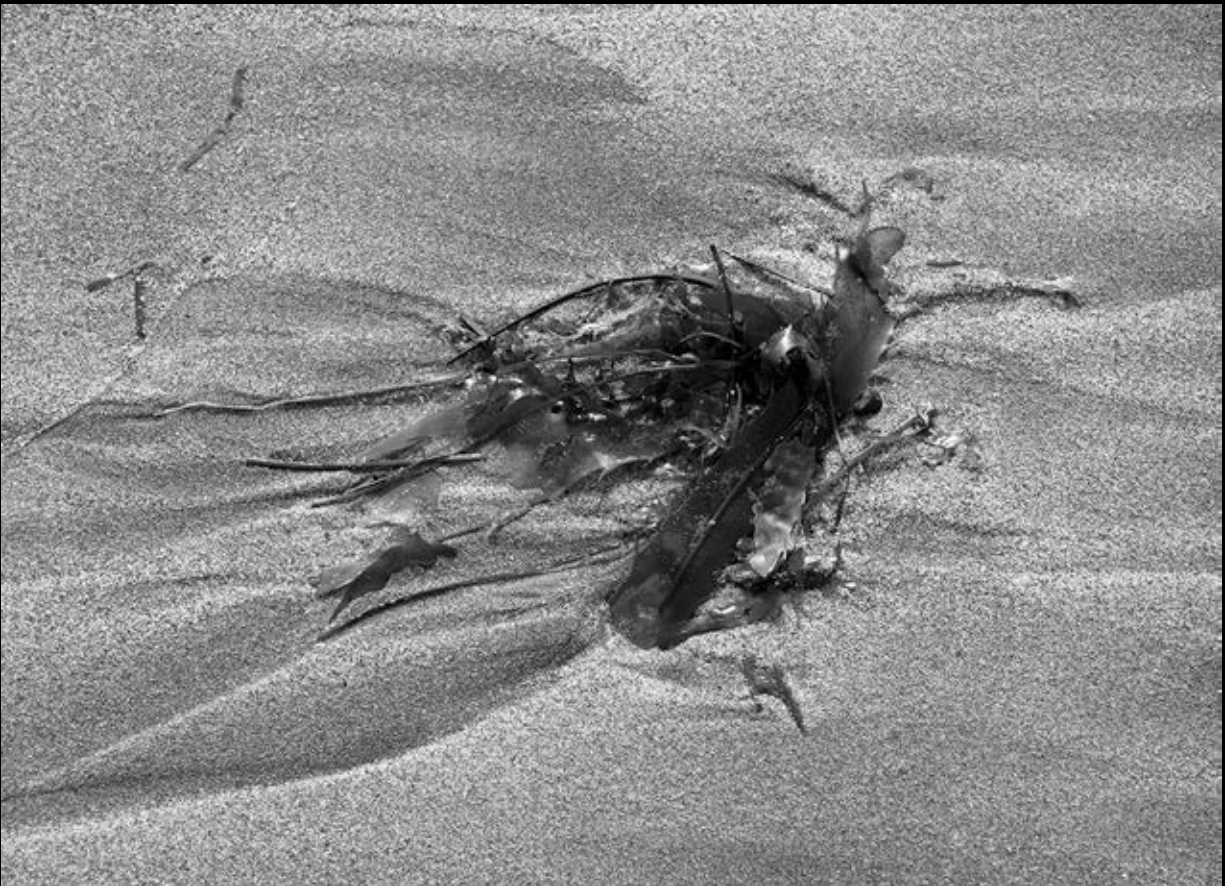
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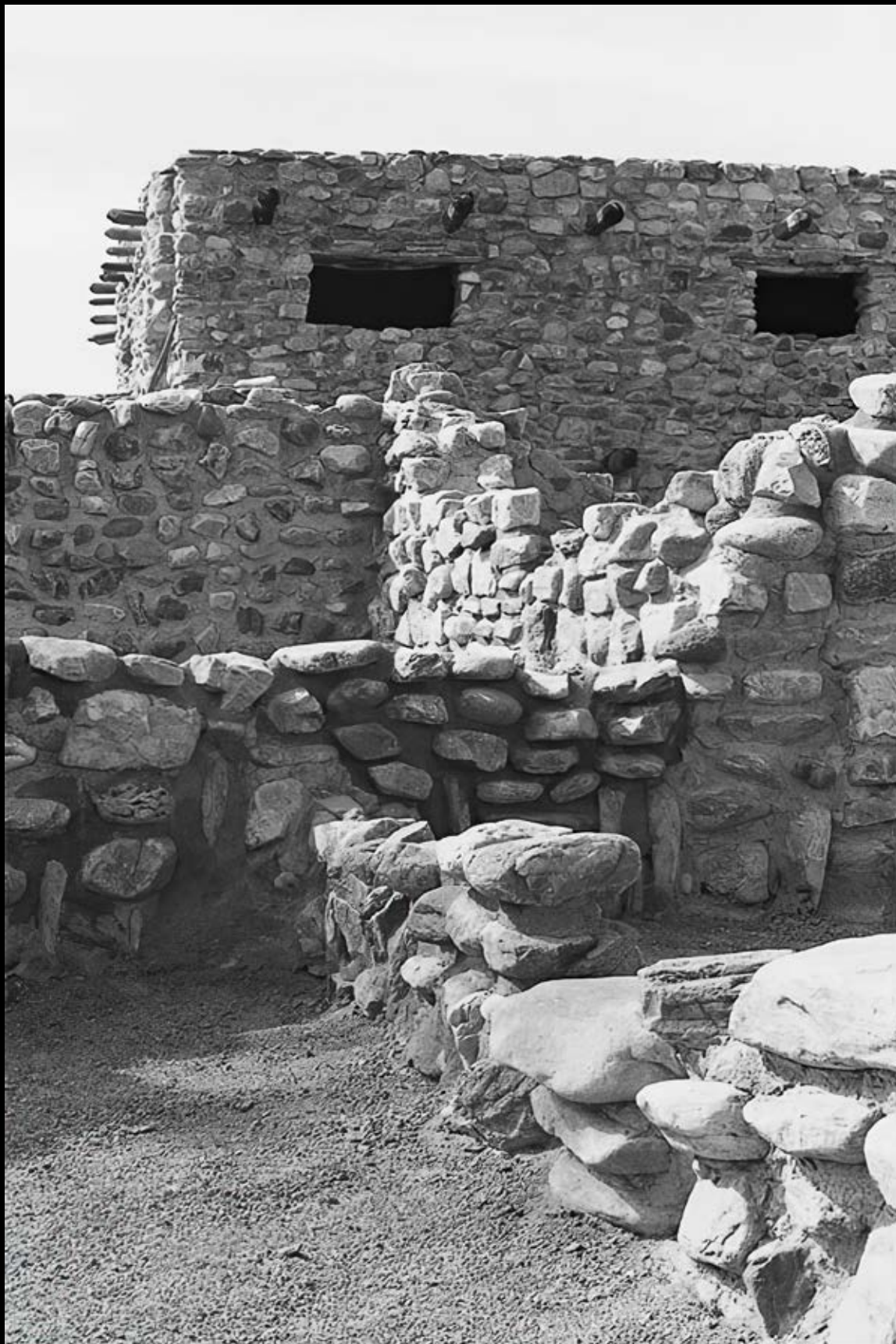
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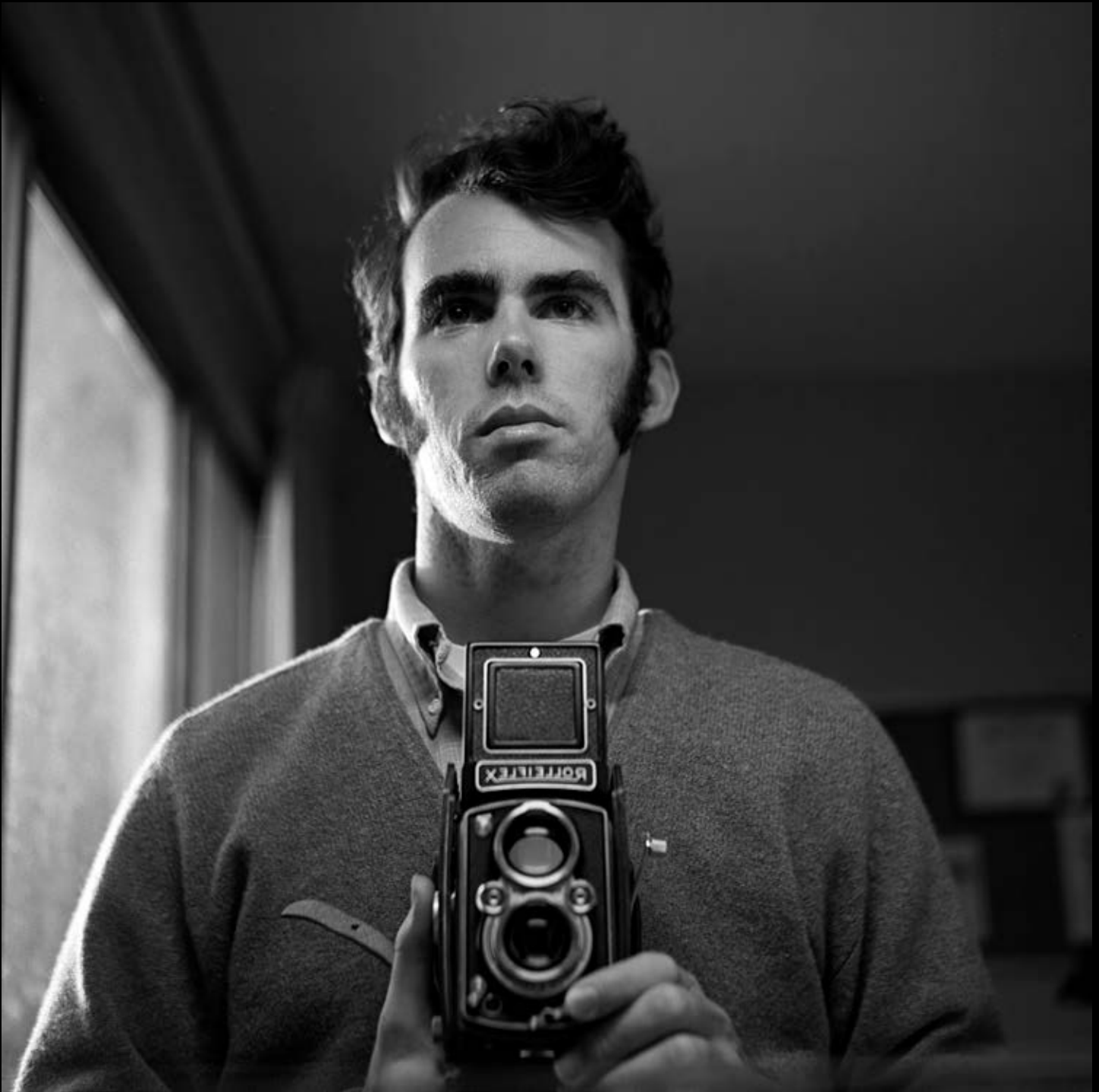
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This Month's *InFocus* Photographer: Steve Soult



Self Portrait: 1971



**This Month's *InFocus* Photographer: Steve Sout**

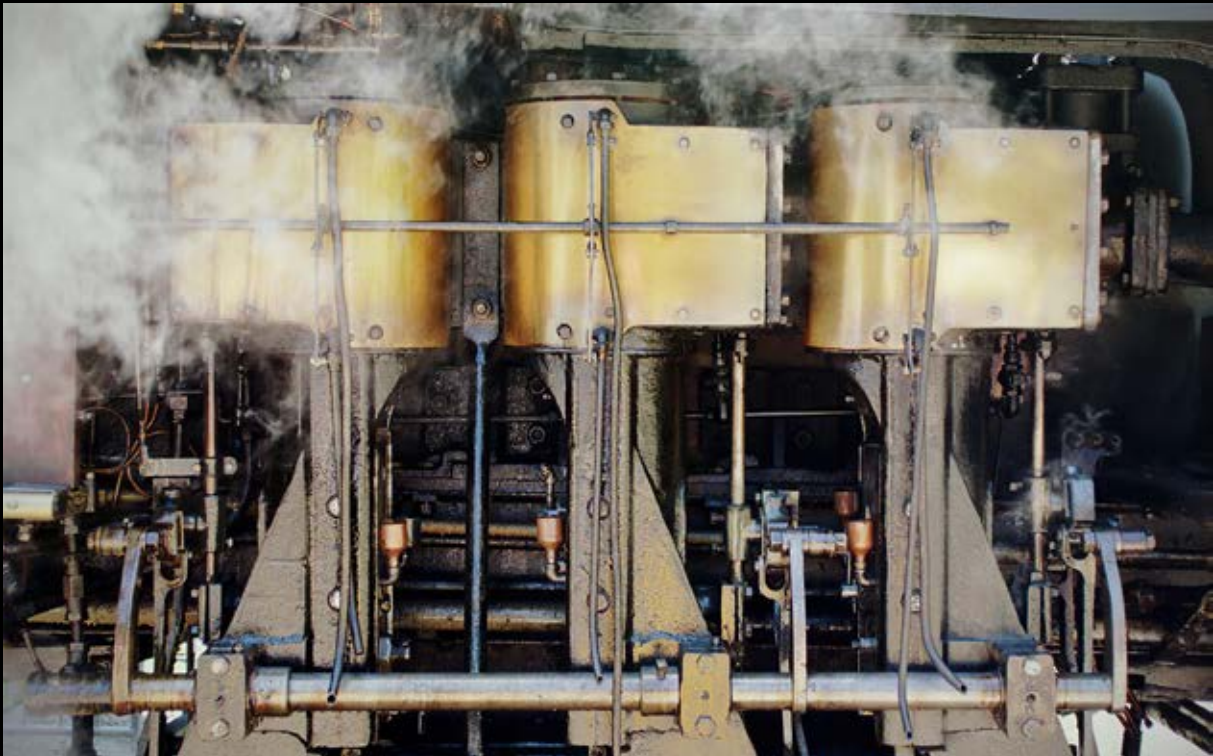


Self Portrait: 2017

This Month's *InFocus* Photographer: Steve Soult



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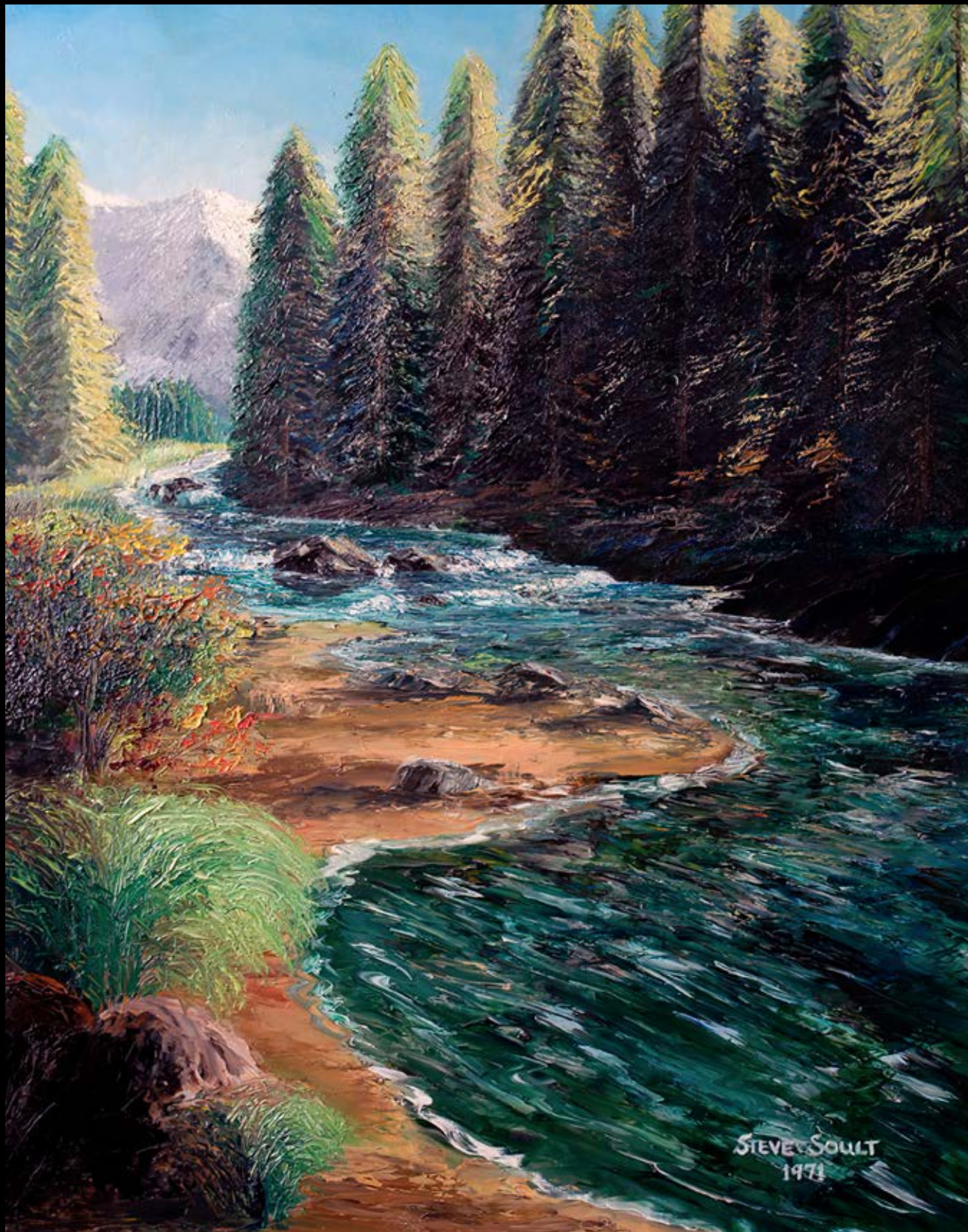
*Shaded Falls*, 2003/2017 (Revised); Acrylic on Masonite, 18"x24"

This Month's *InFocus* Photographer: Steve Soult



*Trolley Headlight*, 1972; Oil on Canvas, 24"x18"

This Month's *InFocus* Photographer: Steve Soult



*Mountain Stream*, 1971; Oil on Masonite, 30"x24"

# The Master Photographers: Steve Soult

Interview with Steve Soult on January 23<sup>rd</sup> by Jeff DuBridg

## Jeff DuBridg: When did you start into photography?

Steve Soult: Well, I like to say 1963. My parents bought me a Kodak Brownie Starmite camera which used 127 film, the little square negative.

On a family vacation to Disneyland, I captured one of my first successful black and white pictures which taken from the Skyway as it goes through the Matterhorn. I still have the negatives and everything, and I think what I'm going to do is go back and print that photograph and see what I've got. I still remember it.

We started going on more vacations and just before leaving for Ireland, I decided to purchase a better camera. So, I went down to Kaufmann's cameras in Burlingame and got a Zeiss Ikon Contaflex. It's kind of like the 35mm version of a Hasselblad, with a copper shutter, and



only the front element is interchangeable. With a 50mm, f/2.8, you could interchange that with what they called Pro-Tessars. I used that camera with good results except that it had a selenium meter which was very inaccurate and if you're shooting color slide film, which has a very narrow exposure latitude, there were a lot of images that just were overexposed, underexposed or whatever.

**JD: Yes, the early days of the meters weren't very good.**

**SS: Yeah, it wasn't that accurate, or would**

be blinded by light from the sky or something like that.

## JD: What was your next step in photography?

**SS: I went to Santa Clara University and became interested in working for the newspaper on assignment and doing**

photos for the *The Redwood*, which was the name of their yearbook.

I was using the Contaflex and also borrowed University's Minolta Autocord 2 1/4" x 2 1/4" Twin Lens Reflex (TLR). The Minolta's lens had been cleaned so badly; it was completely destroyed. All of those images were, you know, kind of surrealistic caused, and while the lens was sharp, the lens flare was just so bad—just extraordinarily bad.

What happened on the Contaflex was that I had interchangeable backs and I literally wore out the camera that first year. I needed something better, so I took it down to Kaufmann's and traded it in for a Nikon FTn. My goal there was to basically build up the same camera system that the National Geographic staff was using from about that time: 1971–1972. I first purchased the 14 lens, then the 35, the 85, the 135, and then eventually a 300. I did sports photography as a sports photo editor and had hundreds of images published in the school's newspaper, *The Santa Clara*.

One year the school had a photo contest there that I entered. It was juried by Wynn Bullock, I don't know whether you knew Wynn or not.

"To Stand Up  
For Freedom  
Together  
Knowing That ..."

# The Santa Clara

One Day  
We Shall  
Be Set Free..."

—Martin Luther King

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## The Change To Come

By GARY HORGAN  
ASUSC President

In the course of the next few weeks we may witness some of the most constructive changes that have ever been brought about at Santa Clara. The entire dorm system and the role of student participation in University affairs are slated for a complete reform. However, it is only with the interest and support of the student body that these changes will be possible.

It is now over two years since the class dorms were broken up, and the present system of mixing the classes established. In that time the dorms have lost much of their social importance and have become merely places to sleep and study. Compared with the situation at other schools ours is now rather sterile and confusing. At the same time both the ASUSC Senate and the Office of the Dean of Students are now moving to correct these inadequacies.

At the last Senate meeting, two bills were introduced that may pave the way to a much finer dorm system. The first of these bills and the necessary parallel to any real reform is a move for self-regulation of the whole dormitory structure. This act would establish dorm councils with the power to set the rules under which we operate, remove many of the police duties of the prefects, and place the responsibility for the smooth operation of the dorm squarely on the shoulders of the members of the community.

In this connection the Associate Dean of Students, Richard Schenker, has already indicated to me that a satisfactory system of self-regulation may well open the door to other changes including more ethnic and minority dorms, with every effort being made to improve the social and cultural environment which the dorms could offer.

At the same time the Senate has begun a move to repeal curfew hours, and to allow the self-regulation of hours including the possibility of a completely open dorm if the residents were to so choose. With such sweeping reforms in the offing, it is more essential than ever that each student make his opinion on these matters very clear to his Senator, while at the same time exhibiting the maturity that would be necessary if such a system were adopted.



A GROUP OF STUDENTS listen as Chester Hutchison, Minister of Education for the Black Student's Union on campus, speaks on his educational experiences in the South. His comments were part of yesterday's commemoration of Dr. Martin Luther King which took place in front of Roman Center during the noon hour. Although the boycott of classes demanded by the BSU did not receive substantial support, over 300 people attended Thursday's rally.

—Photos by Steve Soult

## Now Lay Majority New Bylaws Permit Additional Faculty and Alumni Trustees

By CHEVEL SAMARZEICH

The balance of membership in SCU's Board of Trustees has shifted from a majority of Jesuits to a majority of laymen and three new seats have been added to the Board.

**DECEMBER MEETING**

This change was incorporated in a new set of bylaws adopted by the trustees at a meeting in early December. The new regulations also specify that four of the 11 seats on the Board are to be held by two faculty trustees and two alumni trustees. Presently there are ten Jesuits and nine laymen on the Board. The total membership will be increased to 11 when the two faculty trustees are selected. These two trustees must be lay members of the faculty with tenure. Their nominations will be made by the Faculty Senate before the next trustees' meeting in February.

The Board of Directors of the Alumni Association is responsible for the two alumni trusteeship appointments, one of which had to be held by an alumnus who received his bachelor's degree within the last five years.

**PART REGENTS**

Laymen are selected from the Board of Regents, which serves in an advisory capacity to the Board of Trustees. The laymen selected are past members of the Board of Regents, and persons who can help the University in the broadest sense of the word. They are usually benefactors of the University and aid the University through their influence, advice and financial assistance.

In an exclusive interview with THE SANTA CLARA, Fr. Terry, President of the University, explained that the number of laymen on the Board was increased in order to obtain a wider variety of persons on the Board. He explained that a Jesuit minority and a smaller Board was preferred over a

Terms of all trustees will be for six years with the exception of October, who will serve for three years.

Other veteran trustees that comprise the Board are Fr. Thomas Terry, S.J., who serves in an ex-officio capacity; Fr. Raymond Copeland, S.J., professor emeritus; Edward J. Daly, President of World Airways, Inc.; Fr. Austin Fogarty, S.J., professor of philosophy; Edwin Brady, Oakland alumnus; Thomas Levey, co-chairman of the Board, Farmers' Insurance Group; Fr. Theodore Markie, S.J., associate professor of theology; Fr. Alois Mok, S.J., director of Board Observatory; Michael Orzabro, San Jose teacher; Edward Pasell, San Jose attorney; Fr. William Perkins, S.J., executive vice-president; Fr. Walter Schmidt, S.J., vice-president for special projects; and Benjamin Wong, chairman of the Board, Fairmont Hotel Corporation.

In regard to the question of having students on the Board, Fr.



# The Master Photographers: Steve Soult

Interview with Steve Soult on January 23<sup>rd</sup> by Jeff DuBridge

I have never met him and it his has been a whole day or two since I've seen his work online.

I didn't know who he was at the time, one of the most prominent photographers, but I won second place at the photo contest. My prize was a three-legged Victorian bathtub, which they had on display in the dining room at the dining hall. I was so embarrassed I never bothered to claim my prize, because the students were throwing banana peels in it and with a missing leg it was really nonfunctional. That got me kind of interested in Wynn Bullock and I'd always admired Ansel Adams.

After I graduated I kind of fell into an abyss because I have been a photojournalist. I was no longer in college, I didn't have any assignments to go on, or anything like that so what do you do? I had joined the Navy and was an officer in the Navy.

**JD: You joined the Navy after college?**

SS: Well, I had to because I won the great draft. Number eight. My number had been called before I even graduated. It was in my senior year when they had the lottery. And they had started basically listing people prior to graduation, which was one of the things, we had to graduate. After graduation I went to Navy OCS and got my commission there and was stationed at Great Lakes and it turned out that I had a little color deficiency. I don't have perfect color vision, which is a great thing if you're a black and white photographer, but not if you have to drive ships in the Navy. You need to have perfect color vision, red and green, unfortunately. I extended an additional year, became an instructor for one year and then three years school administration.

In 1972 I was kind of lost as to what I wanted to do photographically. I decided

to attend the Ansel Adams workshop in Yosemite. Back in those days, in order to attend, you had to be juried in. I had to send in a portfolio of prints, you know, and it was like an application. I was accepted and went out there and it was two weeks, very, very intense. Had a lot of memorable experiences there. Ansel would



always have a cocktail party, you know, kind of a welcoming party, and I had my dad's Leica, taking some pictures trying to be unobtrusive and everything. During the party, this elderly gentleman came up to me and spoke to me in French. And it turned out it was Brassai, from Paris, who had come to visit with Ansel. Although I couldn't speak French and he really didn't speak English, there's

common language of photography and equipment and stuff like that. I'll bet that that camera that I had was similar to the one that he was using when he was doing those great photographs of Paris at night. The staff there was just extraordinary, I mean the talent that Ansel was able to draw in... this was kind of my introduction to large format photography.

When I was in the Ansel Adams gallery, I bought his well-known set of books, the basic photo series. When I had just purchased them, by golly Ansel had just gone done walking down the stairs

into the shop. I was kind of embarrassed and I said, "Ansel, could you autograph my books?" He said, "Certainly" and sat down very heavily on the steps and then went through each book and autographed the set of the basic photo series.

I got to know him a bit and during the workshop we had these portfolio reviews. I was scared to death. Here, I was going to show these prints, it's my best work to the master. He had set up this umbrella table outside the gallery. He was sitting there, and I approached him and gingerly put my prints on the table. Ansel picked them up from the table and they spilled out and fell on the ground. It was dirt, gravel, and stuff like that. He picked him up and brushed him off and apologized and said, "Oh, I'm so sorry..." and then he sat down and he went through each picture individually and didn't say a word. I'm wondering what in the world he is thinking. And then he put them down then, he went through them again, and then made some comments on the technique—he didn't like black mattes, this, that, and some other things. He tried to offer some suggestions on how to improve the photographs, like, be aware of what's near the edges of the photograph and stuff like that. He didn't comment on the subject matter, what he was interested was trying to improve was people's techniques, so they could better express

themselves photographically.

**JD: For whatever particular photographic style they were trying to obtain?**

SS: Yes, he just wanted to help facilitate that process.

Then the big day came, which was the darkroom session with Ansel Adams. He had a



# The Master Photographers: Steve Sout

Interview with Steve Sout on January 23<sup>rd</sup> by Jeff DuBridge

teaching darkroom behind the gallery, and we were assigned to groups, I think I was in the blue group, maybe six or eight people, and the members of my group got into this big argument. Suddenly, the dark room door slid open, and Ansel peeks out, pointed at me, and then motioned for me to come into the darkroom. And so, I did that, and he closed the door and left the other people behind. Then he proceeded to walk me through the production of one of his prints. I didn't know whether you remember the image of the oak tree in the snow inside Yosemite Valley?

**JD: I may have seen it, but nothing comes to mind for sure.**

SS: It was a solitary oak tree with a snow on it. I went through the burning, the dodging, and the print manipulation. It was really interesting how enthusiastic he was, splashing around in the chemicals, he was not a meticulous worker in the darkroom. Finally, after a couple of minutes in the fixer, he turned on the lights and here was this exquisite 16 x 20 Ansel Adams print floating in the fixer. Next, he pulled it out and tore a corner off the print—Ansel Adams had just destroyed one of his prints! I was just completely flabbergasted. Why would anybody do that? So, he laughed, and he said he had to destroy his work prints, because people were dumpster diving and fishing out the work prints. And so that explained it

At that point I decided, yeah, I'm gonna take the plunge and go into large format

photography, do landscapes, and do things in accordance with the West Coast tradition. And so, subsequently I asked him what kind of camera to get, and he recommended to get the Calumet view camera. I was stationed near Chicago and Calumet's manufacturing was in Chicago, so it was fairly easy to purchase the equipment. With the Calumet, I photographed various things in the Midwest and then finally, after four years, I was able to return to California and photograph the subjects what I really wanted, which was Yosemite, and...

**JD: Yes, California is a little nicer than Illinois when it comes to landscape photography...or, at least, a little easier.**

SS: Well, the problem with the Midwest is that it is so flat. There are a few interesting things like railroad museums.



think about my upcoming journeys as going on separate assignments. Each one of these systems is designed and constructed for a specific assignment.

I recently went to the zoo with my Nikon D600 and realized I didn't know how to set up continuous autofocus, I knew how to do it on the pro models because the configurations were different. On the D600, you have to do through menus. The Tigers were pacing around, as were Adrian and Henry (grandkids), and I said, "Hey, I'm gonna have to learn how to use this camera better." I read the manual and watched YouTube videos and figured it out. For the action photography, digital is absolutely perfect.

On the other hand, let's say you're in Yosemite Valley in the snow and it's cold, you always have problems with battery life in extremely cold weather. It is in such situations the four by five, five by seven, or eight by ten view cameras are the way to go.

On the other hand, for me, I have the option of just going to a larger camera, you know, and film. So, getting back to this point, this is the camera I use well

**JD: Where do you go on your travels, what gear have you brought with you on your latest travels?**

SS: During the course of my life in photography, about 50 years, I have built up cameras systems and each is in a separate bag. I



# The Master Photographers: Steve Sout

Interview with Steve Sout on January 23<sup>rd</sup> by Jeff DuBridge

for doing landscape photography. The bigger the better. When you look at the megapixel equivalent with four by five, five by seven, or eight by ten. You know, it's unbelievable,

**JD: Have you ever been to Weston Beach?**

SS: I have been down to Weston Beach many times and have done the rocks. My son always used to tease me that I like to take pictures of rocks. He couldn't understand why anybody in their right mind would take pictures of rocks, but they're interesting

**JD: Agreed. I have quite a few rock photographs from Weston Beach myself.**

SS: It used to be called Pebble Beach and they renamed it to Weston Beach when he died.

**JD: What does photography mean to you?**

SS: Well, it's a means of self-express-



sion.

I also write and the other visual arts are quite interesting. I work in different media such as acrylics, oils, charcoal, and have also done bronze sculpture.

**JD: Whose work has influenced you the most?**

SS: I once made a list of photographers that I met at the Ansel Adams workshop and they really influenced me. Adams was, obviously an influence, but there was also another photographer Morley Baer, that was an influence. Baer did a book on Victorian houses in San

Francisco and had a view camera that was just falling apart, it was all taped together with a rubber band around the back to hold the film holder in place. Al Weber was also a tremendous influence through his teachings and critiques. Wynn Bullock, I knew the family, and Edna Bullock, after Wynn died, inherited his camera equipment was a very gifted photographer in her own right. So, mostly people I've met.

**JD: Who's the world's best ever comedian?**

SS: My favorite of all time was Bob Newhart.

**JD: Final question: what is your favorite restaurant in Morgan Hill?**

SS: Rosie's at the Beach. Rosie went to Santa Clara University and was on their volleyball team. She used to play hooky from class by going over to Santa Cruz and play volleyball. That's where the restaurant name came from.



Steve Sout

# SCU Grad Captures Student Life In Photos

By LOUISE NICHOLSON

"The photo of itself, by its very nature is not reality . . . It is just an abstract symbol," comments Steve Sout. Yet the photographs in his show, "Santa Clara Perspective--A Time to Remember: 1968-1971," allow the viewer a rare glimpse of the reality of living at SCU. Sout's show crystallizes student life for our examination.

Sout designed the photo-essay which is on exhibit in the de Saisset Art Gallery from October 12 through November 21 as his answer to the question, "What is Santa Clara?" The answer did not come easily to Sout, who thought of the show over five years ago as a college senior but lacked the experience, technique and perspective to produce it.

Sout's interest in documenting Santa Clara began in the spring of 1968 when his work on the photo staff of *The Redwood*, the SCU yearbook, introduced him to the rudiments of film processing. That summer he built a darkroom at his home in Burlingame. From 1968-71 he continued as a full-time staff member on *The Redwood*, serving as Assistant Photo Editor his junior year and as Sports Photo Editor his senior year before graduating with a baccalaureate degree in electrical engineering.

Following graduation, Sout was commissioned as an officer in the U.S. Naval Reserve and taught training classes in detailed electrical maintenance for five years. During this time he mastered photographic techniques: learning large format photography from Ansel Adams at a Yosemite workshop in 1973 and fine printing at Al Weber's workshop in 1974.

He also participated in a third workshop in 1975 which was taught by Frederick Sommer, Clarence John Laughlin, Linda Conner, Wynn Bullock and Seymour Locks. In March, 1975 he held two one-man-shows, one at the Studio 8 Gallery in New Orleans, Louisiana, and the other at Locke County, Illinois.

Presently, Sout is doing graduate work in computer electronics at Berkeley and plans to begin experimenting with negative photography, a concept of Bullock's.

Sout's approach to photography has changed from a

documentary emphasis to one of personal artistic expression. Inspiring this change was his desire to explore the medium which presents "amazing discoveries every day I work with it."

The years of training over, Sout was at last prepared to return to SCU to present his photo-documentary. "The exhibit is a 200th birthday present to the University," explains Sout, who designed it to be shown only at SCU.

Because of the exclusive appeal of Sout's show, he takes the risk that the audience may see his photos nostalgical-

ly, or may look only for the differences between past and present. Like home photographs, the people and settings may seem too commonplace to merit more than a glance.

But Sout's efforts overcome the difficulty. In the collection of everyday situations--students eating in Benson, studying at 4:15 a.m., sitting in class, getting involved in the current issues--something new appears. While comparing the here-and-now with the there-and-then, one suddenly catches sight of the invisible connection between the past and present:

## Gallery's Six-Week Western Exhibit Opens Before Appreciative Costumed Audience

By CANICE EVANS

An appreciative, well-costumed crowd of approximately 800 people attended the Friday night opening of the de Saisset Art Gallery.

The new six-week exhibit, "Westward Ho--the American West," features the works of noted Western artists Charles M. Russell and Frederic Remington. Also included are paintings on a similar theme by Herman Hansen and Clayton Price selected from Gallery's permanent collection.

Entering into the spirit of the Old West were many University faculty and students dressed in costume. They danced to Western tunes provided by musicians playing banjos, fiddles, and guitars. Even when the performers stopped, the energetic cowboys and cowgirls continued impromptu square dances punctuated by hand-clapping and foot-stomping. Rowdier art-lovers let loose with Western whoopees which raised the roof.

Enlivening the champagne reception were several well-dressed saloon girls. Particularly striking was a tall, slender blonde in a bright red satin gown with feathers adorning her hair.

Two costumed Indians were also present. Though difficult to identify under a large dark hat, Chief Running Mouth wore a huge ceremonial blanket. One of the tribe's brave warriors appeared in war paint, sporting a single pigeon feather in his headband.

A Spanish don attended in a black charro outfit including a wide-brimmed black sombrero. The more traditional female members of the West wore

high-necked, long-sleeved dresses and carried parasols, while their male counterparts wore conservative black bowlers and black tails.

Most of the students were attired in overalls, blue jeans, red kerchiefs and cowboy hats. These denim-covered dudes even had the gumption to pack pistols for protection.

The focal point of the opening was the work of Charley Russell which was displayed in the galleries on de Saisset's ground floor and provided an intimate view into his life and times. Besides letters and personal artifacts, his paintings, graphics and sculpture are featured.

At the age of sixteen, Russell left his home in St. Louis for the Montana territory where he worked as a shepherd, trapper and wrangler. Meanwhile, he exercised his artistic talent by recording and interpreting the moods of the West in his sketches and watercolors.

He also lived in Canada for six months with the Blood Indians, an experience which inspired many of his paintings. Russell has a gift for dynamic movement which is reflected in his vibrant watercolors and bronze sculptures.

The artist also makes a social comment about the destruction of the Wild West and the gradual extinction of Indian culture. A pencil sketch of a disdainful woman on a bicycle and a solitary Indian, entitled "The Last of His Race," speaks volumes about the white man's "advanced" civilization. Each of Russell's works is signed with his name, the year of creation and his unique trademark of a steer's head.

Remington also began his

Santa Clara University is a microcosm that shapes the students passing through it.

What exactly is SCU? Not even Sout can pinpoint the concept which unites these photos, chosen from 16,000 negatives taken during his years here. He admits that he did not choose the shots for their artistic composition or innovative techniques, but instead to portray the University. As Sout says, "Each person has to bring his own ideas to discover the qualities that unify the photos into a powerful whole."

western adventures in Montana territory. Arriving there in 1881, he completed more than 3000 western scenes before his death in 1909. This prolific painter explained, "I knew the wild riders and the vacant land were about to vanish forever . . . I saw the living, breathing end of three American centuries of smoke and dust and sweat."

Inspiration for his paintings came from his strenuous life of accompanying military campaigns, prospecting for gold and working as a cowboy. His initial fame came from his realistic black and white illustrations, but he progressed to painting and sculpting, quickly mastering both mediums.

German-born Herman Hansen came West in 1877 and concentrated on horses in his paintings, using them to tell his story. Through his friendship with an Indian agent at the Crow reservation he was able to paint Indians with a documentary exactness.

Clayton Price, born in Iowa, moved to Wyoming in 1886 when he was 11 years old. He studied at the St. Louis School of Fine Arts and began painting horse and cowboy subjects in his early years, inspired by his experiences as a broncobuster.

Russell's works are being shown through the courtesy of the C.M. Russell Museum in Great Falls, Montana, and by the Wells Fargo Bank History Room in San Francisco. The Remington collection is on loan to de Saisset from Mr. and Mrs. Harry Moyer of Atherton. The show continues through November 24 and the Gallery is open Tuesday through Friday, 10 a.m. to 5 p.m., and weekends 1 p.m. to 5 p.m.

# Membership Application

## Morgan Hill Photography Club

General meetings are held on the 1<sup>st</sup> Wednesday of the month at the Morgan Hill Centennial Recreation Senior Center  
171 West Edmundson Avenue, Morgan Hill, CA 95037

<http://morganhillphotographyclub.org>  
[info@morganhillphotographyclub.org](mailto:info@morganhillphotographyclub.org)



<p><b>Personal Information</b></p> <p>Please print clearly</p> <p>Application to be completed and signed on a yearly basis.</p>	PLEASE PRINT CLEARLY	<p style="text-align: center; color: blue;">OFFICE USE ONLY</p> <p>DATE PAID: ___/___/___</p> <p>AMOUNT: _____</p> <p style="text-align: center;"><input type="checkbox"/> Receipt # _____</p> <p>FOR YEAR: _____</p> <p>STATUS: <input type="checkbox"/> New (N) <input type="checkbox"/> Returning (T) <input type="checkbox"/> Renewing (R)</p> <p>POSTED: _____</p>												
<p>Name: _____</p> <p>Phone: [H] _____ [C] _____</p> <p>eMail: _____</p> <p>flickr® screen name: _____</p> <p>How did you hear about us? _____</p>	<p style="color: blue;">YOUR PHOTOGRAPHIC INTERESTS (check all that apply):</p> <table style="width: 100%; border: none;"> <tr> <td><input type="checkbox"/> Macro</td> <td><input type="checkbox"/> Sports/Action</td> <td><input type="checkbox"/> Video</td> <td><input type="checkbox"/> Selfies</td> </tr> <tr> <td><input type="checkbox"/> Night</td> <td><input type="checkbox"/> People/Portraits</td> <td><input type="checkbox"/> Nature</td> <td><input type="checkbox"/> Landscape</td> </tr> <tr> <td><input type="checkbox"/> Events</td> <td><input type="checkbox"/> City/Architecture</td> <td><input type="checkbox"/> Other _____</td> <td></td> </tr> </table>		<input type="checkbox"/> Macro	<input type="checkbox"/> Sports/Action	<input type="checkbox"/> Video	<input type="checkbox"/> Selfies	<input type="checkbox"/> Night	<input type="checkbox"/> People/Portraits	<input type="checkbox"/> Nature	<input type="checkbox"/> Landscape	<input type="checkbox"/> Events	<input type="checkbox"/> City/Architecture	<input type="checkbox"/> Other _____	
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<p style="color: red; font-weight: bold;">PRIVACY POLICY:</p> <p>By providing your email address you agree to be added to our electronic mailing list. You may unsubscribe from the list at any time by clicking on the "unsubscribe" link that is provided in each email you receive. The MHPC does not share your contact information and does not distribute a membership directory. If you wish to contact another member you should do so through the club's "members only" Yahoo! Discussion Group.</p>														
<p><b>Membership Dues</b></p> <p>(circle one)</p>	<p><b>RENEWAL: \$20</b></p> <p>Due and payable on or before January 1 of each calendar year.</p>	<p><b>NEW MEMBERSHIPS:</b></p> <table style="width: 100%; border: none;"> <tr> <td style="width: 33%;"> <p>Join in January thru September – includes current year only.</p> <p style="text-align: right; color: blue; font-weight: bold;">\$20</p> </td> <td style="width: 33%;"> <p>Join in October or November – includes following calendar year.</p> <p style="text-align: right; color: blue; font-weight: bold;">\$25</p> </td> <td style="width: 33%;"> <p>Join in December – includes following calendar year.</p> <p style="text-align: right; color: blue; font-weight: bold;">\$20</p> </td> </tr> </table>	<p>Join in January thru September – includes current year only.</p> <p style="text-align: right; color: blue; font-weight: bold;">\$20</p>	<p>Join in October or November – includes following calendar year.</p> <p style="text-align: right; color: blue; font-weight: bold;">\$25</p>	<p>Join in December – includes following calendar year.</p> <p style="text-align: right; color: blue; font-weight: bold;">\$20</p>									
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<p><b>Membership Agreement and Liability Release</b></p>	<p>I, _____ PRINT NAME _____, hereby renew or apply for membership in the Morgan Hill Photography Club [MHPC] and request to participate in <i>General Meetings</i>, <i>Photo Safaris</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.</p> <p>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 its members and/or guests.</p> <p>I understand that images I post to MHPC public flickr® groups may be used, royalty free, by the club for their website, announcements, and other publicity purposes, provided that the use of the image is accompanied by a photographer's credit.</p> <p>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.</p> <p><b>I agree to the foregoing</b> and acknowledge that I have read and understand the MHPC Membership Agreement and Liability Release.</p> <p>Signature: _____ Date: _____</p>													
<p><b>Payment</b></p>	<p style="color: blue; font-weight: bold;">Mailing Address: MHPC, 17377 Depot Street, Morgan Hill, CA 95037-3654</p> <p style="color: blue; font-weight: bold;">Cash, or checks made payable to <b>Morgan Hill Photography Club</b>.</p> <p style="color: blue; font-weight: bold;">A \$35 fee will be charged on all returned checks. <b>Membership dues are non-refundable.</b></p>													

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