

# Luminosity

The Doña Ana Photography Club Newsletter



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**June 2019**



# Doña Ana Photography Club

June 2019

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## Different Strokes for Different Folks

### A panel of DAPC members demonstrates different ways to interpret an image

Three club members; three different ways to edit. The May 7 meeting included a panel of three DAPC club members who were asked to edit the same photos.

At a meeting early in December, 2018, program director Anne Chase suggested the idea of providing a number of unedited photos to several different members and having them address each of the photos in their own style.

The meeting on May 7 got Seth Madell, Carl Maier, and Vince Gutschick together to explain their

editing decisions. Each member was given the same 5 photos, taken by board members, and was asked to comment on the strengths and deficiencies of those photos. Then they explained the editing they did.

The photos presented to the editors included a portrait, two different landscapes, a snapshot of a climber on a rock face, and an admittedly terrible photo provided by Dale Taylor (because, he said, “why should I make things easy?”)

Each member in turn explained their own take on each of the photos, and presented their edited versions. Not surprisingly, some of the photos were edited in very similar manners but a few were strikingly different amongst the editing members.



Original photo of Cape Breton



Carl Maier cropped the photo, cooled the white balance, and removed the car in front of the house



Seth Madell corrected perspective, erased the windmills, added flowers, emphasized sky, and compressed the foreground



Vince Gutschick cropped the photo less severely, removed blue to warm the photo, and added a lot of saturation

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## Mark Your Calendar...

**June 4, 2019 - 7:00 pm**  
Regular Meeting - DAPC  
Southwest Environmental Center  
275 North Main St.; Las Cruces, NM

**June 15, 2019**  
Submission Deadline for Monthly Theme  
“Worship – not necessarily religious”  
Send to [Themes mailbox](#) to participate.

**June 18, 2019 - 7:00 pm**  
Regular Meeting - DAPC  
Including Second Quarter Print Contest  
Southwest Environmental Center  
275 North Main St.; Las Cruces, NM

# William Henry Jackson – Photographer of the American West

by Seth Madell

In the nineteenth century photography was, to say the least, cumbersome. It was well before the era of “snapshots” and photographers relied on multiple pieces of heavy equipment to expose and develop their plates – large pieces of glass that had to be photo-sensitized, exposed, and developed in the field. Carrying the entirety of a photographic studio from place to place, not to mention into the largely unexplored American Western wilderness, was a Herculean effort.

Despite all this, William Henry Jackson (who was running a successful studio in Omaha) accepted an offer from US geologist Ferdinand V. Hayden in 1870 to join an expedition to survey the Wyoming Territory. Jackson was to accompany the expedition for the purpose of photographing the adventure.

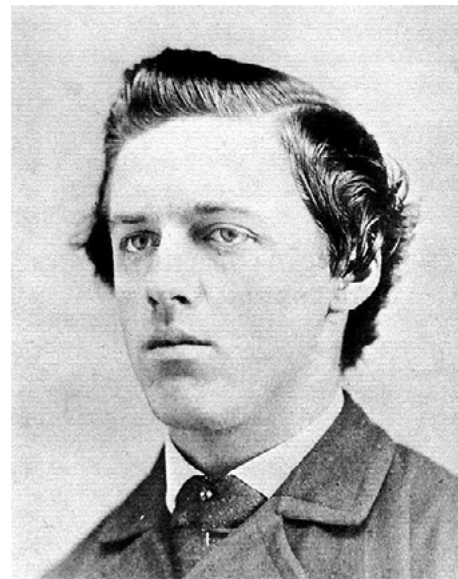
Jackson accepted the offer despite an agreement that he was an “unpaid correspondent.” He received “protected transportation” into important regions of the

American West, and only his travel and outfitting expenses were covered. Because he received no salary, he was given ownership and all rights to any images he produced. This allowed him to sell his prints to the public and to the US government, and gave him a nearly priceless amount of publicity for his work.

Hayden’s party explored the central and southwest Wyoming Territory from August through November, 1870. Jackson took over 200 photographs, many of which were sold commercially through the Detroit Photographic Co.

Following the Wyoming expedition and its success, Jackson became the Official Photographer for the Hayden Survey, and received a yearly salary along with offices and a darkroom.

Jackson accompanied Hayden to the Yellowstone region in the Summer of 1871, producing an abundance of photographs and sketches, many of which were put on display for members of the US Congress. It is likely that those photos and sketches played a significant role in the passage of



William Henry Jackson in 1862

the Yellowstone National Park Act of 1872.

In 1879, having finished his work with Hayden, William Henry Jackson set up a commercial photo studio in Denver, Colorado and settled there with his wife and children. He produced many important photos, including those he photographed at the World Columbian Exposition in Chicago in 1893.

Jackson eventually moved to Detroit and joined the Detroit

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William Henry Jackson's photograph of Flaming Gorge, near the mouth of Henry's Fork on the Green River (1870)



Jackson (right, with hand on hip) with members of the Hayden Survey at Red Buttes, near Casper, Wyoming (1870)

Wm Henry Jackson: [continued from page 3](#)

Photographic Company. He remained there until his retirement in 1924. The latter years of his life were spent painting and writing his memoirs. His paintings were criticized for lacking the integrity of his photos, but he played an oversized part in romanticizing the pioneering spirit of the western territory. He had become a capable promoter of Manifest Destiny.

Jackson died in 1942 at the age of 99. He was buried in Arlington National Cemetery, having spent the majority of his life documenting the beauty and grandeur of the western American West. Because of this, he earned his place in the American story.



Jackson's painting of a Pony Express rider in Wyoming



## The Shooting Menu

A discussion of camera functions & shooting techniques

**Neutral Density Filters**, or ND Filters, are photographic filters whose purpose is simply to reduce the intensity of light presented to the camera sensor. In general, these filters are grey in color (hence, the designation of “neutral”) and should not impart any shift in hue to a photograph. ND Filters come in varying strengths, largely measured by stops of light. A 1-stop neutral density filter diminishes the light intensity to one half; a 2-stop ND filter diminishes light intensity to one quarter.

The purpose of using a neutral density filter is to allow the use of combinations of aperture, shutter speed, and ISO that would not otherwise be possible given the amount of ambient light in a given setting.

Frequently, neutral density filters allow for longer exposure times, since reducing the intensity of light presented to the sensor can be compensated by a longer shutter speed. This can allow, for instance, the introduction of purposeful motion blur such as for moving water (see the picture below, and the [accompanying sidebar](#)) or for other moving objects, such as people on a street, clouds, and so forth.

ND filters can also allow the photographer to use a wider aperture (in order to decrease depth of field) when the brightness of the ambient light would otherwise make this ill-advised. ND filters can be used to widen an aperture, so as to stay below the limits of a lens' diffraction point. They can be used to allow the photographer to produce extended time exposures, such as for astrophotography.



Neutral Density Filters used to allow a wider aperture (left) and to blur moving water (right).  
Photos from Wikipedia, by Robert Emperley (left) and by JJ Harrison (right).

# Photos of the American Depression

## Documentary photography and the photos of the Farm Security Administration

by Beth Waters

The birth of documentary photography can be traced largely to the gritty black and white images depicting the Dust Bowl era of the 1930s and '40s. The photos were typically captured in the Midwest and Southwest; some were taken here in New Mexico.

The names of the photographers were not well known at the time, except by Roy Stryker. Not a photographer himself, Stryker was someone who knew good photos when he saw them. He also had a familiarization with documentary photography.

Stryker was hired to head a section of the Farm Security Administration – a government program charged with communicating to the public the plight of those affected by the depression and dust bowl and what was being done to solve the problems. The Farm Security Administration (FSA) built an enormous body of work by the group of photographers gathered by Stryker. Among the eleven photographers chosen by him were Dorothea Lange, Russell Lee and Gordon Parks. Stryker took confidence in his team and would assign them general themes and geographic areas. Ultimately, though, he gave the photographers free



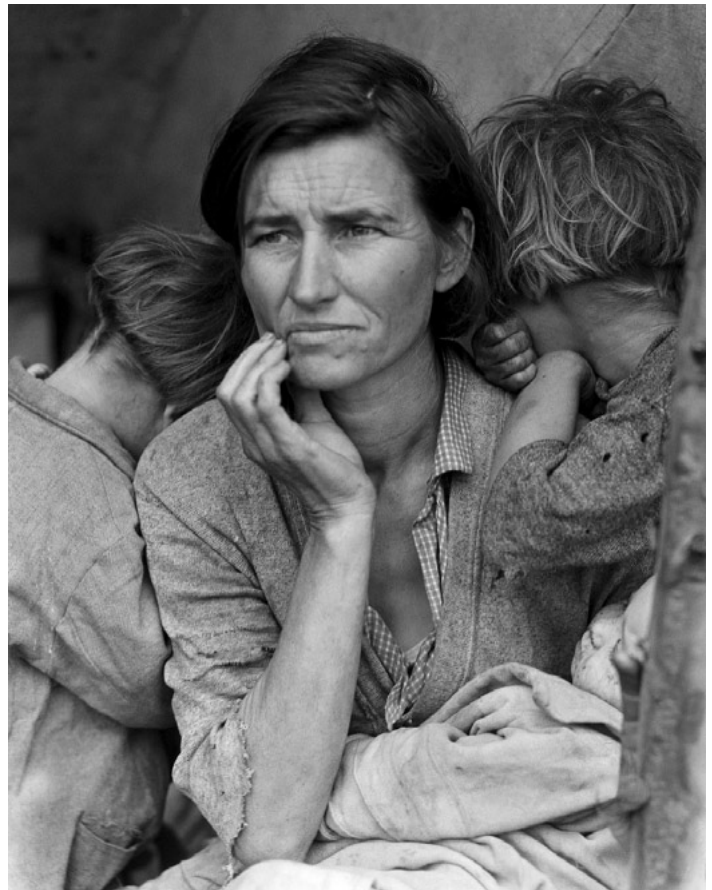
Roy Stryker - Head of the FSA

reign to document their assignments as they saw fit. Although their names are easily recognizable in the art world today, at the time they were a mixed bag of professionals from different walks of life. Dorothea Lange, for example, had been a studio portrait photographer who was challenged early in life by polio. Through her own personal experience, she came to empathize with the persons she would later photograph for the FSA.

Lange's extensive body of FSA work included

perhaps the best known image of the era, "Migrant Mother." She found herself one day in a campsite full of out-of-work pea pickers. The crop had been destroyed by freezing rain and there was nothing to pick. Lange approached one of the idle pickers, a woman sitting in a tent and surrounded by her seven children.

Lange took six pictures, one of them becoming perhaps the most recognizable image in the history of documentary photography.



*Migrant Mother* by Dorothea Lange  
A portrait of Florence Owens Thompson  
Nipomo, California (1936)  
[courtesy Library of Congress]

The photo depicts Florence Thompson, the mother, gazing distractedly into the distance, her children cowering behind her for protection and hiding their faces. In a 1960 interview, Lange recalled that the mother had just sold the tires from her car in order to afford food. The family lived off frozen vegetables and

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the birds her children had killed around their camp. Their poverty was apparent and epitomized the plight of those suffering during the era.

Russell Lee was another of Stryker's crew and it was Lee who spent considerable time in New Mexico. Among the communities he documented were Hobbs, Holman, Peñasco, Taos, Wagon Mound and Quemado. Lee's defining work as a documentary photographer was created in Pie Town.

Originally trained as a chemist and then as a painter, Lee arrived in Pie Town in June 1940. He left



**Homesteaders Faro and Doris Caudill by Russell Lee**  
Pie Town, New Mexico (October, 1940)  
*[courtesy Library of Congress]*

with 600 images that have an intimate look at the daily life of that small town community. Unusual for the time and for the FSA work, the images were in color — deeply saturated Kodachrome.

Gordon Parks was an author, poet, songwriter and director. Parks' work caught the attention of Stryker who soon hired him. Parks created one of the most iconic images of his career during his time with the FSA. Titled "American Gothic," the image is a portrait of Ella Watson, a government worker whom Parks had befriended. His staged portrait of her has the subject making direct eye contact with the camera clutching her broom as the American flag and a mop dominate the background. The photographer's composition echoed Grant Wood's famous "American Gothic" painting and soon became a symbol of the Civil Rights story that was beginning to play out in America. After working with the FSA, Parks became the first African-American staff member at LIFE magazine.

For decades, each generation of students, artists and photographers have been exposed to the photographs of the FSA. They are a standard element of the curriculum of university photojournalism classes. The images are widely seen due to the quality of the work and also because the entire collection is available to publishers free of copyright restrictions.



**American Gothic by Gordon Parks**  
Portrait of Ella Watson  
*[courtesy Library of Congress]*

Since the work was completed for the government, any hard copy print can be purchased from the Library of Congress. Images are reproduced widely for viewing on the internet. The entirety of the Farm Security Administration image collection is housed at the Library of Congress in Washington DC. Visitors to the Capitol may walk into the Library of Congress facilities and sit down with originally printed copies of all 80,000 photographs.



**Bud Fields and his Family by Walker Evans**  
Hale County, Alabama (c. 1936-37)  
*[courtesy Library of Congress]*



## Excursions

### New Mexico Photo Opportunities

### June is for White Sands Night Shots

by Anne Chase

June is our hottest month. It's discouraging to shoot during the day; so, go out at night!

At White Sands National Monument there are Sunset Strolls every night, beginning at 6:30 pm. A ranger-guided stroll is provided, although it is not necessary to stay with the ranger to get a good shot. There is a park admission fee of \$10/person or \$20/car, whichever is less. The stroll begins at the Sunset Stroll parking lot sign, about 5 miles from the fee station.

On Sunday, June 16, White Sands is offering a Full Moon Hike from 8:00 – 9:00 pm. Moonrise on that date is at 7:51 pm. Reservations are needed for the hike, and there is an additional fee of \$8 per adult. Reservations can be made online at [recreation.gov](http://recreation.gov) or by phone at (877) 444-6777.

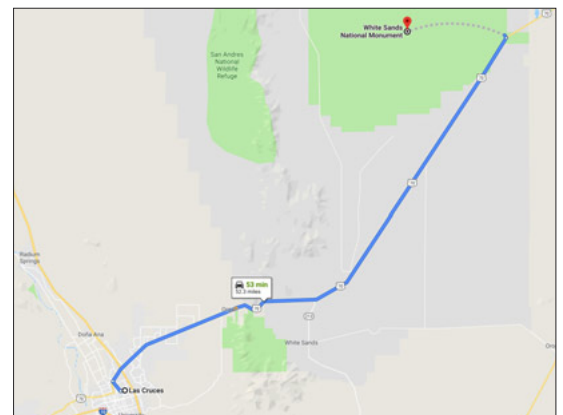
At White Sands, wear shoes (for sand), a hat, and a jacket because the desert chills quickly after the sun sets. And, of course, take

water! Use a telephoto lens for a larger moon or a wide-angle lens for big scenic shots. A tripod is not necessary unless you want to go on the Full Moon Hike. In that case, bring a cable release also.

If you feel more adventurous, shoot the Milky Way. It is very visible now and throughout the summer, and will photograph best after 10:00 pm. Find a spot far

away from the city lights. Scout sites in the daytime; look for good foregrounds. Apps like *PhotoPills* and *Stellarium* will tell you where the Milky Way will appear. Set your ISO for 1600 or 3200. Use Long Exposure Noise Reduction from your menu to reduce noise in the image. Use 20-30 second exposures and set your aperture to f/2.8 or less. A tripod and a cable release are musts.

Try painting the foreground objects with a flashlight. This is not a precise science – experiment by shooting multiple shots. Be careful about planes flying through your shot – they leave streaks of flashing lights which are not natural.



## Constructive Edits

Highlights and features of photo editing software for more interest and best results



**Moving water** is a modestly challenging subject for the photographer. Often, we might like to create an image of a river, a waterfall, or an ocean that stresses the movement and ethereal qualities of water, while leaving other portions of the image sharp.

This requires the use of a longer exposure – one in which the water will move and the surrounding landscape remain still. A photo of this type can produce tack sharp landscapes with a softness and dreaminess to the water components.

Using a narrow aperture and a longer shutter speed is sometimes enough to accomplish this. But, to get the most extreme results, a [neutral density filter](#) is a must.

Set the camera on a tripod (this is an absolute essential) and compose and focus the image before putting the ND filter in place. Note the settings used for aperture, shutter speed, and ISO, and make sure to stay in manual mode. Attach the neutral density filter, and adjust your shutter speed. There are phone apps to provide this calculation, but simply remember that for each stop of light a filter reduces, your shutter speed is multiplied by 2. (A 3-stop filter means your shutter speed is 8 times as long [ $2 \times 2 \times 2$ ]; a 10-stop filter multiplies your shutter speed by 1,024 [ $2^{10}$ ]).

Depending on the quality of the filter, you might need to correct a color cast in post processing. And, you might need to experiment in the strength of ND filter that gives you the best result. But, the results can be stunning.



La Jolla Cove shot with a 9-stop Neutral Density Filter

Editing Panel: [continued from page 2](#)

Two of the photos are included with this article. The first is a landscape shot of Cape Breton in Nova Scotia. The editing differences include those to color,



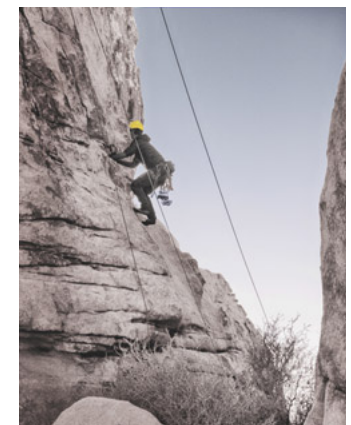
The original photo of the climber is shown above

cropping, and treatment of the cloudy sky.

The second photo included is a shot of a rock climber on a cliff face. Each of the editors cropped in significantly, but each chose to emphasize different variations of white balance, lighting correction, sharpening, and whether or not to include that rope!

Edited Versions of the Photo

by Seth Madell (below)  
Vince Gutschick (right, above)  
and Carl Maier (right, below)







# May Theme Presentation Patterns

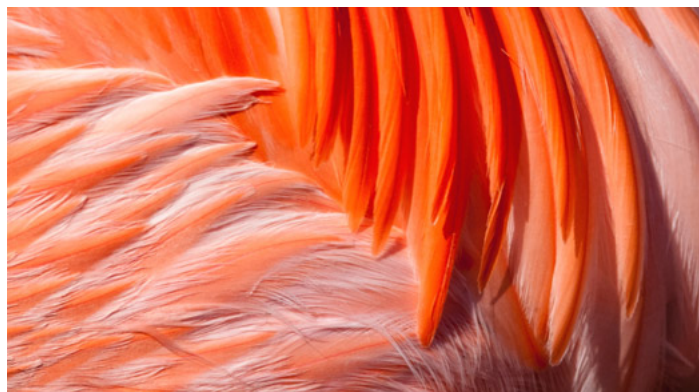
by Seth Madell

Why do we love patterns? What is there about the repetition of elements that causes us joy?

It is indisputable that humans adore patterns. And it is likely that the reason for this is that patterns imply predictability and order. The lack of any repeatable and predictable design is the essence of chaos and causes us psychological uneasiness. Order and regularity let us relax and feel calm.

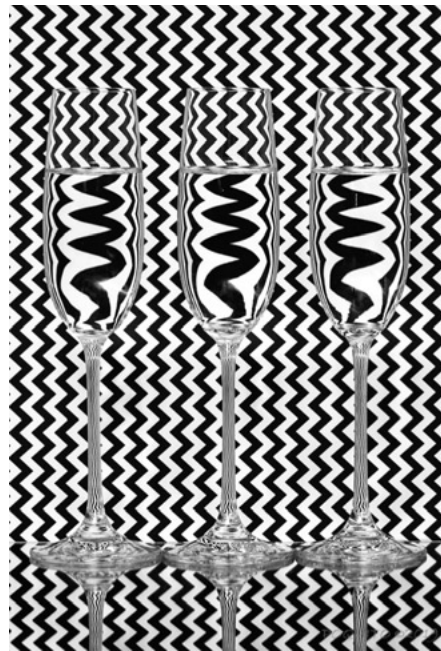
People are constantly seeing patterns in things – even when those patterns are not there. From an evolutionary standpoint, pattern recognition gives us a better ability to evolve. The ability to recognize visual and auditory patterns helps us identify plants that provide food, and predators which threaten our survival. And, from a survival standpoint, finding patterns where none exist is far more helpful than not seeing patterns when they are, in fact, present.

So, humankind is hard-wired to seek out patterns and other predictable, repeatable phenomena. The experience of pattern recognition has been found to release dopamine in our brains, and this neurochemical is strongly associated with feelings of pleasure.



Flamingo by Dave Brown

This innate enjoyment of patterns is also a basis for our art. Our photographs are inherently more pleasing when they contain repeating shapes and other elements. Also notice how an image with a disrupted pattern (e.g., a single piece of a pattern that is out of place, or different) immediately draws our attention to that spot. The little patch of chaos disturbs an otherwise pleasant symmetry.



Chevron by Maria Zucconi

For May's monthly theme, 12 members submitted 36 photos for presentation. Images were fairly evenly split between natural and man-made subjects. Photos of natural objects tended to stress symmetry and mathematical patterns. Artificial subjects were frequently architectural or patterns by design (such as fabrics and object arrangements).

Next month's theme is *Worship* (not necessarily religious). Members should submit up to three images using the theme as your guide. Send them to Kristi Dixon at [the themes mailbox](#). Each photo should be in JPG format, and its file size should not exceed 2MB. Dimensions should be no larger than 1920 pixels wide

and 1080 pixels tall.

The theme for July is *Thirty Feet from Your Door*, and the entire schedule of themes for 2018 can be found online [here](#).



Sensuous Art by Seth Madell

## Photo Exhibition

Storm Sermay, a long time DAPC member and local photographer, is being featured in a photography exhibition at the Branigan Cultural Center. Currently open and running through July 20, "The Front Porch" examines the ways in which we present ourselves to the world by means of our home entries.

Storm's work has been a favorite of our club on many occasions, and she has helped judge our Photo of the Year contests in recent years.

More information can be found at Storm's website by clicking [here](#).



### Image Icons

Historic and Inspiring Photos that Evoke an Event or an Era

#### *Tank Man – June 5, 1989 – Jeff Widener (Associated Press)*

In 1989, student-led demonstrations in Beijing, China called for the establishment of human rights and, more generally, rallied against the Chinese government. These protests were forcibly put down after Li Peng, the Chinese Premier, declared martial law. In what became known as the Tiananmen Square Massacre internationally (and as the June Fourth Incident within Communist China), troops with assault rifles and tanks fired at demonstrators in and around Tiananmen Square, killing at least 10,000 individuals.

On June 5, the morning after the massacre, a column of tanks was moving down Chang'an Avenue near Tiananmen Square when an adult man (whose identity has remained unknown) walked out in front of the tanks and blocked their passage. The man, carrying two shopping bags, stepped directly into the path of the oncoming tanks.

As the lead tank attempted to drive around the man, he continually re-positioned himself in its path. Eventually, the lead tank – and then all of the tanks – stopped their engines. The man was pulled into the crowd and the tanks continued on their way.

This incident has been subject to intense censorship by the Chinese government, which confiscated and destroyed as many copies of photos taken of the incident as they could. At least five photos were smuggled from the country, one of



which did not surface until about 20 years later. The most widely-known and published photo is this one taken by Jeff Widener.

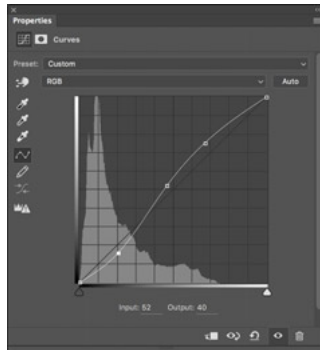
Widener took his photo from the sixth-floor balcony of the Beijing Hotel, about a half mile from the scene, using a 400 mm lens and teleconverter. Widener had been injured, and was sick with influenza. Additionally, he was running out of film and only managed to obtain a roll of color negative film from a friend, allowing him to shoot the photo.

The photo, referred to as *Tank Man*, became the symbol of the Tiananmen Square uprising and of non-violent protest in general. It was nominated for a Pulitzer Prize, although it did not win. The photo is widely considered to be one of the most iconic images of all time.

# Announcements...

## Upcoming Club Presentations

The June 4 meeting of the Doña Ana Photography Club will include a presentation by Carl Maier. Carl will go over the various uses of the Curves adjustment in Photoshop. Curves is one of the most powerful editing tools in Photoshop, and Carl's instruction will help with your use of that product as well as others (such as On1, Capture One, Affinity Photo, ACDSee, and others).



The June 18 meeting will include the club's second quarterly Print Contest (see notes below). Also featured will be the Monthly Theme and Anne Chase's monthly installment of "What to Shoot in July."

## 2nd Quarter Print Contest

The club's Second Quarter Print Contest will be held during the June 18 meeting. As always, members are encouraged to print their best photos and bring them for the contest. You can submit up to three photos, which should be printed no larger than 8½x11 inches. The photos can be mounted, but frames are discouraged. No identifying information (such as watermarks or signatures) should appear on the front of the photos. About one-third of the entrants will receive a blue or red ribbon.

## Monthly Theme

The monthly theme for July is *Worship (not necessarily religious)*. Members can submit up to 3 JPG images by sending them to Kristi Dixon at the with pixel dimensions no larger than 1920 wide and 1080 tall. Ask another member if you are having difficulty resizing photos.

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# About the Cover...

<b>Photographer</b>	Nirmal Khandan
<b>Name of Photo</b>	Sandhill Cranes, Bosque del Apache
<b>Date Taken</b>	December 24, 2018
<b>Photo Location</b>	Bosque del Apache National Wildlife Refuge, New Mexico
<b>Camera &amp; Lens</b>	Nikon D850 Nikon 200-500 mm f/5.6 zoom
<b>Shooting Info</b>	f/5.6; 1/5000 second; ISO 1600
<b>Additional Info</b>	Edited with Adobe Photoshop

*All photographs remain the copyrighted property of the individuals noted, and should not be used without specific permission from the photographer.*



## About the Photo Club

The Doña Ana Photography Club is a group of photographers and other people interested in photography. Our meetings offer technical presentations, friendly suggestions for improving your photos, networking, and other activities for a wide spectrum of photographers and abilities.

Visitors are always welcome to our monthly meetings and programs, which are designed to improve photographic skills at all levels. We meet the first and third Tuesdays of each month (except December). Meetings are held at the Southwest Environmental Center; 275 N. Main Street; Las Cruces, NM. Meetings begin at 7:00 pm and last about 2 hours.

Visit our website at: [www.daphotoclub.org](http://www.daphotoclub.org)



DAPC is a proud member of the Photographic Society of America. We encourage you to consider becoming an individual member of PSA. For more information, please visit their website at [psa-photo.org](http://psa-photo.org) and see what they have to offer.

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