

Luminosity

The Doña Ana Photography Club Newsletter



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August 2018



Doña Ana Photography Club

August 2018

Serving the Community since 1955

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Second Quarter Print Contest Winners

The 2nd quarter Print Contest was held during the June 17 club meeting. There were approximately 48 entries submitted. As usual, about one-third of the entries qualified for a ribbon. Half of those were blue ribbons, and half were red ribbons.

Members brought in up to 3 of their photos for entry into the contest. Sign-in was done by Debbie Hands, Kristi Dixon and Beth Waters who tracked photos and their creators, laying out the images in seemingly random order for members to view and for voting. Voting was done by all paid club members in attendance, and each member was allowed to cast a vote for up to 16 photos. The ballots were tallied by Debbie and Kristi after the voting, with final results announced at the end of the meeting. A list of Blue Ribbon and Red Ribbon winner is included below. Congratulations are in order to all of you!

The third quarter Print Contest is planned for the

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Blue Ribbon Winners - 2nd Quarter Print Contest



Red Ribbon Winners - 2nd Quarter Print Contest

Blue Ribbon Winners

Victor Gibbs	Seth Madell
Gerald Guss	Carl Maier
Bob Hamre	Gary Spencer
Bill Hanson	
Will Keener	

Red Ribbon Winners

Alex Burr	Bill Hanson
Steve Eberlein	Will Keener
Carol Edmonds	Carl Maier
Victor Gibbs (2)	Maria Zucconi
Gerald Guss	

Mark Your Calendar...

August 4, 2018

Submission Deadline for Fireworks Images
Send to [Kristi Dixon here](#)

August 7, 2018 - 7:00 pm

Regular Meeting - DAPC
Southwest Environmental Center
275 North Main St.; Las Cruces, NM

August 18, 2018

Submission Deadline for August Theme
"Not My Style"
Send to [Themes mailbox](#) to participate.

August 21, 2018 - 7:00 pm

Regular Meeting - DAPC
Southwest Environmental Center
275 North Main St.; Las Cruces, NM

Field Trip to Three Rivers Petroglyphs Site

by Bob Peticolas

Five people attended the Three Rivers Petroglyph field trip on the evening of June 30. After meeting at the site at 6:30, some members of our group stayed as late as 11:00 PM.

The group was rewarded with a spectacular sunset,

and with glimpses of stars through the clouds later in the evening.

Included on this page are sample images, including some from Kelly Briarton, Bob Peticolas, Jim Rodgers and Marcia Starich.



Photo by Bob Peticolas



Photo by Kelly Briarton



Photo by Jim Rodgers



Photo by Jim Rodgers



Photo by Marcia Starich



Photo by Marcia Starich



Photo by Kelly Briarton

A Comparison of Photo Printing Vendors with Results

Fred Moore compares results when multiple vendors print a complicated photo

by Fred Moore

Got Great Prints?

I got some, but I also got some less-than-great prints. To save your shoe leather, I sent this test image to a bunch of places and evaluated the results for accuracy - how close the prints came to perfection. Yes, the picture isn't very exciting, but it's a standard test image with some colors that are nearly impossible for anyone to print. I did this same survey in 2013, and the quality has improved considerably!

Big Picture, Sam's, and Adorama came out on top.

But here's the strange thing: most of the "one hour" places use the same printer and software that Sam's does! And it's highly automated - the attendant mainly puts the prints in envelopes and collects your money. So why are they different? My guess is that Sam's has better maintenance than the others. And it's not like I caught them on a good day; Sam's has been a favorite with DAPC members for years.

Sam's has another option: Kodak. There is a seldom-used kiosk with a somewhat funky interface, but the prints are well-saturated and look like the prints you used to get from film (remember that?)

Or maybe you should print them yourself? Sure, but you can't beat the price or the quality even at the corner pharmacy. What you can do is keep editing and re-printing your masterpiece until you get it looking just right. If you don't have a photo-quality printer, take your image file to Big Picture Digital Image Experts at 2001 E. Lohman Ave. They will work with you to get your

print looking just the way you want, and you'll even get a discount for being a DAPC member.

In addition to the local shops, I also included some "more than one hour" places. [Adorama](#) offers an amazing choice of nine different photo papers! They delivered my prints via UPS in 4 days. Each print was shrink-wrapped to a piece of cardboard, all of which were packed in a sturdy box. Contrast that to Shutterfly, who did a fine printing job but shipped the prints rolled up in a triangular box. I'm still waiting

for them to flatten out!

You really should try "metallic" paper. This is a fairly new paper with a pearlescent surface that makes high-contrast and monochrome images seem to jump off the page. It's an option from Sam's, Adorama, and Big Picture.

Other issues are enhancement and cropping. The software at the one-hour places will "improve" your image unless you tell it not to. Also, the default "borderless" option will crop a bit off the edges of your image to make it borderless. Some locations let you add a small border to your image to prevent this. If they don't, you can do the same thing by

expanding the "canvas" size in your editing software.

And one last thing - prints up to 8 inches wide are done on a Fuji printer that is optimized for speed. Larger prints are made on a wide-format Epson printer. So, for the best 8x10 print, expand the canvas or add a border to your image to make it 11x14. This

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The image (above) was sent out for comparison printing

forces them to use the Epson printer. You'll pay a bit more but the prints will be better. Here are the results for each source:

Store	Grade	8x10	Surface	Printer	Comments
Big Picture	A	\$14.62	Epson Premium Luster	Epson 9900	slightly under-saturated, otherwise OK
Big Picture	A+	\$14.62	Epson Ultra Prem. Presentation Matte	Epson 9900	true matte surface even printing, good color
Big Picture	A+	\$14.62	Simply Elegant Metallic Chrome Gloss	Epson 9900	glossy, accurate color, images pop esp faces
Adorama	A-	\$3.48	Kodak Endura Luster	?	good, slightly undersaturated
Adorama	A-	\$3.48	Kodak Endura Matte	?	a bit dark, matte has a slight sheen
Adorama	A+	\$3.48	Kodak Endura Metallic	?	glossy, accurate color, images pop esp faces
Adorama	A	\$3.48	Kodak Endura ProGlossy	?	good contrast, sharp
Shutterfly	A	\$10.06	11x14 Matte	?	matte has a slight sheen
Shutterfly	A	\$6.06	8x10 Glossy	?	slightly more saturated than matte
Sam's Club	A-	\$3.86	Glossy, 8x10, Kodak kiosk	Kodak 6850	good color & contrast, sl undersaturated
Sam's Club	B-	\$3.96	Luster, 11x14, Fuji kiosk	Epson 7890	good color, too light, sl blue shift
Sam's Club	B-	\$3.96	Luster, 11x14, Fuji kiosk	Epson 7890	too light, too unsaturated
Sam's Club	B	\$3.96	Matte, 8.5x11, Fuji kiosk	Epson 7890	OK color but too dark, slight blue shift
Sam's Club	B+	\$3.96	S Gloss, 11x14, Fuji kiosk	Epson 7890	good color, sl too light, slight blue shift
Sam's Club	B	\$1.78	S Gloss, 8x10, Fuji kiosk	Fuji DL600	OK color but too dark
Walgreens (Walton)	C	\$3.08	11x14 S Gloss	Epson 7890	light & undersaturated, TIFF same as JPG
Walgreens (Walton)	B	\$3.08	8x10 glossy	Fuji DL600	good color, too dark, crop for borderless
FedEx (Lohman)	C	\$1.29	Cover Stock, 80#, 100 bright	Canon C700	decent color but too dark & unsaturated
FedEx (Lohman)	D	\$0.65	Plain paper, 20#, 92 bright	Canon C5540i	surprizing good for plain paper, self-service
OfficeMax	D	\$3.08	Glossy	?	undersaturated, head strikes!
OfficeMax	C	\$3.08	Matte	?	good color & sat, slightly dark & too blue
Walmart (Valley)	C	\$3.08	8x10 matte (more like luster)	Fuji DL650	very dark, I added a border at the Fuji kiosk
Walmart (Valley)	D	\$3.08	8x10 matte (more like luster)	Fuji DL650	too dark, cropping for borderless
Walmart (Walton)	E	\$3.08	8x10 matte (more like luster)	Fuji DL600	terrible! too dark, cropping for borderless



Image Icons

Historic and Inspiring Photos
that Evoke an Event or an Era

V-J Day in Times Square - Alfred Eisenstaedt

This photo was taken in Times Square on the day World War II officially ended. The identities of the sailor and nurse are unknown.

Although the photo is often said to have captured the passion of romantic love, it is likely that the two kissers were complete strangers.



September 18 meeting. Typically, there is no 4th Quarter Print Contest, since the Photo of the Year contest is held in its place.

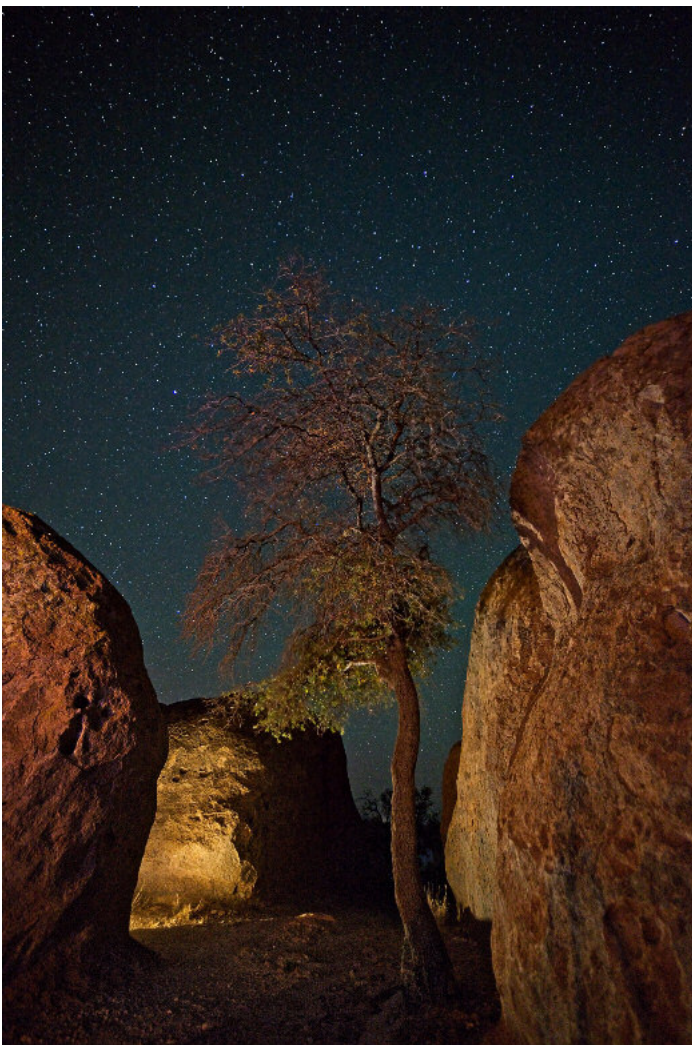
Here are a few of the Blue Ribbon winners:



Earth Moan by Robert Hamre



Coming Storm by Will Keener



City of Rocks Tree by Victor Gibbs



Stone Faced by Seth Madell



Great Cloud Over Las Cruces by Carl Maier

Otero Mesa Photo Exhibit hosted by SW Environmental Center

Doña Ana Photography Club members are among those featured

The Southwest Environmental Center is hosting a photo exhibit featuring local photographers whose works highlight the grasslands and wildlife of the Otero Mesa. This photo exhibit will be on display at the Southwest Environmental Center Gallery from July 6 through August 24.

The photos in the exhibit highlight the breathtaking views, remoteness, cultural heritage, and plant and wildlife the Otero Mesa has to offer. The gallery space also offers an educational component with facts about the importance of this wild place and opportunities for community members to participate in the #OurOteroMesa campaign to protect the sacred and defend the wild from oil and gas development threats.

The #OurOteroMesa campaign offers local community members an opportunity to protect this vital part of our ecosystem of which we are all a part.

The photo exhibit illustrates Otero Mesa's significance and the importance for community members in the Southwest to join us in our fight to protect it from threats where capital interests overlook community interests related to preserving our public lands and protecting wild life.

For more information on the significance of Otero Mesa and our efforts to ensure its protection for future generations, visit wildmesquite.org.

[Press Release by SW Environmental Center, July 2018]

* * * * *

Two members of the Doña Ana Photo Club—Dave Brown and Fred Moore—are among those artists who are featured in the exhibit. A few of those photos are included below.



Photo by Dave Brown



Alamo Mountain by Fred Moore

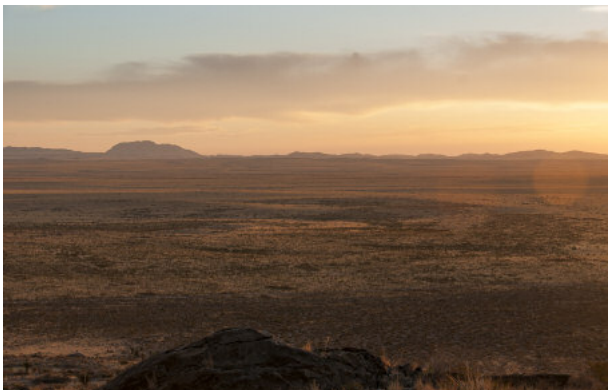


Photo by Dave Brown



Windmill Pump at Sunset by Fred Moore

Small Product Lighting for Table Top Photography

DAPC President Dale Taylor Discusses the Design, Set-up, and Lighting of a Home-Based Small Product Photo Shoot

by Dale Taylor

At the July 17 club meeting, I gave a presentation on shooting “table tops” – small products in a studio setting. This style of work is very suitable for shooting hobbies and crafts in your home. I went over several basic lighting set-ups which can be created without too much trouble or expense. These include trace frames, light cones and light tents. I also showed the difference between “catalog” shoots and more individually constructed lighting set-ups.

I looked at basic tools and techniques, and then at a series of different products which used different lighting and backgrounds to bring out the essence of the objects. That is, after all, what all good table top work strives to do.

Many people don't try this type of photography because it involves artificial lighting or other studio techniques, but they should. Light is light, and it doesn't really matter whether you use LEDs, compact fluorescents, older tungsten lights, speedlights, studio strobes or a window with natural light. Constructing even a simple set and designing an image from scratch has its own problems. However, “making” pictures this way provides much more control of what is in the image - more than anyone who merely “takes” a found image ever has.

In the end, one process and its problems replaces another. Modern digital technologies make the technical issues much easier than

they used to be. Ultimately, table top work is about two things: looking at the object and deciding which characteristics are important, then constructing a photograph which shows, supports and complements those elements; and solving problems by trial and error.

Problems may be in the lighting, in which case you move lights around until they work for you. Problems may exist in building the set, which involves finding ways to hold things where you want them. Neither is typically all that hard, although set building can become a complete specialty in itself.

If you are a crafter who also photographs, this type of work should be interesting and fun and fully within your capabilities.



The Set-up and Lighting for a Small Product Photo Shoot



The Final Photo from the Set-up as Shown



July Theme Presentation

Fluid

by Seth Madell

Most of us use the word “fluid” as a synonym for “liquid.” In fact, liquids are only a subset of that group of substances known as fluids. Technically, fluids include all substances that change shape when stress is applied, and this includes liquids, gases, plasmas, and some plastics. The difference between a liquid and a gas is that a liquid forms a free surface within a container, but a gas does not. Be that as it may, the colloquial use of the term “fluid” is in fact synonymous with the word “liquid” and most of us use the term as such.

Just how “solid” does a solid need to be? How “fluid” must a substance be to be called “liquid?” A famous experiment involves a small quantity of hot pitch (a form of coal tar) that was poured into a funnel and allowed to cool, then allowed to drip freely from the bottom of the funnel. This experiment has been running continuously since 1927, and so far there have been only 9 drops of pitch that

have formed and fallen from the funnel. So... is pitch a solid or a liquid? At that rate, does the distinction matter?

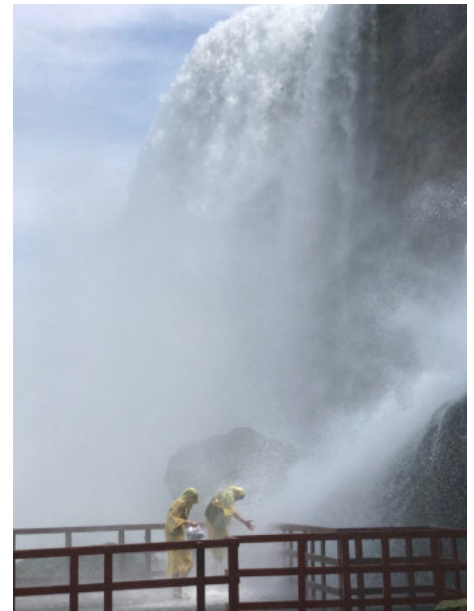
Remembering the actual definition of “fluid,” however, also opens up a world of interpretation. That which is fluid does not resist a change in shape when acted upon by an outside force. We might describe our careers, our emotions, even our identities as “fluid.” Solidity can be noble (as in the strength of our resolve) but fluidity can also be admirable (as in the virtues of compromise and cooperation).

So let us raise a glass (of liquid? of fluid? certainly not of coal tar!) to the 14 members whose 41 images contributed to the July theme presentation. Most, of the photos concentrated on movement and flow, mostly of water but occasionally of other things (like grain, glass, and milk in coffee). Others focused on ice and snow, while some were simply creative.

Next month’s theme is “Not My

Style.” Submit up to 3 JPG images using the theme as your guide. Send them to [Kristi Dixon](#) for inclusion in the presentation. Photos should not exceed 2MB and should be no larger than 1920 pixels wide and 1080 pixels tall.

The theme for September is “Distortion,” and the entire schedule of themes for 2018 can be found online [here](#).



Hurricane Deck by Julie Schmitt



Cream Swirls by Carol Edmonds



Bond Falls UP, MI by Carl Maier

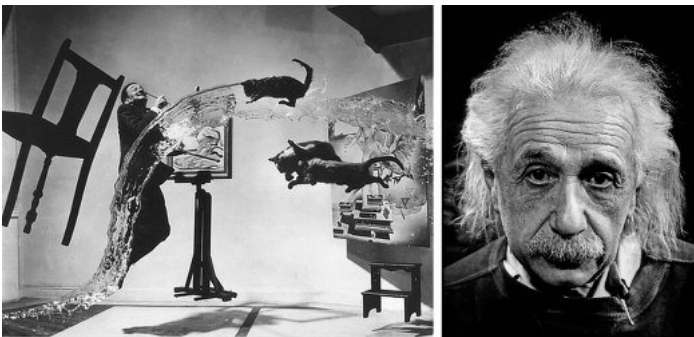
Announcements...

Upcoming Club Presentations

On August 7, Dale Taylor will talk about “Basic Portraiture & Flash.” Also, a 30 minute talk about portrait photographer Phillippe Halsman is scheduled.

On August 21, Seth Madell will present a short instructional presentation on “Adding Light Rays” to photos, using post-processing techniques. He will include a live demonstration of this process, using Affinity Photo software. Light rays can give photos depth and mood when used judiciously.

Also on August 21, a review of fireworks images taken by club members is scheduled.



Photos by Phillippe Halsman - August 7 Meeting

Photo Exhibitions

The SW Environmental Center is currently sponsoring “*Our Otero Mesa Photo Exhibit*” — featuring local artists whose works highlight the grasslands and wildlife of the Otero Mesa. The exhibit runs through August 2018. Dave Brown and Fred Moore will have photos featured in the exhibition. [Article on page 7.](#)

Carl Maier’s “White Sands Wall” was awarded 1st Prize in the El Paso Art Association’s “*Eye of the Camera*” exhibition. Carl has suggested that this would be a good venue for club members to utilize.

A Note About Boot Camp

There will not be a second Boot Camp series scheduled in 2018. The next Boot Camp is tentatively scheduled to begin in January, 2019.



Adding Light Rays to a Photo - August 21 Meeting



Constructive Edits

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

By now, most of us know what Layers are. Layers are a stack of image data, one on top of another, that are eventually added together to create a single result. Layers can be additional pixels (one image on top of another) or can be adjustments (changes in exposure, contrast, etc.) or filters (blurs, distortions, and others).

Most of the time, Layers occupy the entire area of the image (the “canvas”). If you add a Contrast adjustment, it changes the contrast of the entire picture. What if you only want that adjustment to affect a portion of the picture? What if you put one photo on top of another, but only want a small piece of the top photo to be seen?

A **Layer Mask** is frequently the best way to do this. A Layer Mask is a way to hide a portion of a layer. Just as a real-world mask can obscure the face it is

worn on, a Layer Mask can reveal or obscure the Layer into which it is placed, as well as those layers below it.

Use a layer mask to reveal just a small part of a photo, as in the example shown. Use a layer mask to apply an adjustment to only a fraction of your image. Use a layer mask to fade one photo (in the top layer) into another (on a bottom layer).

Your imagination is the only limit.

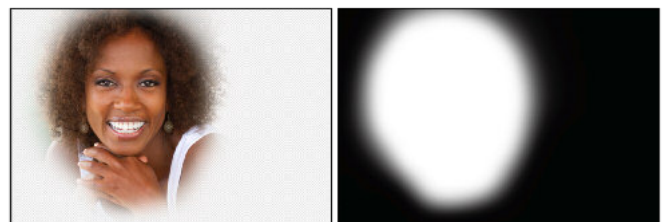


Image (left) and its Layer Mask (right)

Rachel Courtney Leaving Newsletter Post This Month

Seth Madell will Serve as New Editor

Many thanks go out to Rachel Courtney, who is leaving her position as Newsletter Editor. She is moving to Wenatchee, a small city in Washington State, with her husband, Joel. Rachel has put together the club's monthly newsletter since the February, 2017 edition, compiling dates, facts, photos, and articles from members and officers alike. Often a nameless and thankless job, Rachel has given the club a consistently high quality and attractive newsletter each and every month.

Rachel graduated from NMSU with a Bachelor of Arts in Journalism & Linguistics in 2003. She was the Production Manager for the Las Cruces Bulletin from 2006 to 2014. She runs her own business, Pretty Nice Creations, which has a number of local clients



for whom she does advertising, brochures, and similar jobs. She will be missed by all of us.

Starting with this edition, the newsletter editorship passes to Seth Madell. Seth promises to continue to provide a monthly newsletter that is both interesting and informative. Seth has added a number of features that he hopes will become monthly staples. *The Shooting Menu* is a short tip sheet

regarding camera features and/or techniques for photography.

Constructive Edits is a similar monthly instructional tidbit that discusses a common feature in post-processing editing software. And, *Image Icons* is a monthly look at photographs from our past that are recognizable, and which evoke a time, an event, or an emotion. Also, a great new photo on the cover each month.



The Shooting Menu

A discussion of camera functions & shooting techniques

The default behavior of most DSLR cameras is to invoke auto-focus when the shutter button is pressed. Because of this, the camera focuses with each new picture. Sometimes, this causes problems. There are compositions where the desired focus point is off to the side, and this requires a half-press and re-composition with each new picture. Sometimes, especially in low light, autofocus may simply have trouble and take too much time. Often, the answer is a camera setting called **Back Button Focus**.

Many new cameras allow the user to re-map the autofocus function to a different button. This will usually be done through the Custom Settings part of the menu system. In this way, focusing is done by pressing a separate button, and is done only when the photographer desires. This means that the camera will not re-focus with each new shot. And, it means that the half-press-and-recompose routine is no longer needed.



Nikon's Back Button Assignment



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 and see what they have to offer.

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