

Luminosity

The Doña Ana Photography Club Newsletter

In This Issue...

Fred Moore Honored

Members Win Top Honors in
NM Magazine Contest

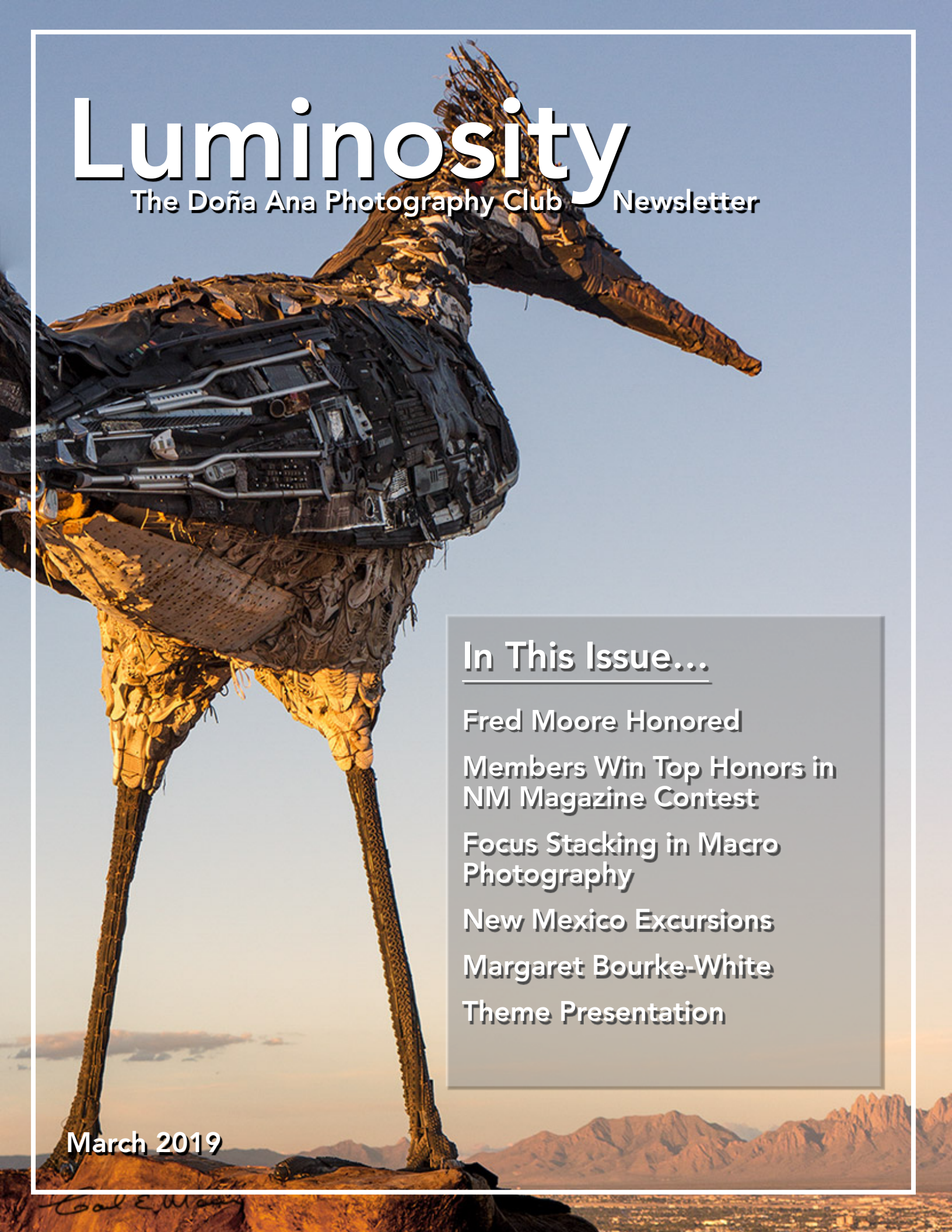
Focus Stacking in Macro
Photography

New Mexico Excursions

Margaret Bourke-White

Theme Presentation

March 2019





Doña Ana Photography Club

March 2019

Serving the Community since 1955

daphotoclub.org

Fred Moore Honored with Lifetime Membership Award

by Julie Schmitt

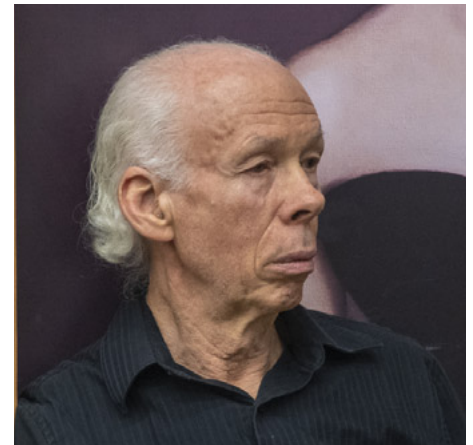
At the February 5, 2019 meeting of the Doña Ana Photography Club, Fred Moore was honored for his many years of dedication and hard work for the club. Past and current presidents Ron Wolfe, Erik Winter and Dale Taylor were all on hand to relate stories of Fred's participation, leading to the growth of the club to what it is today.

Fred was given an honorary lifetime membership, a plaque and a cake and beverage reception. Fred was surrounded by about 50 well-wishers during this surprise

ceremony.

Former President Ron Wolfe gave an interesting background history. From 2007 to 2010 the club meeting place changed numerous times, eventually ending at a member's clubhouse. Consequently membership dwindled significantly. Ron became president and Fred became Vice President at that time. Sometimes they were nearly the only ones in attendance at

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Fred Moore awarded at Feb 5 meeting

Club Members Win Photo Contest

Four DAPC Members take home magazine honors

by Dale Taylor

Four members of the Doña Ana Photography Club took home awards in this year's *New Mexico Magazine Photography Contest*. The Grand Prize went to Catherine Lucas. First Place in "Enchanted Adventures" went to Jim Rodgers and Third Place in "Enchanted Adventures" to Gerald Guss. New

member Aaron Martinez took home Second and Third Place wins in the "Landscape" category.

Catherine's photo *Liz Dancing* was shot at midday in the Mesilla plaza. It is a swirl of color and motion blur, with the dancer's face well in focus and set off by the bokeh surrounding it. Cat took over 500 pictures that day, but this

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Fred Receives Plaque from Dale Taylor

Mark Your Calendar...

March 5, 2019 - 7:00 pm

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

March 9, 2019 - 9:00 am to 12:00 noon

Boot Camp Class #3 (sign up by Friday March 8)
Creating Better Photographs
Southwest Environmental Center
275 North Main St.; Las Cruces, NM

Month 16, 2019

Submission Deadline for Monthly Theme - *Flora*
Send to [Themes mailbox](#) to participate.

March 19, 2019 - 7:00 pm

Regular Meeting - DAPC
First Quarter Print Contest tonight!
Southwest Environmental Center
275 North Main St.; Las Cruces, NM

Fred Moore: [continued from page 2](#)

meetings. Then Fred found the club a permanent home at South-west Environmental Center and, with a central, fixed location, the club began to grow again.

Fred was VP for 2 years and then took on his current role as Membership Director in 2012. In addition to greeting new visitors and making badges, he also comes early to set up the projector and sound system and to make sure the equipment works. He is the techie guy who bought the screen, projector, and video camera. Notably, he also keeps the mics working at meetings. That's why you might see him eating hamburgers from Day's at the beginning of the meeting – he's always busy and on the run.

Erik Winter, the club's immediate past president, joined at one of the day-long DAPC Photo Symposiums which undoubtedly Fred helped facilitate. He said that Fred has always been the first one there at meetings to set up, and the last one to leave. "Even a fight with a band saw didn't keep Fred from a meeting! Fred planned to be out-of-town 20 different occasions, but



Fred's acceptance speech and remembrance of club history

always made it." Erik also complimented the club itself, saying that from a physical presence standpoint our club is at least in the top 100 photo clubs in the U.S., largely because so many clubs no longer have physical meetings.

Dale Taylor, current president, continued with praise. He noted that Fred has purchased all of the club equipment and keeps it working. Also, Fred coordinated



Fred receives a Lifetime Membership presented by President Dale Taylor

the very first *Photo of the Year* Contest, and took on the massive task again in 2018.

Fred accepted the awards and shared some thoughts on the club's growth. Fred credited Ron Wolfe's philosophy as the touchstone of its growth. This was to change the club's focus and to make it an "educational club". His idea was to keep the contests low-key and give out "lots of ribbons." Not only pros



After the ceremony, Dale Taylor, Ron Wolfe and Fred reminisce



Fred enjoys cake after the presentation

but also beginners should have a chance to win.

Make the club educational and fun; reach out to the community (Photo Symposiums, Boot Camps); allow people to attend meetings without any requirement to join the club; and keep the dues reasonable.

Fred was taken completely by surprise and was very flattered by all of the recollections. He said that the plaque would occupy an honored place on his wall.

We all appreciate and sincerely thank Fred for all he has done to keep the club going and growing.



Fred's photo of a Lily was immortalized on the cake!

All of the photos for this article were taken by Dave Brown.

Contest Winners: [continued from page 2](#)

one was “the only one which really jumped out.” Of particular interest in Cat’s photo is that the composition doesn’t use the “rule of thirds” but rather a variation on the golden spiral.

Jim Rodgers’s photo *Milky Way at City of Rocks* has the Milky Way lining up along the left third line of his vertical image, framed by rocks at the bottom, but balanced by more rocks on the right than the left. The rocks and the tree just below the Milky Way appear to be light painted, but it is subtly done, and from a point behind the rock



Dune Curves - Aaron Martinez
Second Place - Landscape



Ballooning & Boating - Gerald Guss
Third Place - Enchanted Adventures

on the left, leaving deep shadows on the right which create a sense of depth.

Gerald’s photo is titled *Ballooning and Boating* and was taken at the 2018 Elephant Butte Balloon Regatta, to which he was a first-time visitor. He said the biggest problems he had were dealing with the direct sunlight and too many people – both common issues at events like this. His image was made after taking several others en-route to the beach, but then walking along the beach to get away from the people and make the sunlight less direct, producing more interesting shadows. He said he was lucky with the timing, as the balloons are almost on the water, bunched in a good pattern right around the boats. None of us like to admit it, but many times a certain amount of luck plays into getting a great photo.

Aaron Martinez is one of the club’s newest members, having just joined in the past month. He took home two wins with his Landscape photos, *Dune Curves* and *Juniper Window*. Aaron is a photographer



Juniper Window - Aaron Martinez
Third Place - Landscape



Liz Dancing by Catherine Lucas – 2019 Grand Prize Winner

from El Paso who says he “didn’t take photography seriously until late 2016” when it became a form of therapy for him. He shoots with a full frame Pentax system, concentrating on landscapes in New Mexico and throughout the Southwest.

Congratulations to all our winners on their outstanding jobs!



Milky Way at City of Rocks- Jim Rodgers
First Place - Enchanted Adventures

Focus Stacking is a Great Addition to Macro Photography

by Carl Maier

Editor's Note – Carl gave a presentation on Macro photography at the February 19 meeting. This article is a follow-up to that presentation, and deals with an aspect of macro photography that he did not delve into much during his talk. -Seth Madell

Lack of depth-of-field is probably the most common problem encountered when one attempts macro photography. Getting incrementally closer to the subject only magnifies the problem and can lead to many frustrations for the photographer. One might think they can solve the problem by stopping down to increase depth-of-field but this only presents two other problems. Using an f stop smaller than the “sweet spot” causes diffraction which will soften the image thereby decreasing image quality. Also, stopping down will decrease exposure which can present its own problems by using a slower shutter speed to compensate for, or to increase the intensity of, the exposing light source. This can be difficult if shooting outdoors with the sun as primary.

Since we are now in the digital age, these problems can be solved by employing a rather simple procedure and using the software associated with it. This procedure is called focus stacking. Just as we can solve

difficult exposure problems by using a procedure called HDR (short for “high dynamic range”), where we combine three or more different exposures of the same subject to produce a single image with detail in both highlights and shadows, focus stacking solves our depth-of-field problems by combining a series of exposures made at different focus settings and combining them in specialized software. The finished image will be sharp from the nearest to the furthest planes of desired focus.

The procedure works like this. The camera is set to the desired composition, and the exposure is determined, and locked in. The camera is focussed on the front of the subject, and the first exposure is made. The focal plane is now adjusted slightly in order to focus a bit deeper into the subject. A second exposure is made. The focus is adjusted a bit more

and a third exposure is made. This procedure is followed until the area in the rear, or the final area of desired focus, is reached. You now have a series of photos or “slices” showing a progression of areas of focus front to back. This series of images is now loaded into a software program which processes those images into a final, single, totally sharp image. It is almost magical to watch the depth-of-field increase on

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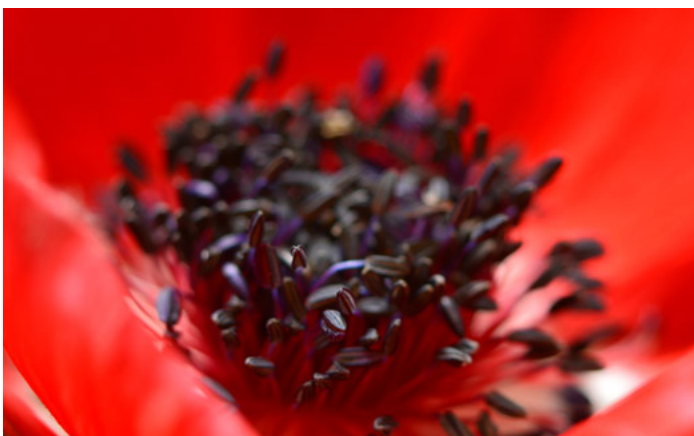
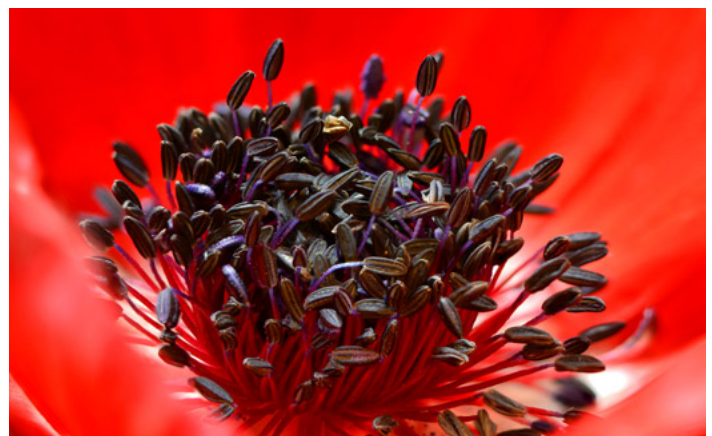


Image taken without Focus Stacking. The point of focus is at the front of the flower's stamens, resulting in blurry stamens in back of that point.



This image is the result of Focus Stacking multiple images, with focal planes extending from the front of the stamens to the back. Note that all of them are in focus.

Both of the photos above were taken by Carl Maier.

your monitor, slice by slice, until the final image emerges.

Adobe Photoshop (version CS5 and beyond) has the ability to do focus stacking but the program, while effective, has its shortcomings. Helicon Focus, a commercial piece of software, does a fine job at a moderate price, with high marks for customer service and user blogs and many free tutorials. This is my recommendation.

Since each image must be shot with absolutely no movement between shots other than adjustments to the focal plane, the following items are desirable or mandatory: a sturdy tripod, and a cable shutter release or an electronic shutter release. Touching the camera body is a no-no. A DSLR camera with live view for focusing and mirror lock up to eliminate vibration when the shutter is released is desirable.

I have also found a focusing rail to be most helpful when adjusting focus increments. These rails can be found all over the internet (e.g. eBay) for very reasonable prices. Reviews seem to be varied.

Depending upon the focus throw of your lens, focusing rails may be necessary. If you are shooting with only a lens reversing ring or with extension tubes, these rails are a requirement since the lenses used with these procedures cannot be focused manually. Remember, almost all macro shooting should be done in manual focus mode. It would be impossible for the camera to focus on these minute changes in focal plane when set on auto-focus.

These ideas can get you started. Depending on how far or how serious you get into macro, there are always more gadgets and new software just lurking around the corner.

I can always be reached at highlight1@juno.com for anyone interested in further information.



The Shooting Menu

A discussion of camera functions & shooting techniques

Can a digital camera produce **Black and White Photos** in camera? What are the options? As with so many aspects of digital photography, there are a few ways to create black and white images with a camera that tends to see things in color.

Remember that any color photo can be converted to black and white in post-processing (see [this accompanying sidebar](#)). But does your digital camera have the ability to take black and white photos on its own?

Well, yes and no. Your camera's sensor sees color, and it can only see color. However, your camera can produce black and white photos if you tell it to. Somewhere in the menu system, any recent digital camera can be told

to produce monochrome images. This means that a black and white conversion takes place at the time of the exposure, rather than later on in post processing.

Remember, also, that this type of in-camera conversion will only be available for JPG images. Raw images always contain color sensor data.

One interesting option might be to (i) tell your camera to shoot Raw (or Raw + JPG); and (ii) set the images to Monochrome. In these scenarios, the JPG versions of the photo will be in black and white (either the stored, JPG version of the photo or the JPG image embedded in the Raw file). But the Raw version of the photo will contain full color data.

One other interesting side-effect of this is that, even when storing Raw data with full color, your camera's LCD monitor always displays a JPG version of the image being taken, and that means seeing your photo in Black and White on the camera's monitor.



Capturing Monochrome Images via the Nikon menu system.



Excursions

New Mexico Photo Opportunities

March is for Photos of Poppies

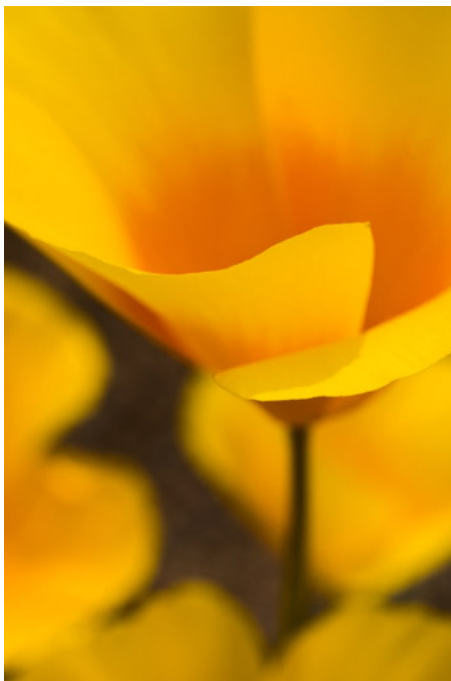
by Anne Chase

Southern New Mexico had a lot of rain this December, and this promises a prolific display of Mexican Gold Poppies in the area. They should bloom on both the east and west slopes of the Organ Mountains.

On the west slopes of the Organ Mountains you should find good

displays this year. Take Rt. 70 East towards the mountains. Exit onto Baylor Canyon Road. Drive about 2 miles to the Baylor Pass National Recreation Trail sign on the left side of the road. It is well marked, with parking available. Hike up the trail to find the blooming poppies.

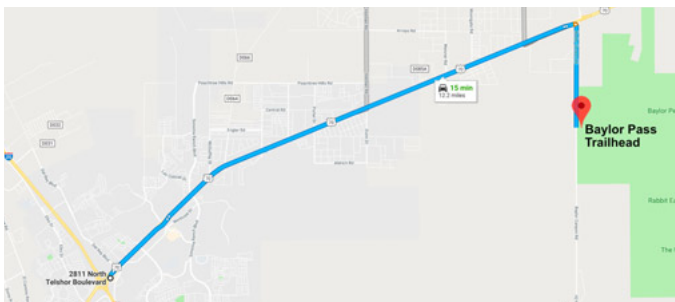
The Florida Mountains Wilderness Area is another great place to



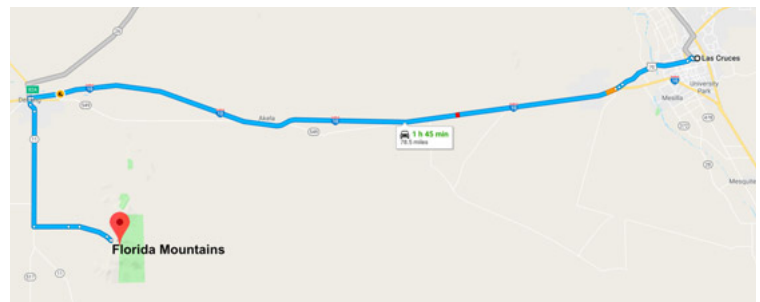
photograph poppies. This trip will be about a 1¼ hour drive from Las Cruces. Travel west on Rt. 10 to Deming. In Deming, take Rt. 11 South (towards Columbus). Turn left on County Rd. 8016 towards the mountains. The road becomes unpaved and sometimes rough. As you get closer to the mountains, a 4-wheel drive vehicle is strongly recommended.

Suggested equipment includes a tripod, a wide-angle lens, and/or a macro lens. Good hiking boots and a hat are a good idea. And, of course, bring lots of water!

Mexican Poppies – images by Lisa Mandelkern



Directions to the Baylor Pass Trailhead



Directions to the Florida Mountains Wilderness Area

Margaret Bourke-White

An Intrepid Photojournalist and American Historian

by Seth Madell

Margaret Bourke-White lived from 1904 until 1971. She was a commercial photographer for a short while but is best remembered for her long career as a photo-journalist. She was the first foreign photographer to take pictures of the Soviet Union's five-year plan; her photo of the Fort Peck Dam made the cover of the first issue of Life Magazine. She was also the first American female war photo-journalist, and her World War II images are iconic and historic.

Education and Early Interest

Margaret Bourke-White was born on June 14, 1904 in The Bronx, New York, and spent her childhood in northern New Jersey. Her father was an engineer and inventor, from whom she said she learned her perfectionism. For her mother, a homemaker, she developed an "unapologetic desire for self-improvement."



Margaret Bourke-White (1904-1971)

Her father was a camera enthusiast, and this sparked her early interest in photography. She nevertheless enrolled at Columbia University in 1922, studying herpetology. Over the following 5 years, she transferred schools at least 4 times, eventually graduating from Cornell in 1927. One year later, she moved to Cleveland, Ohio where she opened a commercial photography studio concentrating on architectural and industrial images.

Otis Steel

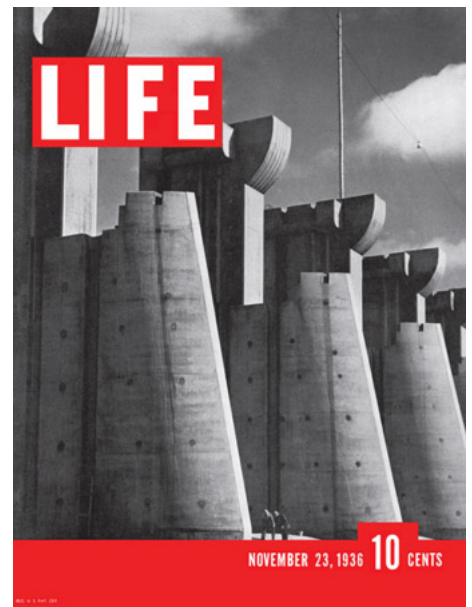
One of Bourke-White's early clients was Otis Steel. She pushed hard to obtain photographic access to their steelmaking operation, but met resistance. First, steel production was a defense industry and questions regarding national security were raised. Second, her gender caused many to question her stamina, and her ability to withstand the heat, dirt, and gritty conditions inside the mill.

Once she obtained permission to shoot inside the mill, she encountered unanticipated technical issues. Early photographic film was sensitive primarily to blue light; the steel gave off mostly reds and oranges. Her early attempts at shooting photos inside the mills resulted in completely black images. She eventually solved the problem using a new form of magnesium flares, which gave off intense white light.

Her images from inside Otis Steel were heralded as some of the best steel factory photos of the era.

Life Magazine & Photojournalism

In 1929, Bourke-White became an associate editor and staff photographer for Fortune Magazine. She worked there until 1935, and in that role became the first Western photographer allowed to photograph Soviet industry.



The first issue of Life Magazine

She was hired by Henry Luce in 1936 and became the first female photojournalist on the staff of his new publication - Life magazine. Bourke-White's images of the construction of the Fort Peck Dam in Montana were featured in the first issue of that magazine, and one of her photos was included as Life's very first cover.

In the mid-1930's, Bourke-White chronicled the Great Depression, including victims of the Dust Bowl. She produced a book entitled "You Have Seen Their Faces" with her husband,

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Margaret Bourke-White
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Erskine Caldwell, containing text and images detailing the conditions in the American South during the Depression.

Foreign Assignments

Bourke-White was the first woman permitted to work in a war zone, and produced many photos in the early 1940's which showed active combat. These photos were taken in Moscow, northern Africa, Italy and other parts of Europe, and eventually in Germany.

She travelled through Germany with General George Patton in the Spring of 1945. She took some of

her most memorable photos when she arrived at Buchenwald – the horrific Nazi concentration camp – in that year.

At around the same time, Bourke-White produced images documenting the violence surrounding the partitioning of India and Pakistan. Many of the photos were shown in Life magazine, including her iconic photo of Mohandas K. Gandhi at his spinning wheel.

Her Later Years

Margaret Bourke-White developed the first symptoms of Parkinson's Disease in 1953. Her treatment, which included several neurosurgical procedures,

diminished her tremors but debilitated her in other ways, especially limiting her speech.

She left Life magazine in 1957 and completely retired in 1969. Margaret Bourke-White died in 1971, aged 67, due to the progression of her



Mine Workers (1950)

Parkinson's Disease.

Margaret Bourke-White's photographs are on display in the Brooklyn Museum, the Cleveland Museum of Art, the New Mexico Museum of Art, and the Museum of Modern Art in Manhattan. She produced 12 different books, and is the subject of at least 12 other biographies and collections.

A 160 foot photo-mural of her photos was installed in the NBC headquarters in Rockefeller Center, but was destroyed in the 1950's. It was digitally re-created in 2014 and now displays on a 360° screen in the building's Rotunda.



Bread Line (1937)



Buchenwald Concentration Camp (1945)



Gandhi at his Spinning Wheel (1946)



February Theme Presentation

Black and White Landscape

by Seth Madell

The first practical method for producing permanent camera images was the daguerreotype, developed and presented by Louis Daguerre in 1839. In 1884, George Eastman invented a dry gel on paper (called “film”) which could replace the photographic plate needed for producing daguerreotypes. In July 1888, Eastman Kodak cameras went on the market, and by 1901 the introduction of the Kodak Brownie made photography a mass-market phenomenon.

Capturing images in color was a goal from the very beginning of the camera’s invention. The first durable and practical color photograph was commercially introduced in 1907 when August and Louis Lumiere created the Autochrome plate, although this was cumbersome and only suited to stationary subjects.

Color photography became much more pervasive in the mid-1930’s, with the introduction of Kodachrome film, which was available for home movies and slides.

It was 1973 when Fairchild Semiconductor released the first CCD chip for capturing 100x100 pixel images. In 1975, Bryce Bayer developed the Bayer filter for

CCD color images. And in 1986, Kodak invented the world’s first megapixel sensor.

Although digital photography has certainly supplanted film images, and has the ability to capture an increasing number of colors in ever-increasing numbers of pixels, there is still an allure to black and white photography. Some may see it as “vintage,” and some may call it “purist.” However, there are times when monochrome imagery speaks louder than color.

Black and white photos tend to emphasize textures, geometry, luminance (light and shadows), and contrast. Shooting with black and white in mind is appropriate when the color of a scene is lackluster, or when it might be distracting. Post processing to increase or decrease contrast can transform a poor color picture into a fairly dramatic monochrome delight.

This month’s theme presentation included 86 images submitted by 29 members. A wide variety of locations were featured, and elicited many “oohs and ahhs” from the audience.

The theme for March is “Flora.”

Members are encouraged to submit up to 3 pictures to Kristi Dixon at the [themes mailbox](#).

Photos should be in JPG format, and dimensions should not exceed 1920 pixels wide, or 1080 pixels tall.



Yosemite Creek by Dave Brown



Photo #1 by Aaron Martinez



The Gate by David Turning

First Quarterly Print Contest Scheduled for March 19

The First Quarter Print Contest is scheduled to take place at the club meeting on March 19, 2019. Members are encouraged to bring in up to 3 photo prints for the competition.

Prints should be no larger than 8.5 x 11 inches, and need not be framed or matted. Additionally, no identifying information should be visible on the front of the photo. Members should arrive at around 6:30 to register their photos.

Several of the winning prints from the 2018 Third Quarter Print Contest are included below.



Beyond Their Prime - Debbie Hands
Blue Ribbon Winner, Third Quarter Print Contest



Hot Air - Cassidy Edmonds
Red Ribbon Winner, Third Quarter Print Contest



Image Icons

Historic and Inspiring Photos
that Evoke an Event or an Era



Kent State Shootings - May 4, 1970
by John Paul Filo

John Paul Filo was a photojournalism student at Kent State University in May 1970. President Nixon had just announced the widespread bombing of Cambodia, prompting a mass protest at the school. Because of the realistic threat of violence and vandalism (including the actual burning of the local ROTC building), the Ohio Army National Guard was called in.

On Monday May 4, the National Guard attempted to disperse large crowds of students in order to break up the protests. When it became evident that their orders to disperse were ineffective, the National Guard troops advanced on the protesters with rifles drawn and bayonets fixed.

In the subsequent confusion, at least 29 of the 77 guardsmen present fired their weapons at the protesters. There were 4 students killed, and 9 others wounded (some quite seriously).

John Filo was in the University photography lab when the shooting began. He quickly ran outside, and he took the photo which won him a Pulitzer Prize in 1970. The photo shows a 14 year-old runaway named Mary Ann Vecchio screaming, while kneeling over the dead body of 20 year-old Jeffrey Miller, a Kent State University student.

A Simple Recipe for Photo Editing

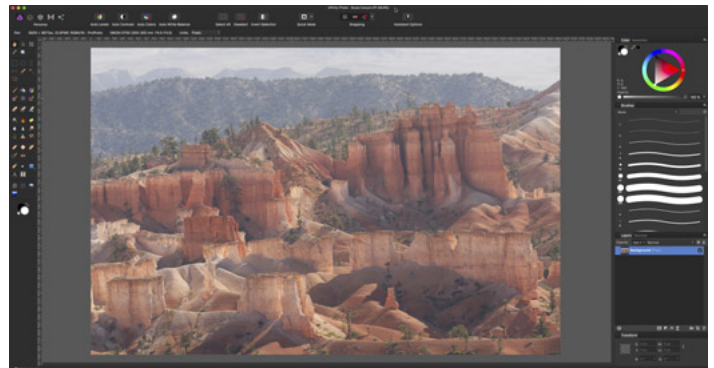
Seth Madell will talk about basic photo edits at the March 5 Meeting

At the regular Photo Club meeting on March 5, 2019 Seth Madell will present a talk called *A Simple Recipe for Photo Editing*. Seth has created this presentation in an effort to give members some basic tips on editing their images.

Aimed primarily at photographers who are still reasonably novice in their photo editing skills, Seth

will explain and demonstrate 6 simple photo editing steps that are bound to improve just about any photo.

Seth will concentrate on editing JPG photos, and promises not to go overboard with Raw images, layers, masks, or other more advanced techniques. This will definitely be a “Keep it simple...” presentation!



Seth Madell will present some basic concepts in photo editing, putting emphasis on methods for beginners

Constructive Edits

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



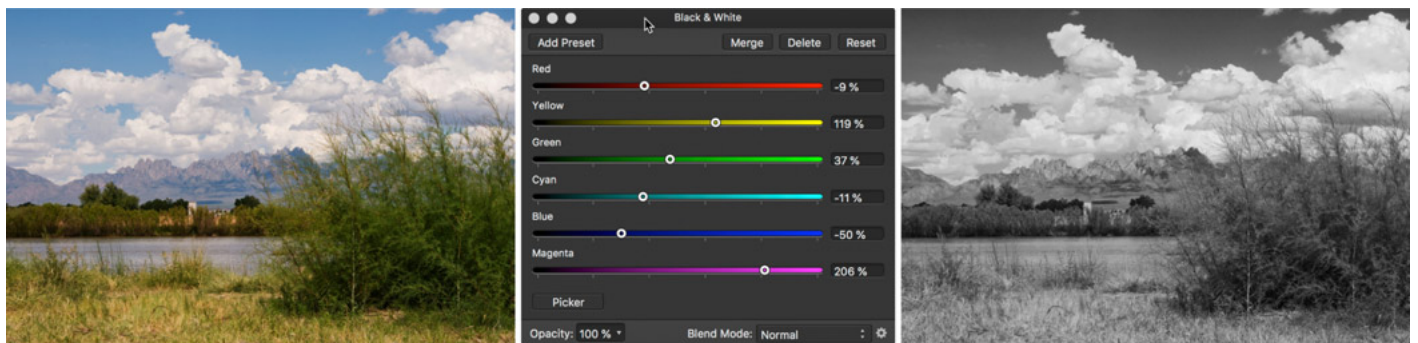
Digital cameras almost always produce files which include color. When shooting, it takes specific changes to your camera settings to produce monochrome photos. However, it is easy to produce a black and white image when starting with a color photo. Most editing software will allow you to create a Black and White Adjustment - either as a separate “adjustment layer” or a destructive editing choice.

In many software packages, changing a color photo to black and white can not only produce mono-

chrome images, but can alter the luminosity (lightness or darkness) of areas of the photo based on the original color present before the adjustment.

For instance, it is common to set the Blues slider in a Black and White adjustment so that blues (like the sky) are darker. Sometimes, one might make the yellows lighter and the greens darker - this has a nice effect on grass, trees, and other plants.

Changes in Reds sometimes help the look of skin tones when rendering to black and white.



A color photo of the Rio Grande, with a Black & White Adjustment layer added.

Announcements: [continued from page 14](#)

Symposium in Sedona

The Sedona Camera Club has contacted the Doña Ana Photography Club with information about their First Annual Sedona Photography Symposium. The symposium will take place in Sedona, AZ on August 22-25, 2019, and includes presentations, excursions, and special workshops. Based in one of the world's



most stellar landscapes, the symposium brings master photographers together with participants to help build confidence and skill. According to the Sedona club president, spaces are already two-thirds reserved.

The Sedona Camera Club is offering 4 scholarships to attend the symposium, and has invited our club members to apply. The symposium's main web page can be accessed [here](#), and the information about the scholarships can be found [here](#).



Into the Night - Astrophotography Exhibit

Club member Victor Gibbs has posted this announcement on Facebook, inviting everyone to attend his photography event:

"I hope you will all come out to see the astrophotography show entitled, "Into The Night". Good friend and fellow photographer Robert Peticolas and I

wanted to show off some printed images of our work from our adventures under the night sky.

The gallery is at the Unitarian Universalist Church, in the Clyde Tombaugh Gallery (2000 South Solano), and will run from March 3 to April 13, 2019. We will have two receptions, one on March 3, and one on March 29. Please check it out! Additional details listed below."



Into the Night
Photography by Victor Gibbs & Robert Peticolas

Tombaugh Gallery, 2000 S Solano Dr, Las Cruces	Second Artist Reception
March 3rd to April 13th	March 29th, 5:00 – 7:00 PM
	Regular Gallery Hours
Artist Reception March 3rd, 11:30 AM - 1 PM	Wed - Sat 10AM - 2PM

Announcements...

Upcoming Club Presentations

On March 5, Seth Madell will present *A Simple Recipe for Photo Editing* at the first club meeting for the month. Seth plans to present a simple set of edits that can make just about any photo look better. The talk is aimed at beginners, but there will be something for everyone. More info [here](#).

Also at the March 5 meeting, Rob Peinert will present an *Introduction to Mirrorless Cameras*. Mirrorless is said to be the “wave of the future” and is soon expected to supplant the DSLR.

Monthly Theme

The theme for March will be “Flora.” The monthly slide show is set for the March 19 meeting. Be sure to submit up to 3 of your best JPG photos to Kristi Dixon using the [Themes mailbox](#).

First Quarter Print Contest

The March 19 meeting marks our First Quarterly Print Contest for 2019. Click [here](#) to see more info and some of last year’s winners.

DAPC Boot Camp Class #3

The third Boot Camp class, titled *Creating Better Photographs*, is scheduled for Saturday March 9. Led by Rob Peinert, this class teaches the elements of composition, lighting, and the “rules” of photography (including when you might want to break them).

Each Boot Camp class costs \$5.00, and online signup can be done [here](#).

Photo Opportunity – Cowboy Days

The NM Farm & Ranch Museum hosts its 20th [Cowboy Days](#) on March 2-3, 2019. Highlights include gunfights, blacksmithing, melodramas and other cowboy related activities. Admission \$5.00 per person.

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About the Cover...

Photographer	Carl Maier
Name of Photo	Las Cruces Roadrunner
Date Taken	September 3, 2018
Photo Location	I-10 Rest Area outside Las Cruces, NM
Camera & Lens	SONY NEX-7; E 18-55 mm zoom @ 27 mm
Shooting Info	f/5.6; 1/320 second; ISO 200
Additional Info	n/a

All photographs remain the copywritten 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



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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