

Luminosity

The Doña Ana Photography Club Newsletter

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May 2019



Doña Ana Photography Club

May 2019

Serving the Community since 1955

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International Eye of the Camera 2019

El Paso Art Association opens its 8th annual competition for photographers

by Dale Taylor

The El Paso Art Association is once again sponsoring its International Eye of the Camera Photography Show. This is the 8th annual competition for photographers from Southern New Mexico and West Texas.

The deadline for entries is June 2, which is fast approaching. Image sizes, formats, framing requirements and submission procedures are outlined in a prospectus which can be found online [here](#). Entry can be completed online [here](#). Visit the El Paso Art Association site at elpasoartassociation.com for complete details.

Entry fees are \$40 for members of either the El Paso Art Association or the Int'l. Museum of Art, and \$55 for non-members. This

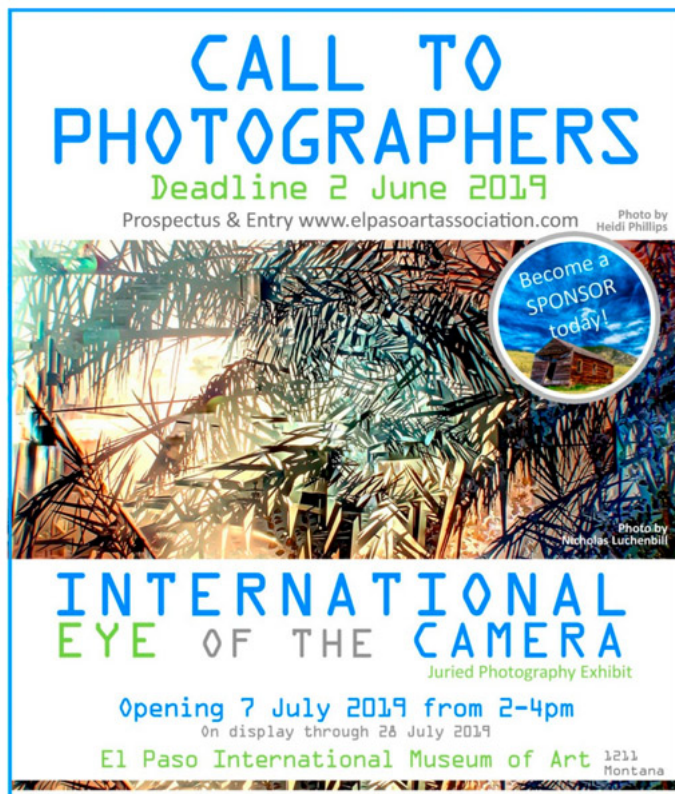
fee covers the submission of up to 3 photographs. Cash prizes are Best in Show: \$330, 1st Place: \$250, 2nd Place: \$200, 3rd Place: \$150, plus Judge's awards of \$50 each and the El Paso Scene cover award of \$100 plus publication.

The show will be held at the International Museum of Art, 1211 Montana Avenue, El Paso, TX. The show opens with a reception on July 7, and runs through July 28.

The International Eye of the Camera competition is one of the two most important shows in Southern New Mexico and West Texas, and we hope to see it grow and increase in importance. Your participation can help it do that.

Doña Ana Photography Club members have always done well in the competition, and we have the talent to

make an even better showing this year and into the future. Please submit your photos!



Mark Your Calendar...

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

May 11, 2019 - 9:00 am to 12:00 noon
Boot Camp Class #5 (sign up by Friday May 10)
Q&A and Image Critique
Southwest Environmental Center
275 North Main St.; Las Cruces, NM

May 18, 2019
Submission Deadline for Monthly Theme
"Patterns"
Send to [Themes mailbox](#) to participate.

May 21, 2019 - 7:00 pm
Regular Meeting - DAPC
Southwest Environmental Center
275 North Main St.; Las Cruces, NM

Julie Basile Shares her Mongolian Adventure with the Club



The April 2 meeting of the Photo Club began with a presentation by Julie Davis Basile. She presented an hour-long slide show and narrative recalling her sojourn through Mongolia.

Ms. Basile is a commercial photographer who was not only a tourist but also served as the official photographer for the adventure.

Travelling through

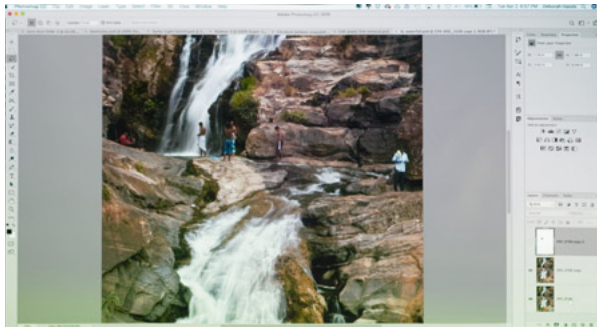
the rugged and wild countryside of Mongolia, largely on horseback, was difficult but also rewarding. Julie says she'd love to go back, but only if she got to ride camels instead of horses!



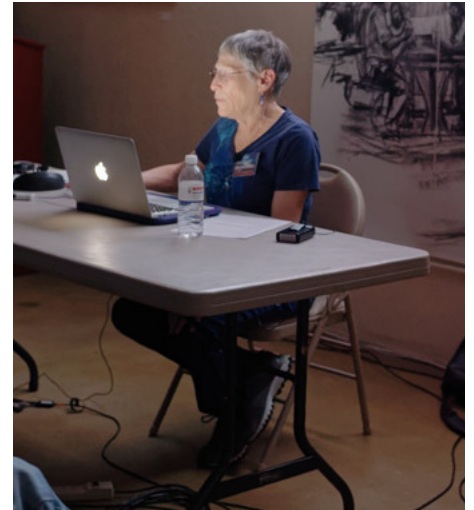
Debbie Hands Discusses Photoshop's Healing Tools

Second on the schedule for the April 2 meeting was a presentation by Debbie Hands. Deb talked about the collection of "healing tools" in Photoshop. These include

the Spot Healing brush, Patch tool, Content Aware Fill (with its recent addition of user-selectable areas for consideration) and a variety of other methods.



Debbie's talk was informative and helpful, and club members responded with questions and comments that indicated they enjoyed the talk. Hopefully, the club learned a bit about local editing.



Dale Taylor – Rules of Composition and When to Break Them

The April 16 meeting was all about photographic composition. Dale Taylor tried to, first, obfuscate the topic and then, next, simplify it. After presenting ideas from calculus to sacred geometry, Dale stepped back and presented a more emotive overview of composition, stressing ideas like balanced shapes, leading lines, and pleasing curves and spirals.

Dale showed us a number of his own photos, outlining perceived

shapes and following lines and curves to arrive at the image's point of interest. Although at times obscure, Dale made his points well.

So perhaps a move away from slavish adherence to the Rule of Thirds, but still a process that seeks balance and a focused viewpoint.



CINCO DE MAYO - A CELEBRATION

by Robert Hamre

As April draws to a close, the anticipation begins for one of the most festive celebrations of the year: Cinco de Mayo. More than 150 years old, it has its roots not in Mexico, even though it is a celebration of Mexican culture and heritage, but rather in California.

Cinco de Mayo is not actually a celebration of Mexican independence, as many believe. That happened on September 16, 1810 when Mexico declared its independence from Spain. Nor is it the date on which the war with Spain was ended. That was 11 years later. Instead, its origins go to the Battle of Puebla on May 5, 1862 when the outnumbered Mexican army defeated the far more powerful French army under Napoleon III.

Sadly, the victory was short-lived as the French went on to capture Mexico City and installed Maximilian I as emperor.

When news of the Battle of Puebla victory reached the gold fields of California, the Mexican miners burst into celebration with music, speeches and a lot of gunfire. It's been a tradition there ever since. Fading as the miners and their children passed away or moved, the event began its resurgence in the 1940's as a celebration, not of the Puebla victory, but as a larger celebration of Mexican culture and heritage.

Ground Zero for Cinco de Mayo in Las



Cruces takes place in Mesilla this year on May 4 and May 5. Events typically run from noon until 10:00 PM on Saturday and noon until 7:00 PM on Sunday. Far more than just an excuse to have tequila for breakfast (who needs an excuse for that anyway?) the event will be a photographer's dream.

Each day will be filled with the sounds of Mexican musicians and singers, colorfully clothed in traditional dress and costumes. Ballet Folklorio troupes of dancers, usually

with radiant swirling skirts and heels, make for rare opportunities for award winning photos, as Cat Lucas so capably demonstrated when she won the Grand Prize in the New Mexico Magazine contest this year.

As a family event there will be piñatas, greased pole climbing, fabulous food trucks and around 30 vendors. Running into the evening, it will also give the photographer a chance to illustrate his or her skill at night and street photography.

Mesilla has celebrated Cinco de Mayo for over 50 years. It flourishes because of the high regard the community has shown over that time for the significant heritage and contribution of the Mexican people and their culture.

That in turn has enriched all of our experiences and given us not only this unique celebration, but also a special and wondrous place that we are lucky to call home. Don't miss this opportunity to celebrate with friends and family.



Remembering the Cathedral of Notre Dame

Doña Ana Photo Club members contribute their photos to pay tribute to history

On April 15, 2019 a fire broke out in the central portion of Notre-Dame de Paris, the cathedral in central Paris located on the Île de la Cité in the Seine. Within 24 hours, this historic building was all but consumed. The iconic central spire had toppled; the wooden roof, which had survived for over 800 years, was destroyed. Most of the artwork and other precious

relics were saved. However, this historic building – a religious icon and a photographer’s dream come true – will take years, if not decades, to repair.

Doña Ana Photography Club members were asked to submit photos they might have taken of the iconic building, and many responded. A sampling of these photos is included on this page and the next.



Photo by Til Zimmerman

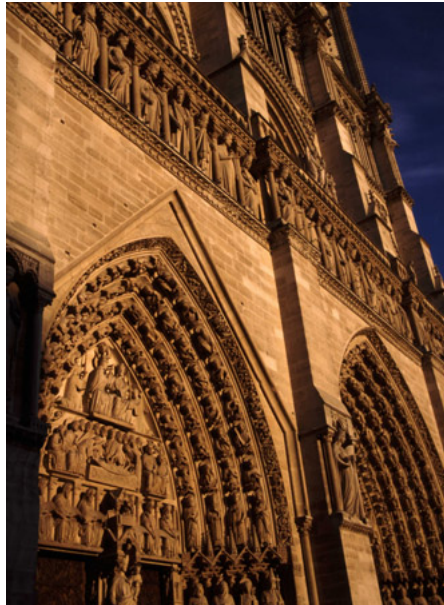


Photo by Vince Gutschick



Photo by Mitch Carleton



Photo by Vince Gutschick

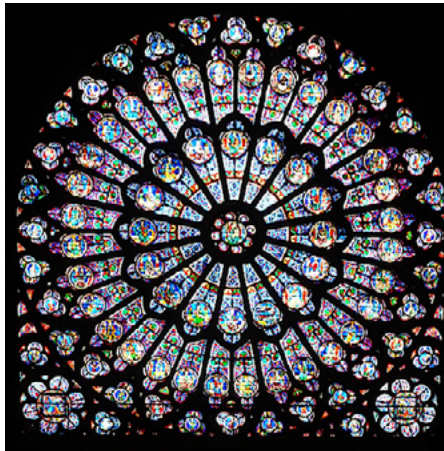


Photo by Til Zimmerman

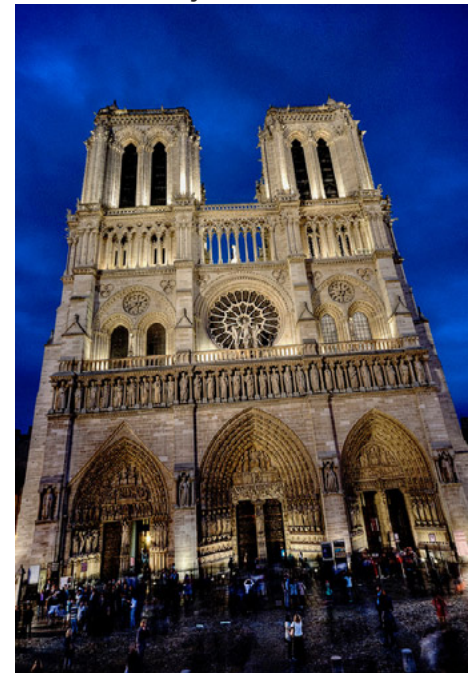


Photo by Nirmal Khandan



Photo by Sam (Robert) Palmer



Photo by Nirmal Khandan

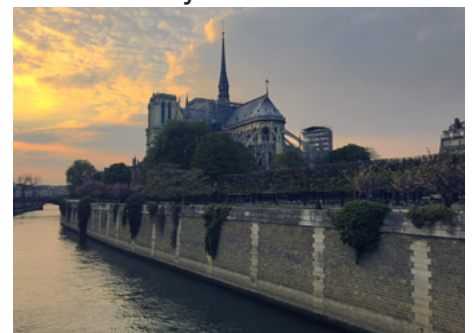


Photo by Terry Gaume

Additional DAPC Member Photos of Notre-Dame de Paris...



Victor Gibbs roller skated through Paris in 1982



Photo by Nirmal Khandan



Photo by Mitch Carleton



Photo by Nirmal Khandan

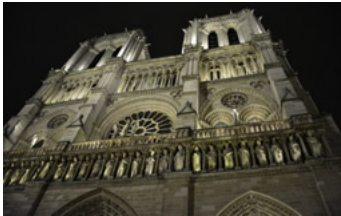


Photo by Mitch Carleton



Photo by Mitch Carleton

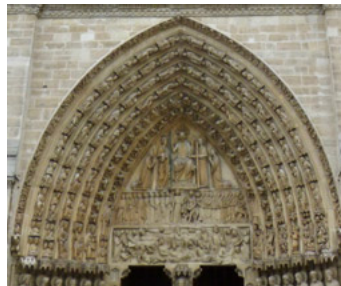


Photo by Til Zimmerman



Photo by Vince Gutschick



Photo by Mitch Carleton

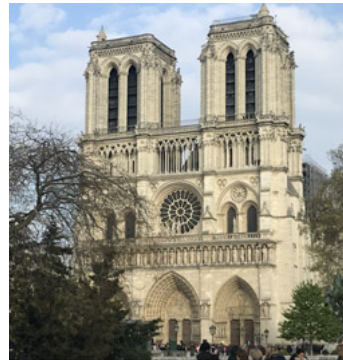


Photo by Terry Gaume



Photo by Vince Gutschick



Photo by Terry Gaume (taken just after the fire)

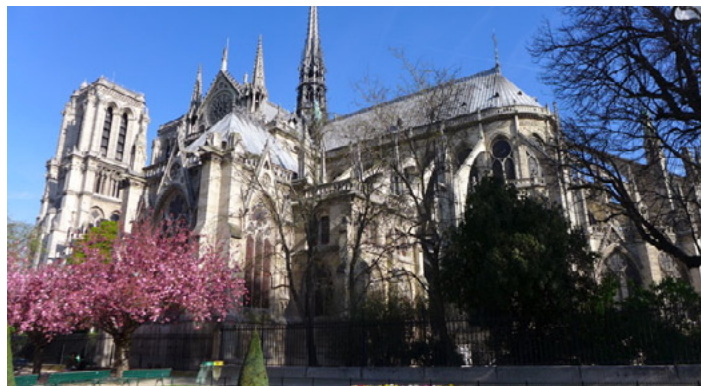


Photo by Betty Grabusky

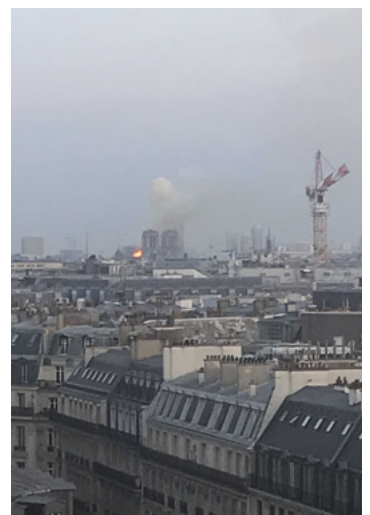


Photo by Terry Gaume (taken during the fire)



Excursions

New Mexico Photo Opportunities

May is for Cinco de Mayo celebrations

by Anne Chase

Cinco de Mayo (Fifth of May) is not to be confused with Mexican Independence Day, which is celebrated on September 16. It is a celebration of an unlikely victory by the Mexican Army over the French in 1862 during the Franco-Mexican War. In Mexico, Cinco de Mayo is a minor holiday; in the United States, it is a celebration of Mexican culture and heritage. There is always music, dancing, food, and general good fun.

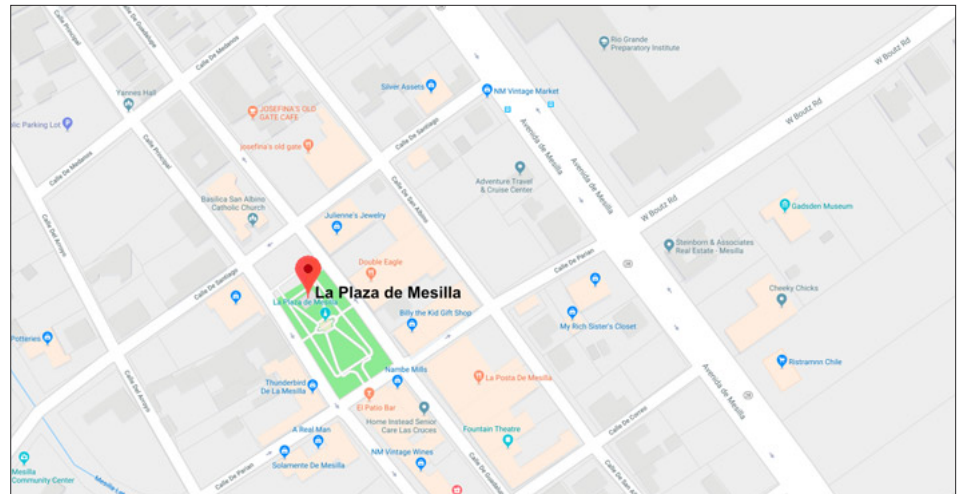
For us, the closest celebration will be in Old Mesilla Plaza. It will be held on Saturday, May 4 from 12:00 noon till 10:00 pm and on Sunday, May 5 from 12:00 noon till 7:30 pm.

The event is free and open to all, but parking may be a problem. Be prepared to walk and do not block

any driveways – you will be towed. From personal experience, this is expensive!

I suggest a telephoto lens to help isolate your subjects. Also, try to use a larger aperture to blur the backgrounds, which will be hard to keep out of your image.

It should be great fun – go out and enjoy!



Cinco de Mayo photos by Debbie Hands

Global and Local Photo Editing

Editing can involve changing the entire photo or making changes to smaller areas

by Seth Madell

Photo processing can be done on both a Global and a Local level.

The simplest and most direct way to think of photo editing is to consider changes made on a global level; that is, changes applied equally to an entire image. These types of edits include changes to White Balance, Exposure, Contrast, Sharpness, and so forth. A club presentation on March 2, 2019 (called “A Simple Recipe for Photo Editing”) outlined a number of general categories of global edits from which a photo might benefit. (Check out the PDF summary of this presentation from the club’s website, [here](#).)

Global editing changes are those which are distributed evenly across an entire picture. For instance, a change to the White Balance alters the color of the entire picture, as if the photograph was taken under a different color of light than the one first represented. Cool the picture down by making the ambient light more blue; warm the picture up by making the ambient light more yellow.

When an edit is global, it affects each and every pixel in the image. In our white balance example, warming the photo by adding yellow changes the color of every pixel in the photo; it is a global change because we do not apply the change only to a select number of pixels; the change is made to the entire photo.

Sometimes we may find ourselves in a position where only certain areas of a photo need editing, but the bulk of the picture is otherwise fine. This calls for Local Editing; we use editing software to change some pixels, but not others.

In order to accomplish this more powerful level of editing, we need to define a few things. First, what types of local edits are available? Second, how does one delineate the pixels to be edited (and, by inference, those which should be left alone)?

Types of Local Edits

In general, local edits take the same form as global edits. But they are done on a smaller area of the photo.

Instead of thinking about a Global change to White Balance, a Local change in color might involve

changing the color of a single object; changing the saturation of a single color range; or adding a tint to a specific area of the photo. Maybe I’d like my red car to be a blue car; maybe I’d like my model’s eyes to be green instead of blue. Perhaps, I’d like to accentuate the red petals of those roses, without oversaturating the surrounding landscape or the leaves of the rose bush. Or, perhaps I’d like to add a sepia tone to the sky, but leave the foreground alone.

Instead of thinking about a more global change to exposure, a local change in tonality could lighten or darken specific areas. This might involve lightening the shadows to bring out detail, while leaving the midtones and highlights of the photo unchanged. It could involve dodging and burning areas of the photo to accentuate the differences in lighting (or to mitigate them). Changes in luminosity can be made over larger areas of a photo, such as darkening a sky or lightening a foreground to achieve better tonal balance in a landscape.

Local edits can be made in contrast and in sharpness, which limit those effects to specific areas. One might increase the contrast of a flower’s petals to bring out their color and punch, but not apply those changes to the surrounding portions of the photo; this can draw the viewer’s eye to the flower itself. One might apply sharpening to the subject of a photo, without applying it to the background, again to allow for viewer focus. Conversely, one might selectively blur a young woman’s skin when doing a portrait to achieve a level of softness and smoothness, all the while avoiding blur on areas such as the eyes, lips, hair, and eyebrows.

One final type of local edit, one which was introduced at the April 2 club meeting by Debbie Hands, involves the wholesale movement and substitution of pixels in certain areas of a photo. These edits make use of the “healing tools” and are used to add and/or eliminate portions of a photo for artistic improvement. This can be as simple as getting rid of pimples, or can be as complex as eliminating one or more distracting object(s) from a photo, such as trash on a beach or an unwanted person in the background of a photo. When people ask if we can “get my ex-

[continued on page 9](#)

boyfriend out of this picture,” what they’re asking about is the use of healing tools. These tools include the Clone Stamp tool, the Healing Brushes, the “content aware” tools, and so forth.

Choosing the Areas to be Edited

Before we can edit a limited portion of a photo, we need to be able to specify which area will be edited. We use a number of methods to do this.

The first, and perhaps most obvious, way to limit an edit is with the selection tools. We can use a variety of tools to make direct selections of areas of a photo; these include the marquee tools, the selection brush(es), the lasso tool (and its analogues), and so forth. We can make a selection by hand, and then feather its edges, grow or shrink its size, or further limit the selection by applying additional parameters to it. However, once an area is selected, local editing is generally performed only within the confines of the

selected pixels.

As a variation on this, edits can be performed by painting them onto another layer. For instance, changing the color of an object might involve simply painting one color on top of another by applying brush strokes to a separate pixel layer that sits on top of the original photo.

A third, and more powerful, method of limiting an edit to specific pixels is to create a mask. While this could easily be the subject of another in-depth (and lengthy) article, masks are used to show and hide areas of a layer. And, importantly, masks can be applied not only to pixels, but also to the editing layers themselves. So, I might create a layer which increases the exposure of a photo, but then also create a mask which limits the exposure changes to certain areas of the photo (objects, areas, or even pixels of a certain color or degree of luminance).

Masks can be created by using a brush and painting by hand to delineate the areas to affected by the edit,

[continued on page 10](#)



The Shooting Menu

A discussion of camera functions & shooting techniques

Almost all current DSLR cameras have a feature called **Live View**. In some sense, Live View turns your DSLR into a mirrorless camera. Instead of using the viewfinder to look through the lens (by way of the internal mirror), Live View projects an image directly from the camera sensor onto the LCD screen on the back of the camera. In order to do this, the camera first locks the mirror up, getting it out of the way.

Instead of using Autofocus to focus your image, leave the camera and lens set to Manual Focus.



The Live View button on a Nikon DSLR

This lets you use the rear screen to achieve the proper focus. On its own, this would be a rather poor solution. However, your DSLR should allow you to zoom in the screen on any area you choose. So, zoom the screen in on an area of the photo that is critical and use the manual focus ring on your lens to focus that area to its best sharpness. Zooming the screen does not change the composition; it only changes the area you are inspecting at that moment.

Using Live View to focus is best done while the camera is mounted on a tripod. It can achieve critical focus in any photo in which the area of concern is relatively still. It is also a good, if not required, solution for astrophotography since autofocus will fail miserably when attempted on celestial images.

Focusing with Live View, and then taking the photo while still in Live View, has the added benefit of avoiding camera shake from movement of the mirror. While in Live View, the internal mirror is locked in the “up” position; the mirror does not have to move in order to obtain an image.

and those that will not. However, an interesting and more powerful type of mask is based on specifying parameters for individual pixels. You might create a mask based on a selected color (e.g., apply a local edit only to red pixels, by selecting the red pixels and creating a mask from that selection); you might create a Luminosity Mask (e.g., create a mask based on the degree of lightness or darkness of each pixel, so that you can apply a local edit, for instance, that is more strongly applied to the darker pixels and less strongly applied to the lighter pixels); you can even create masks based on the degree of saturation for each pixel (which can be handy if you want to desaturate the

over-saturated pixels while leaving the “normal” ones alone).

How Does This All Come Together?

By and large, local editing requires a goal. That is, the photographer needs to have a result in mind before undertaking a method to achieve that goal. Local editing is not generally something you stumble into. Having a goal may require that you know what is possible, and that means watching instructional YouTube videos, reading articles, and asking questions. If you don't know a thing is possible, it's difficult to imagine that you might want to do it to your photo.

[continued on page 11](#)

Constructive Edits

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



At some point, we've all taken **photos of the Moon**. It seems like it should be so easy, and yet photos of the moon are notoriously difficult. Two problems crop up all of the time – the moon is hard to focus on, and the moon is hard to expose properly.

Focus is the easier of the two problems to deal with. Using Autofocus on celestial bodies is not likely to get you the results you want (if it gets you any results at all). Setting your lens manually, so that it is focusing on “infinity” seems like it should work, but some lenses seem to be able to focus “past infinity.” The moon is still blurry. Solve the focus problem by using Live View to achieve great focus. This is discussed in a separate sidebar, [here](#).

The second problem with photos of the moon is proper exposure. Unless you are using an gigantic (and extremely expensive) telephoto lens, the moon is likely to take up very little of your composition. Surrounding the moon, more often than not, is a large expanse of dark, or black,



sky. Autoexposure is not likely to expose the moon properly; it will probably try to expose for the sky. In doing so, it will cause a longer shutter speed, higher ISO, or wider aperture; all of these compensatory adjustments will overexpose the moon, turning it into a bright white, featureless blob.

If you manage to expose the moon properly, then the rest of the image is likely to be under-exposed. Can you solve this problem? Yes, but it often means taking two separate photos - one of the moon and one of the foreground - and compositing them later in your editing software.

One of the best ways to get a proper exposure of the moon is to set that exposure manually. If your

camera's base ISO is 100, set the shutter speed to 1/125. If your base ISO is 200, set the shutter speed to 1/250. Set the aperture to f/11. Make sure that AutoISO is turned off. Adjust from there, based on results, but these settings provide an excellent estimate for proper exposure.



New York City skyline with Composited Moon

Also, once you know what techniques are available, it takes practice to look at a photo and see its possibilities. Learn to look at your photo critically. Don't just look at the big picture – global changes in color, exposure, and so forth; look at the details. Look at the individual areas of the image. Do you want that

grass to look greener? Do you want to add more contrast, but just to the sky? Do you want to dodge and burn your model's facial features to make him or her more interesting?

There are a few really easy examples in the sidebar below this article. But most local editing is more subtle (and harder to conceptualize). Remember that a journey of a thousand miles starts with a single step.

Examples of Local Editing

Apply Spot Color to a Black and White Photo

Start with a color photo that includes, let's say, an interesting flower. Add a Black and White adjustment, turning the entire photo into a monochrome. Now, apply a mask to the adjustment (NOT to the photo itself) over the flower. This will hide the Black and White adjustment effect over the masked area, revealing the color below.



Original Picture (left) with a Black and White Adjustment (left center) Mask applied to the Adjustment (right center) and End Result (right)

Change the Color of a Model's Eyes

Start with a portrait of a model. Add a new pixel layer above the portrait (the new pixel layer starts out empty). Take a paintbrush and paint the new eye color on the new layer. Set the new pixel layer's Blend Mode to "Color," which keeps the color on the

new layer, but uses the saturation and luminosity of the layer underneath (this lets the model's eyes retain their highlight and shadow areas).



Original Picture (left). Green color is painted on a New Pixel layer (middle). The end result shows green eyes instead of blue (right).

Increase Drama in the Sky

Start with a landscape with a nice foreground, but an overexposed sky. On the photo itself, make a selection of the sky. With that selection active, make adjustments, such as with Levels, Curves, or Brightness/Contrast. Use the sliders to make the sky more dramatic; the changes should be applied to the sky, but not to other parts of the image.



Original Picture (left). The sky is selected and indicated with a red overlay (middle). Contrast and Saturation are applied to the selected area (right).



April Theme Presentation

What is It?

by Seth Madell

The theme for April – *What is It?* – suggests that identifying the subject of our photos might not always be so easy. Is this because our photos reveal only a fraction of the subject’s nature? Are we zoomed in too close, or zoomed out too far? Is our photo taken from an unusual and distracting angle? Are we focusing on a disguise inherent in our subject’s very nature? Have we post-processed our photo into a non-identifiable obscurity?

No matter the reason, sometimes it’s hard to know just what we’re looking at. Plain as the nose on your face doesn’t mean very much when you’re staring only at a single nostril.

Macro photography lends itself quite well to obscuring the nature of otherwise easily identified objects. Looking only at a small portion of an object can make it hard to see the bigger picture. Sometimes Nature provides its own, natural disguises, in the form of fractal patterns and built-in camouflage. And often simply looking at an everyday object from a different perspective makes the object confusing and hard for our less-than-nimble brains to process.



BRAINS! by Robert Hamre



What is It? #2 by Ryan Korpi

Obviously, Photoshop and its ilk can also render even the most obvious objects stranger than little green men from Mars.

This month’s theme presentation included 49 images submitted by 17 members. There was quite a variety of subjects, and no one technique seemed to predominate. Perhaps the common thread among the photos was simply omitting enough context (whether by cropping, shooting angle, or using a macro lens) to lend some confusion to the observer’s point of view.

Next month’s theme is *Patterns*. 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. (Please contact other club members if you’re having trouble re-sizing photos!)

The theme for June is *Worship*, and the entire schedule of themes for 2018 can be found online [here](#).



San José Façade by Anne Chase

Photo Opportunities

The Southern New Mexico Wine Festival (which is now known as the Las Cruces Wine Festival) takes place on Memorial Day weekend, May 25 through May 27. General admission is \$17.00 per adult, and includes a glass of wine. There will be food and wine vendors, as well as live music. The Wine Festival is a staple event for Memorial Day in Las Cruces, and an opportunity for candid photos of the celebrating.



Boot Camp #5

The final Boot Camp class for 2019 is scheduled for Saturday May 11. This class is a Question and Answer Session and Image Critique. The class offers students a chance to ask teachers questions about their cameras, their photos, composition, editing, and any other topic they desire. A number of DAPC club members will be available to assist with the Q&A.

Also as a part of the final class, students will be given the opportunity to submit photos for image critiques. Teachers and club members promise to be gentle in their commentary!

Sign up for the final Boot Camp class [here](#).



Image Icons

Historic and Inspiring Photos that Evoke an Event or an Era

Vietnam Execution - Eddie Adams

Just over 50 years ago Eddie Adams, an Associated Press photographer, snapped a photo that changed Americans' perception of the Vietnam War in an instant. In the image, Brig. General Nguyen Ngoc Loan, a South Vietnamese police chief, stands next to Nguyen Van Lem, a Vietcong fighter held prisoner in handcuffs. Loan's right arm is extended and holding a pistol. The photo was taken at the moment the police chief executed the prisoner in the middle of the street, recording the prisoner's contorted face as the bullet impacted his skull.

By morning, the photo was run in American newspapers nationwide. Along with film footage, the image gave Americans an up-close view of the brutality of war. And just as the North Vietnamese and Vietcong had launched the Tet offensive, just as sentiment in the United States was taking a marked swing against the war, this photo reminded American citizens of just how chaotic and potentially un-winnable the Vietnam War had become.

It also became a visual study in the morality of America's mission, as well as its legitimacy.

General Loan, the executioner, eventually moved to

the United States and ran a restaurant in Virginia until his death in 1998. In 1978, the U.S. government tried to rescind his green card as a result of the backlash against him from the photo; it was unsuccessful.

However, as Eddie Adams remarked, "Two people died in that photograph: the recipient of the bullet and General Nguyen Ngoc Loan. The general killed the Viet Cong; I killed the general with my camera."

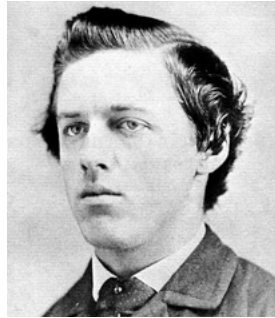


Announcements...

Upcoming Club Presentations

On May 7, the Photo Club will feature Vince Gutschick, Seth Madell, and Carl Maier doing a panel discussion about photo editing. Having been presented with a number of unedited photos by the club's officers, each panel member will present his edited version along with an explanation of his thought process and workflow.

The May 21 meeting will include the May theme (*Patterns*), Anne Chase's monthly installment on *Where to Shoot* in the upcoming month of June, and a biographical presentation about William Henry Jackson. Jackson was a painter, Civil War veteran, geological survey photographer, and explorer. He is well known for his images of the American West. Club president Dale Taylor will speak about this icon of the 19th century, and will present a number of YouTube videos and a 1941 interview with Jackson on the occasion of his 98th birthday.



William Henry Jackson

Contests

The El Paso Art Association has announced their International Eye of the Camera competition. The 8th annual competition is scheduled for July, and the submissions deadline is June 2. The entry fee covers the submission of three photos. Hundreds of dollars in cash prizes are being offered to winners.

More information about the competition is found within this issue of *Luminosity*. Click [here](#) for more information about the contest.



[continued on page 13](#)

About the Cover...

Photographer	Vince Gutschick
Name of Photo	Sunset Enhances the Glory of Notre Dame
Date Taken	July 10, 2004
Photo Location	Front of Notre Dame Cathedral, Île de la Cité, Paris, France
Camera & Lens	Canon A-1 with 50mm lens
Shooting Info	No metadata available
Additional Info	Originally a color slide, photo was scanned and perspective corrected in Picture Window Pro

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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