

Luminosity

The Doña Ana Photography Club Newsletter

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October 2018



Doña Ana Photography Club

October 2018

Serving the Community since 1955

daphotoclub.org

Third Quarter Print Contest Winners

The third quarter Print Contest was held during the September 18 club meeting. There were 60 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 Julie Schmitt, Bill Hanson and Seth Madell 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 15 photos. The ballots were tallied by Lonnie Ludeman after the voting, with final results announced at the end of the meeting. A list of Blue Ribbon and Red Ribbon winners is included below. Congratulations are in order to all of you!

In lieu of a quarterly print contest at year's end, the Photo of the Year Contest is scheduled for November.



Blue Ribbon Winners - 3rd Quarter Print Contest



Red Ribbon Winners - 3rd Quarter Print Contest

[Blue and Red Ribbon Winner photos by Dave Brown]

Blue Ribbon Winners

Bob Hamre	Julie Schmitt
Debbie Hands	Gary Spencer
Bill Hanson	Maria Zucconi (2)
Will Keener (2)	
Ryan Korpi	

Red Ribbon Winners

Steve Eberlein	Will Keener
Carol Edmonds	Ryan Korpi
Cassidy Edmonds	Lonnie Ludeman
Gerald Guss	Gary Spencer
Bill Hanson	

Mark Your Calendar...

October 2, 2018 - 7:00 pm
Regular Meeting - DAPC
Southwest Environmental Center
275 North Main St.; Las Cruces, NM

October 13, 2018
Submission Deadline for October Theme
Send to Kristi Dixon at the [Themes mailbox](#).

October 13, 2018
Submission Deadline for Photo of the Year Contest
Send to poy@daphotoclub.org to participate.

October 16, 2018 - 7:00 pm
Regular Meeting - DAPC
Southwest Environmental Center
275 North Main St.; Las Cruces, NM

Third Quarter Print Contest Blue Ribbon Photos

A Sampler of Blue & Red Ribbon Photos from our Third Quarter Print Contest



Hands – Mata Ortiz by Will Keener



Reflections - Lake Walby, Alaska by Maria Zucconi



Beyond Their Prime by Debbie Hands



On Point by Maria Zucconi



Early Dune – White Sands by Will Keener

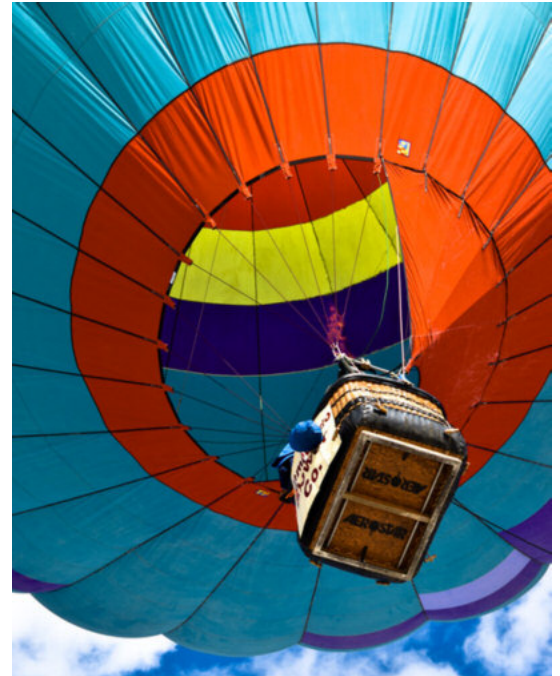


Photo by Robert Hamre

More photos from the Third Quarter Print Contest...



Old Shoemaker by Julie Schmitt



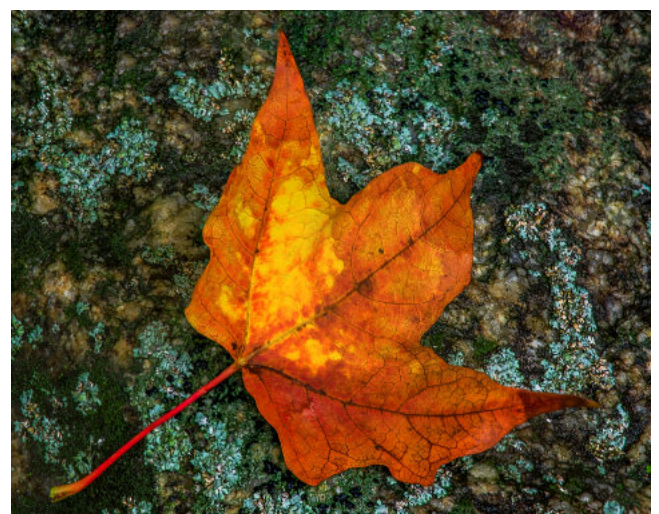
Up Up and Away by Carol Edmonds



Rockmill by Gerald Guss



Hot Air by Cassidy Edmonds



Leaf on Lichens by Bill Hanson

Setting Superb Selections for Sumptuous Stills

Debbie Hands presented a wide gamut of Photoshop selection tools during her in-depth presentation at the September 4 meeting. Deb kicked off her talk with a discussion of the various marquee selection tools. She demonstrated the use of rectangular and elliptical marquees, as well as the polygonal and magnetic choices. She also discussed more advanced selection tools like the “magic wand,” the Select Subject and Select Focus Area menu choices, and the Quick Select option.

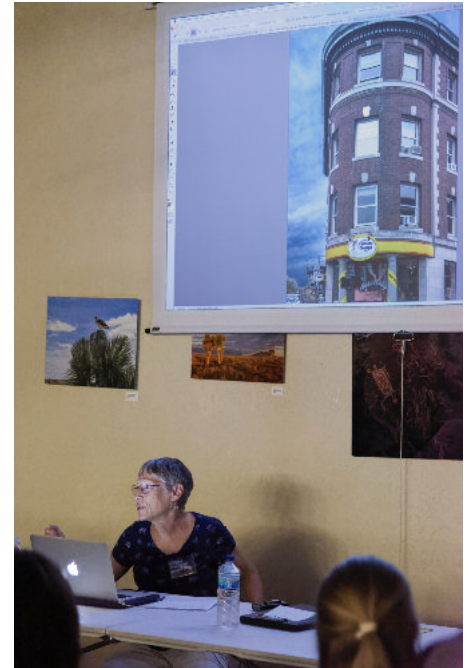
Debbie’s talk included other areas relevant to selection, such as selecting by color and luminosity. She demonstrated methods to

make a rough selection, and then refine that selection by limiting adjustment layers to specific color ranges.

Deb also touched on ways to save selections within a file for further use later in a project. Masks were included in the talk, as these represent another method by which selections can be saved in a more permanent manner.



Debbie Hands presents *Selections in Photoshop* at the September 4 Meeting



Hands-On Portraiture Session with Dale Taylor & Erik Winter

The September 4 meeting was a chance for photo club members to take some portraits, using a single light setup. Current DAPC President Dale Taylor, accompanied by



Portrait set-up using single light and reflector

past President Erik Winter, each guided a group of photographers in creating portraits using off-camera flash units.

Last month, Dale gave an introductory presentation in which he demonstrated the use of a single off-camera flash in creating photos of Dave Brown. This month, it was time for members to practice these skills on their own.

Two groups were formed - one for Nikon shooters, and one for other camera brands - and volunteers sat in the “hot seat” to be the subject of our efforts. Each setup was lit by a single light unit, with the help of a reflective umbrella and often a hand-held reflector. A typical setup is shown in the photo below, left.

For each of the groups, commander units were attached to the hotshoes of members’ cameras. These units controlled the speed-

lights being used in each setting. Members were encouraged to shoot portraits with their own cameras, for editing at home after the meeting. One of those portraits is shown below, right. (Many thanks to Cassidy Edmonds for her unwavering patience and tireless, resolute smile!)



Finished portrait using this set-up

Carl Maier wins First Place in *Eye of the Camera* Contest

by Julie Schmitt

Carl Maier is a winner again, this time taking First Place (plus \$250) in the El Paso *International Eye of the Camera* contest with his photo *White Sands Wall*. The exhibit is sponsored by the El Paso Art Association. Executive Director Karla Zanelli described Carl's photos as "young and hip" and as "artsy." She said she expected to meet a much younger photographer!

Carl continues to impress the Doña Ana Photography Club with his pure and simple black and white images, ranging from snow scenes to white sands to swirling puffs of smoke. Since he joined our club in early 2016 he has frequently been in the blue ribbon category, including ribbons in the quarterly print contests and the 2017 Photo of the Year contest, where he also won a blue ribbon for this same photo.

Carl comes by his talent through a lifelong passion for photography. Beginning with his high school newspaper and

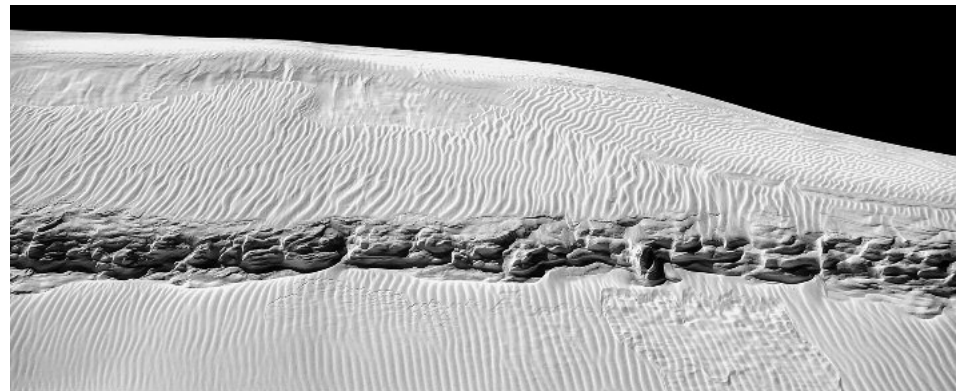
yearbook, he also spent 20 years as an Air Force photographer, 2 years as an aerial photographer for a mapping company, and 13 years in photographic education. Carl has done custom darkroom work, gallery shows, and has worked with photo groups and in teaching workshops. More recently Carl has taken on the challenge of Public Relations Chairman for the Doña Ana Photography Club. We are lucky to have him as a club asset and it looks like we will hear more from him in the future.

* * * * *

As an additional note, the Eye of the Camera contest also honored lifetime club member Ron



Carl Maier and his wife, Kris Wolfe with an Honorable Mention for his photo *Still Life*. In previous years' Eye of the Camera contests, club members Will Keenan, Storm Sermay, and Kelly Briarton have also been honored.



White Sands Wall by Carl Maier – 1st Place, International Eye of the Camera (2018)

Photo of the Year 2018 - How to Prepare and Enter Photos

The DAPC Photo of the Year contest for 2018 is accepting entries until October 13. Paid-up members may send up to 3 JPG photos, taken in 2017 or 2018, to [this mailbox](#). Photos must not have been submitted in any prior Photo of the Year competition, but those images entered in quarterly print contests remain eligible.

Categories include Color and Monochrome (greyscale or shades of a single color.) Class A includes

members with at least 1 blue or 2 red ribbons in the past 5 Photo of the Year competitions; Class B is everyone else.

Entry names should include the member name, the photo's title, and the category (e.g., *John Smith-Highway Scene-Color*). Do not use the title "Untitled." No watermarks should be visible on the photo.

Entries should be no larger than 1920 pixels wide and 1080 pixels tall, but will be resized if needed.

Files should not exceed 3 MB.

Winners will be announced at the November 6 meeting. One third of the entries will win ribbons, evenly split between blue and red, in each of the categories and classes. The Photo of the Year will be awarded to the image with the highest total score.

The Photographer of the Year will also be named at that meeting, based on total Print Contest and Photo of the Year scores in 2018.

Selections - An Important Tool for Photo Editing

by Seth Madell

When considering the importance of selections in photo editing, one should consider several things. First, what is a selection? Second, how is a selection made? Third, what do I do with a selection once I've made it?

What is a Selection?

A selection is a way of demarcating areas of an image. In short, there are pixels which are selected and there are pixels which are not selected. A selection separates the picture into active and inactive portions. In the simplest example, consider taking the Selection Marquee tool and dragging it halfway across an image, starting at the left margin and ending in the middle. The left half of the photo is now selected; the right half is unselected.

Selections can be made manually, using a variety of tools, or they can be made based on other parameters. I may want to select pixels based on their color (e.g., select the Reds). Or, I may want to select pixels based on their luminance (e.g., select only pixels which are 50% grey or lighter). Or, perhaps, select only pixels which are completely opaque, or completely transparent.

In all of these examples, selecting segregates pixels into the haves and the have-nots. Pixels are selected, or they are not.

To make things a little more complicated, pixels can be partially selected. In other words, it is possible for a pixel to be less than 100% selected. For example, a common way of selecting pixels is to create a "luminosity mask." This starts by selecting pixels based on their luminosity, or lightness. Rather

than having a strict cut-off point (e.g., anything lighter than 50% grey is selected; everything else is unselected), a luminosity-based selection more often selects all of the pixels. However, the pixels are selected in percentage amounts corresponding to their lightness. So, all of the pure white pixels are 100% selected, all of the pure black pixels are 0% selected, and all of the pixels which are 50% grey (or 50% luminous, in any other color) are only 50% selected.

If you think about a black and white photo (really, a grayscale photo) the percentage of selection of each of the pixels corresponds to the percentage of white-ness for each of them. So, the pixels vary in their percentage of selection even though they are all selected to one degree or another.

How is a Selection Made?

Photo editing software typically contains an abundance of tools and menu commands to select portions of an image. The simplest of these are the "marquee" tools, which can select pixels in rectangular, elliptical, and other shapes. A "Lasso" tool is also typical, which can select pixels using a variety of hand-held techniques. Other manual selections can include a Selection Brush, which selects pixels manually, but extends the selection locally up to borders based on contrast. It is also fairly common to use the Pen tool to (i) create a shape within the boundaries of the photo, and then (ii) to convert that shape into a selection. This allows a nicer way to select

very specific borders for our selections, and especially when the selections must involve curved borders.

Selections can also be made by specifying parameters

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Selection of the Red Flower only



Black & White Adjustment to Selected Area

for which pixels get selected. Pixels can be selected based on hue (color), meaning that all pixels of a certain color (or within a certain color range) are selected. Depending on the software, this might result in partial selection of some pixels (for instance, selecting all of the green pixels might result in the partial selection of a yellow pixel, since yellow is made by adding red and green light). Pixels can be selected based on their luminosity, based on their degree of opacity or transparency, or perhaps based on other parameters.

What Do I Do with a Selection Once It is Made?

So, the really important consideration is: why bother making a selection? What do I do with those selected pixels once I've completed the selection? It turns out that making good selections is an important skill, as it is the key to editing your photos in any way other than globally.

Photo edits can be grouped into two large categories: those that are applied to the image in its entirety; and those which are applied only to specific areas of the image. If I open a photo and use a Brightness and Contrast adjustment to make my entire photo brighter and more contrasty, I have applied the adjustment globally - that is, I have made a change to the entire image.

However, if I open a photo and want to brighten only my subject, I can select the subject and then apply the adjustment only to the selected area. This is a Local adjustment, and the ability to do this lies in first selecting the area to which the adjustment applies. In short, a selection allows us to limit our edits to specific pixels rather than to all of them.

Here are some of the things that can be done once a selection has been made (by the way, this is not even close to an exhaustive list):

1) Selecting an area and then choosing Duplicate will create a new layer containing only the selected part of the photo.

2) Selecting an area and hitting Delete will erase the selection, leaving the rest of the pixels alone.

3) Selecting an area of a photo and creating a Layer Mask will allow the selected area to be seen, but will hide (NOT erase) the area that was not selected. This

technique is critical when replacing one part of the photo (e.g., a grey sky) with another photo (e.g., a beautiful blue sky with puffy clouds) so that the sky is replaced but the rest of the photo is unchanged.

4) Selecting a portion of the photo and creating an Adjustment will typically limit that adjustment to the selected area. For instance, if I select only the Red portions of a photo, and then use an adjustment to increase the Saturation, I will amplify the intensity of the red pixels, but will not affect the saturation of the other pixels.

5) Similarly, if I select a portion of the photo and apply a filter, it will also only apply to the selected area. Imagine a portrait and then select only the background. If I choose to apply a Blur filter, I can create a background for my portrait with a nice blur while leaving the sharpness of the subject intact.

6) Selecting a portion of the photo and using a Paint Brush can limit the "paint" to the selected area. This is a great way to, for instance, make a model's eyes blue when they are actually brown. Or, select her lips and make her lipstick more intense, or apply a different color altogether.

7) Use a "luminosity mask" to limit an adjustment to the lighter (or darker, or midtone) areas of a photo. Choose only the darkest pixels, and increase the exposure without making the lighter pixels too bright. Choose only the lightest pixels and add a color overlay (e.g., make the light tones a bit more yellow) while leaving the other pixels unaffected.

Selections are an important tool. They are one of the keys to expanding your abilities when editing photos. Virtually any really good edit starts with really good selections.

Virtually any really good edit starts with really good selections





September Theme Presentation

Distortion

by Seth Madell

Distortion implies a change in the shape of something. Distortion can change the physical shape of a solid object, a virtual object, or of even more ephemeral things like electromagnetic waves. Distortion can also imply the subversion of the normal toward the abnormal, such as the distortion of a principle or an idea.

Often, if not always, we think of distortion as something negative. Denting a car bumper is described as a distortion; we would not use that term to describe the act of correcting that dent. Good is distorted to bad; not the other way around.

When governments issue propaganda statements, we say they have distorted the truth. When a magazine makes its models slimmer, taller, and less afflicted by wrinkles and blemishes, we may like what we see (aesthetically) but we know that the image has been distorted; it does not represent the model as she really is, but rather as our biases would like her to be. Even something as seemingly trivial as our choice of focal length, angle of view, and point of focus can distort our perception, making a captured scene say something much different than it would when imaged from a more “normal” perspective.

But distortion can be a positive thing when it is

purposeful (and occasionally even when it is accidental). Distorted soundtracks form the basis of many a famous guitar solo. The “Liquify” algorithms in Photoshop and other software can correct flaws (if done well!) And without purposeful distortion, the world might never have heard of Pablo Picasso.

This month’s theme of Distortion was graphically illustrated in an abundance of manners. There were 56 photos submitted by 19 club members. Distortion was

displayed as it occurs naturally (as in *Red Breaks Twist* by Robert Hamre), as it appears with reflection and diffraction of light and water (like Maria Zucconi’s *Deluge*), and by means of software manipulation (such as shown in Julie Schmitt’s Liquify filtered images). Several photos also portrayed distortion as a sort of philosophical change, such as Seth Madell’s *A Change of Mind* and EJ Choi’s *Agony*.

Next month’s theme is “Street Photography.” Members should submit up to three images using the theme as your guide. Send them to Kristi Dixon at [the themes mailbox](#). Photos should be in JPG format, and file sizes should not exceed 2MB. Dimensions should be no larger than 1920 pixels wide and 1080 pixels tall.

No theme presentation is scheduled for November, because the Thanksgiving holiday has caused us to cancel the second monthly meeting. Presentations will resume in January, when the theme will be “Comfort.”



Rapunzel by Terry Gaume



Straight Road in the Morning by Bill Hanson



Spin by Davis Edmonds

Law, Ethics, and Street Photography - a brief discussion

by Dale Taylor

An abundance of questions arise about the legality of photographing people on the street, the ethical implications of doing so, and, more specifically, whether or not one needs to obtain signed model releases from photographed subjects. The presentation on October 2 will briefly explore some of these concerns.

In general, the legality of street photography isn't something one needs to worry about. The law pretty much assumes that anything which happens on a public street or other public property is public; that is, it is not subject to any expectation of privacy. As such, there are no real impediments to photographing on the street. Similarly, there is no legal need for a model

release when photos are taken for non-commercial use (including images shown in a gallery). Model releases are only required for commercial uses, since those involve an implied endorsement.

Having said that, there are ethical concerns which may be more pressing. In short, having the legal right to capture an image in a public place does not always mean that taking that picture is ethically sound. This is a particular concern in a time when violence and litigiousness are both on the rise.

The photographing of children in public spaces often presents a particular problem, especially as many parents have become ultra-sensitive to the implications of such images.

Opinions expressed in this article are not legal advice.



The Shooting Menu

A discussion of camera functions & shooting techniques

Bracketing is a technique that shoots the same subject multiple times, varying one aspect of the camera settings with each shot. Although it is possible to bracket flash strength, depth of field, white balance, and other parameters, it is most common to bracket exposure. Because bracketing involves taking multiple shots, it is more commonly used for static subjects. Often, the camera is stabilized on a tripod.

Exposure bracketing is typically accomplished by shooting a "normal" exposure and then 2, 4, or more additional exposures that are incrementally over- and under-exposed.

Exposure Bracketing is used for HDR (high dynamic range) photography, ETTR (expose to the right), and for simply sampling an image at varying exposures to choose the best one after the fact.

When setting your camera to auto-bracket, choose the number of shots and the amount of over/under-exposure. For HDR, for example, set the camera to take 3 or 5 shots at 1- or 2-stop intervals. This results in, say, 5 images stretching from 2 stops underexposed to 2 stops overexposed. This allows for capture of the brightest and darkest areas without clipping shadows or highlights.



Travelogue Presentation by Vince Gutschick in October

Vince will present selected photos from a decades-long collection of images

by Vince Gutschick

Travel with Vince ... and Lou Ellen, David, and Yi. Maasai men love cattle, women, and water, in that order – so say our friends Manta and Silas. Vince loves his family, science, travel, and photography, pretty much in that order.

Vince inherited wanderlust from his father, mostly, and began seriously indulging that wanderlust with a solo trip to Kenya in 1977. He went on the road with a rented Land Rover (Hertz Nairobi–what else?) and friends in the making (found at the Thorn Tree Café). He ended up in the longer term with a wife, son, and daughter-in-law just as eager to travel.

For the program on October 2 he's put together a selection of 60 images, culled from a lifetime 60,000. The photos cover 12 of the 40 countries they've visited, over six continents. They relish traveling on their own, having been in a group once (and only once). They spend months in planning, learning cultures, learning some of the local language, and meeting people who live there.

They've been surrounded by lions at night, stranded in the mountains of Kenya with a broken throttle (rescued amazingly), and have seen penguins (but only in the Galapagos). They've been touched by people of many cultures, and provisioned with foods from fabulous to shocking. At all times, a camera was ever in his hand.

Once, in Marrakech, Lou Ellen wanted to return to the vibrant

Djemaa el-Fnaa at night. Vince lamented about having to stand around while she looked and bargained. "How many times have I stopped while you took a picture," she asked. He checked: 1500 times, by halfway through the trip. All subjects are in the viewfinder – people in all situations; landscapes; plants and animals; historic places; unfolding events.

Vince and Lou Ellen went digital in 2005, so there are good old slide scans included; at least some of the images are then archival!



Image Icons

Historic and Inspiring Photos
that Evoke an Event or an Era

Oklahoma City Bombing by Charles Porter IV

On April 19, 1995 the Alfred P. Murrah Federal Building in Oklahoma City was largely destroyed by a terrorist bombing. Charles Porter IV, a non-professional photographer who was "in the right place at the right time," snapped a photo of firefighter Chris Field holding little Baylee Almon - already fatally injured in the bombing. The photo was developed at a local WalMart, and later submitted to the Associated Press.

The image was recognized internationally, and Porter won a Pulitzer Prize in spot photography the following year. The photo became a symbol of the most deadly pre-9/11 terrorist attack on US soil.



Photo Contests

The Native Plant Society of New Mexico is sponsoring a photo contest. Submissions can be made up to and including September 30. More information is available by clicking [here](#).

The [Southern New Mexico State Fair & Rodeo](#) is open at the State Fair Grounds on September 26-30. The fair sponsors a yearly photography contest, and DAPC club members have been prominently featured in years past.



The annual [Shades of Grey](#) Black & White photo contest is accepting entries until September 30. Entries will be exhibited December 2-27 at the Fine Arts Bldg. in Albuquerque.

Photo Opportunities

On October 6, the Worldwide Photowalk will start its Las Cruces contingent at 9:30 am in front of The Plaza. More info [here](#), and registration online [here](#).

The Las Cruces Renaissance Faire will be held in Young Park on November 3-4, 2018. Arts & crafts are for sale, accompanied by live theater, dancing, music and food, all presented with a Renaissance theme fit for Kings and Queens!

The Dia de los Muertos celebration will be held in the Mesilla plaza on November 2-4. The event features Day of the Dead artists & vendors, food, music & dancing, a parade, and kids' activities.

Constructive Edits

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



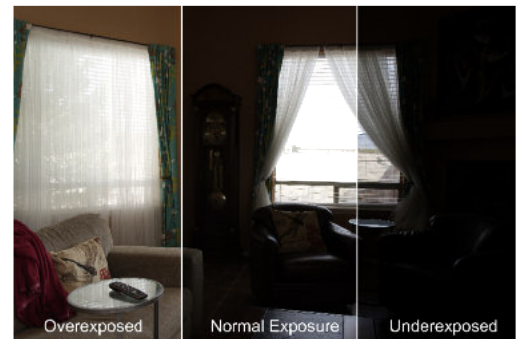
Your camera can capture a certain range of tones from dark to light. This is called its Dynamic Range, and is expressed in "stops" - the number of logarithmic levels of lightness that will register on a sensor. Nowadays, the dynamic range of a typical DSLR is pretty wide, but the dynamic range of human vision is still wider. And, as photographers, we frequently want to take photos that capture detail in both the very dark and the very light portions of the world. A typical situation is in Real Estate photography, where a room's interior is much darker than the outside world seen through a room's windows.

Enter **High Dynamic Range (HDR)** photography. HDR is a software-based way to combine (in its simplest form) an overexposed photo and an underexposed photo to include the properly exposed portions of both. In practice, an underexposed image will lose detail in shadows, but will capture detail in highlights; an overexposed image will blow out the lightest highlights but will capture the shadow details. HDR software allows us to combine the properly exposed shadows and highlights into a single image.

Doing this involves a lot of fancy math, and an intermediate image format called 32-bit Linear. But, once this is done, a typical process involves "tone mapping" the 32-bit image into an 8-bit or 16-bit format that can be properly displayed and printed.

Standalone software like Photomatrix and Aurora HDR are available to combine multiple bracketed images into a single High Dynamic Range image. Some capable photo editing software (e.g., Photoshop, Affinity Photo, Capture One, and others) include HDR processing as an included feature.

HDR Processing also involves getting all of the shots into alignment, so that the images overlap perfectly. Quite importantly, "ghost" detection should be done so that items that moved between images (for instance, people walking through the composition or leaves blowing in the wind) are dealt with properly.



Images for HDR Processing
Normal, Over- & Under-Exposures



Final Image After HDR Processing

Announcements...

Upcoming Club Presentations

Vince Gutschick, DAPC Treasurer, will present a travelogue at the October 2 meeting. More details are presented [here](#).

Also on October 2, Dale Taylor and Beth Waters will talk about Street Photography, including some thoughts about legal issues. More info [here](#).

Rob Peinert will present a 10-minute program on Zack Arias at the October 16 meeting. Zack Arias is an editorial and commercial photographer based in Atlanta, Georgia. He lists one of his greatest skills as being able to successfully photograph people who are nervous in front of a camera.



Photo of Zack Arias

Photo Exhibitions

Light Works: A Century of Photography is an exhibit from the collection of the Kalamazoo Institute of Arts. Open through October 27 at the Las Cruces Museum of Art, the works of photographic heavyweights such as Alfred Stieglitz, Ansel Adams, and Dorothea Lange are featured.

[Continued on page 12](#)

About the Cover...

Photographer	Dave Brown
Name of Photo	Flamingo 03
Date Taken	March 22, 2014
Photo Location	The Tulsa Zoo Tulsa, Oklahoma
Camera & Lens	Nikon D300 80-400 mm f/4.5-5.6 @ 340 mm
Shooting Info	f/8, 1/2000 sec., ISO 640
Additional Info	n/a

All photographs remain the copywritten property of the individual noted above, and should not be used without 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.



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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Member Service	Fred Moore	membership@daphotoclub.org
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