

Luminosity

The Doña Ana Photography Club Newsletter

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September 2018



Doña Ana Photography Club

September 2018

Serving the Community since 1955

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Basic Portraiture and Flash - Presentation by Dale Taylor

by Dale Taylor

Taking a good portrait involves much more than a quick snapshot, even if we see any number of professional photographers doing little beyond that. Not only is a good portrait well executed technically, it captures something more than a mere physical likeness of the subject.

It can be argued all day long how much emotional content a standard portrait can actually convey. However, the very fact that there are exceptional works which do illustrate an essential element of the sitter's personality means that this is possible, even if not as common as many photographers like to say it is.

It can take several hours to get a movie star or other performer to relax and show a bit of themselves to the camera. Those who are not used to being in front of a camera will take even longer.

Portraiture can be broken down, like most other genres of photography, into two areas: the

technical and the subjective. The session on August 7 put emphasis on the basics of good portrait techniques, especially those associated with lighting.

The subjective aspect of portraiture work will be discussed in a future presentation.

Before discussing lighting, I did

a short introduction for many of our members who are afraid of flash.

We demonstrated how modern flash units solve many of the problems they may have read about in the past. Flash is not the only way to take a portrait, but it is

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July 4th Fireworks Photo Review

A slide show of Fireworks photos taken by DAPC club members was presented at the August 21 meeting

A slide show presentation of fireworks photos taken by club member was presented at the August 21 meeting. A variety of viewpoints and locations were used to present photos. Most of the shots taken showed the City of Las Cruces fireworks, but other locations were also presented, including the lake at Elephant Butte.

In total, thirteen photos were submitted by members Anne Chase, Ryan Korpi, Dave Brown and Seth Madell.



[click here for more photos](#)

Mark Your Calendar...

September 4, 2018 - 7:00 pm

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

September 15, 2018

Submission Deadline for August Theme - "Distortion"
Send to [Themes mailbox](#) to participate.

September 18, 2018 - 7:00 pm

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

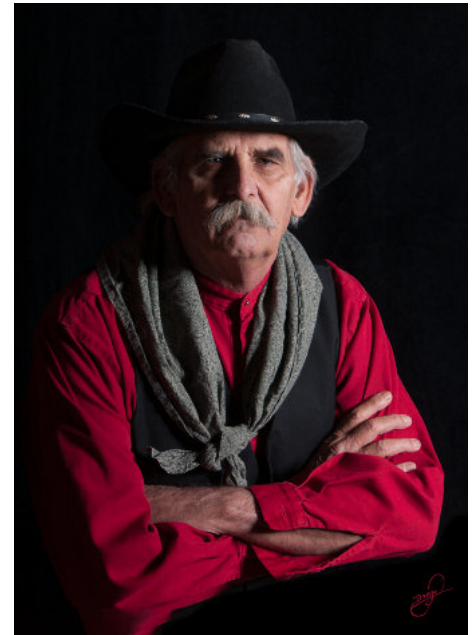
a good tool to have in your kit, and it is the method I used during the presentation.

After the discussion I set up some basic lighting formulas with just one light and showed some variations on those setups. I photographed a member live, tethering the camera to the club's computer and to Lightroom. This allowed everyone to see results in real time.

In a September meeting, Erik Winter and I will be splitting the meeting into two groups and allowing members to have some hands-on time with these ideas.



Portrait Set-up Demonstration



A Typical Studio Portrait



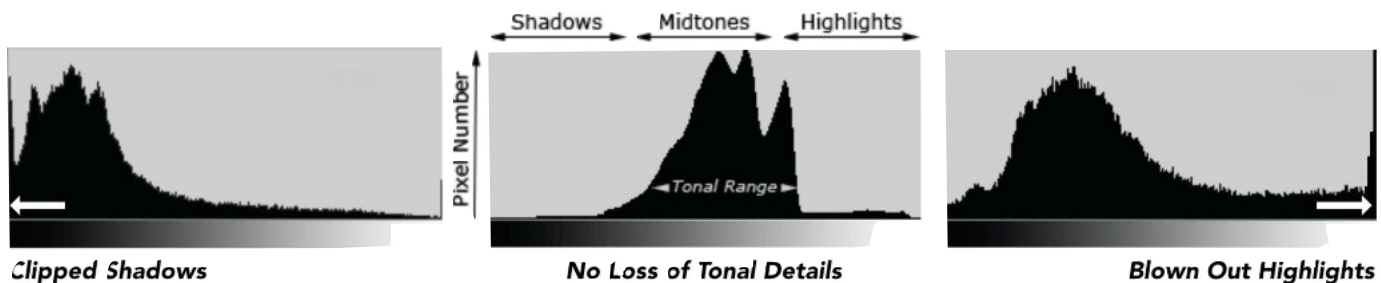
The Shooting Menu

A discussion of camera functions & shooting techniques

Your digital camera has a wonderful feature that will help you get your photos properly exposed. It's called the **Histogram**. You can access the histogram on the viewing screen on the back of your camera. Sometimes, you will have to tell your camera that you want to see the histogram (with a menu setting) but once you know what it's for you'll never, ever turn it off!

The Histogram is a graph that shows you how much of your photo is shadow, highlight, and midtones. And, more importantly, it shows you whether you have lost detail from areas that are overly dark or overly light.

The Histogram graph extends from left to right and, in most cases, is shaped like a bell curve. The left edge of the graph represents the pixels of your photo that are completely black; the right edge of the graph represents pixels that are completely white. Everything that extends off the left edge of the histogram will be completely black, and no detail can be seen in these areas. Everything that extends off the right edge of the histogram will be completely white ("blown out") and no detail will be seen here, either. These are known as "clipped shadows" and "clipped highlights," respectively. In most photos, clipping the highlights is much more noticeable, and should generally be avoided.



Setting your exposure so that the histogram graph is contained entirely within the boundaries, and does not extend beyond them, is usually the goal of a well-exposed photograph.

[Fireworks Photos continued from here](#)

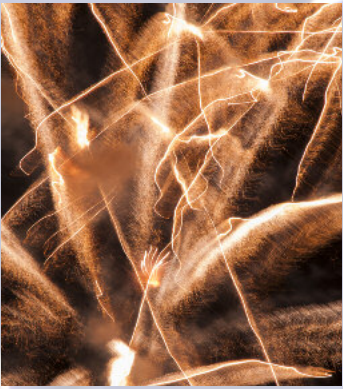


Photo by Dave Brown



Light My Fire by Seth Madell



Green Burst by Anne Chase

HAPPY 4TH OF JULY

Note: Most photos were cropped to fit



Photo by Ryan Korpi



Grand Finale by Anne Chase



Photo by Dave Brown



Photo by Ryan Korpi



Colour My World by Seth Madell



Furry Burst by Anne Chase

Philippe Halsman - Iconic Portrait Photographer

by Dale Taylor

Philippe Halsman was born in 1906 in Riga, Latvia and died in New York City in 1979. He was one of the most important portrait photographers of the twentieth century. From a relatively early age he was an innovator in photographic technique, equipment, and certainly style. Initially trained as an engineer, he turned to professional photography in 1932 while living in Paris. He built a successful studio, working outside the normal portrait styles of the day.

With considerable difficulty he escaped Paris in 1940 just before the Nazis occupied France. With help from Albert Einstein he made it to New York where he settled and built a new business. He continued to work into the 1970's. By 1942 he was working for *Life* magazine, with which he had a long relationship. His work also appeared in many other major magazines of the day, even more frequently as an advertising and fashion photographer.

Halsman's most famous portrait is *Dali Atomicus*, one of many that he executed with Salvador Dali over the span of a long friendship. Early in his career, Halsman had discovered that having his subjects jump made them concentrate on the jump and not on maintaining their facial mask, enabling him to get more natural pictures. Many actors and comedians jumped for his portraits, but so did Richard Nixon. So it isn't too surprising that he and Dali would use the jumping motif in at least one of their collaborations. With *Dali Atomicus*, they went far beyond a simple jump.

Halsman's avant-garde approach to portraiture made him popular with pop culture icons, such as



Photo: © Irene Halsman

Philippe Halsman with his Camera

Andy Warhol, and gave his work for *Life* and other outlets a large following. He has been granted his place as a peer of Ansel Adams and Irving Penn, among others.

In a series of three short videos presented at the Photo Club meeting on September 4, we heard Halsman's daughter reminiscing about *Dali Atomicus* and her father's relationship with Salvador Dali.

Then, by way of a commentary on Halsman's work, we saw two videos about a major English commercial photographer who set out to replicate the famous photo as closely as possible. His result isn't an exact copy – no one today could get away with throwing cats onto the set time and time again – but stays true to the original, even striving to match the original's shadows on the floor.

This video allowed our members an inside look at a studio taking on a major project.



Images by Philippe Halsman – Marilyn Monroe (left), Louis Armstrong (center), Dean Martin & Jerry Lewis (right)

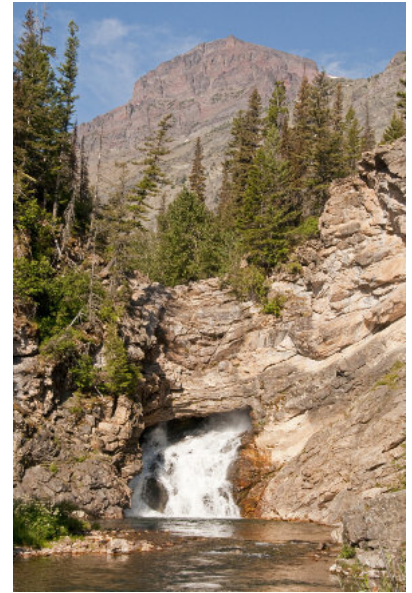
History May Not Repeat Itself, but It Often Rhymes

by *Dave Brown*

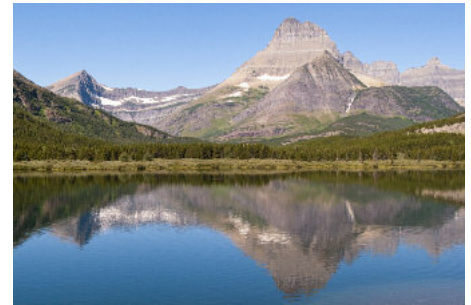
My grandfather, who was born in 1900, taught me photography in the mid 1960's when I was using a completely manual 35mm bellows Voigtländer Vito II with a 50mm f3.5 lens and a hand held light meter. That's a far cry from the automated Nikon D500 I currently use.

His camera of choice was a Zeiss Ikon Contaflex Super BC with a 50mm f2.8 lens. I remember that camera well because he gave it to me as a high school graduation present. He took only Kodachrome slides and, for those not old enough to remember, Kodachrome slides had an ISO of 25 which is really, really slow. As a result, I remember him taking most photos using a tripod.

Take a look at these images shot in Glacier National Park. Each pair was taken from nearly the same spot. What's the big deal you ask? Well, if you look at their dates you will see that two were taken in 1966 and two were taken in 2012. I took the ones in 2012 and my Grandfather took the ones in 1966. They were taken 46 years apart almost to the day.



Photos of Running Eagle Falls, 1966 (left) and 2012 (right)



Photos of Swiftcurrent Lake, 1966 (left) and 2012 (right)



Image Icons

Historic and Inspiring Photos that Evoke an Event or an Era

John Kennedy Jr. Salutes by Dan Farrell

On Nov 22, 1963, President John F. Kennedy was assassinated while riding in a motorcade through Dealey Plaza in Dallas. Three days later, the slain president's body was carried to the U.S. Capitol by a horse-drawn caisson in order to lie in state.

A funeral mass was held at St. Matthew's Cathedral that day. After the service, Jackie Kennedy leaned over and told her son to salute his father for a last time. This photo was taken at the moment of three year old John Jr.'s salute.





August Theme Presentation

Not My Style

by *Seth Madell*

The concept of Photographic Style includes not only different genres of photography, but also the personal stamp we place on a photo. Our personal style might emphasize color choices (black and whites, saturated colors, emphasis on a particular color, muted tones, etc.). We might place an emphasis on a particular editing method, or a particular variety of lighting (night photography, long exposure photos, silhouettes, and so forth).

But first we should consider the more general concept of photographic genres. This, more than anything else, is what most of us consider when we describe “our style.” Typically, we may emphasize Landscapes or Portraits. But if you are a landscape photographer, do you emphasize Architectural images, Nature images, Nighttime and Astrophotography images, Aerial photos, or something else?

If you are a Portrait photographer, do you do primarily Studio work, Street Photography, Boudoir images, or Candid? Perhaps your portraits are primarily Pet photographs. Maybe you’re a famous paparazzi?

Other photographic genres have their own callings. We might define

ourselves as Photojournalists, Sports photographers, War and Documentary historians, or as one who chronicles Wildlife.

The theme for August was “*Not My Style.*” Members were encouraged to step out of their comfort zones; to create the type of images they tend to avoid. Portrait photographers were asked to shoot landscapes, and vice versa. Maybe some of us found out we were terrible photographers, except in those areas we’ve always emphasized! More likely, we found out we had talents we never imagined.

This month’s presentation included 41 images submitted by 14 members. Photos emphasized

personal and photographic styles that were different from those within each member’s comfort zone.

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

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



A Masterpiece by E.J. Choi



Heavier Makeup Than I Use by Julie Schmitt



Spinning Wing by Bill Hanson

Adding Light Rays - Instructional Presentation by Seth Madell

Seth Madell gave a brief instructional presentation, along with a live demo, at the August 21, 2018 club meeting. Seth showed everyone a method for adding light rays to a photo, along with an explanation of the various steps involved. He used his photo of Grand Central Terminal that was judged *Photo of the Year* for 2017.

Seth has posted a PDF online in which he explains the steps taken to add light rays to photos. The file is available through the Resources area of the Doña Ana Photography Club website. You can get to that portion of the site by clicking [here](#).



Adding Light Rays to the Grand Central Terminal photo

Constructive Edits



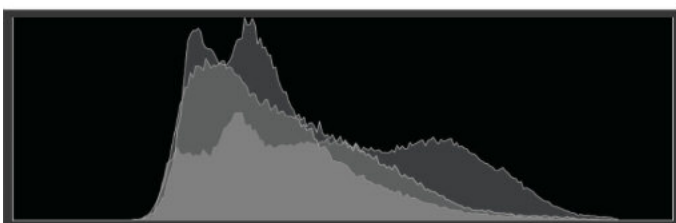
Highlights and features of photo editing software for more interest and best results

The **Levels** adjustment lets the user adjust the overall tone and contrast of a photo by making changes to the position of points on the image's histogram

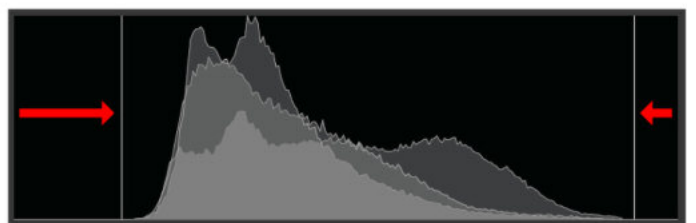
Like the histogram in your camera, the Levels adjustment presents a graph displaying the distribution of shadow, midtone, and highlight pixels. The Levels adjustment lets you set the point at which pixels become completely black and completely white. The user can also set the point at which pixels are 50% grey.

In a typical, normal exposure the histogram shows a bell curve distribution of pixels. Maybe there are no pixels that are completely black or white. By moving the borders of the histogram inward, the user effectively stretches the pixels to create blacker and/or whiter tones

Moving the midtones slider moves the 50% grey point. In effect, moving the grey point to the left compresses the shadows (forcing more of the photo's pixels into the highlights) and creates a lighter image; moving the grey point to the right tends to darken the image.



Before Levels Adjustment
Colors are Flat and lack Contrast



After Levels Adjustment
Black and White Points pulled inward to enhance tones.

Selections and Masks in Photoshop

Debbie Hands will give an in-depth presentation at the September 4 meeting

This talk will illustrate how to use most of Photoshop's selection tools, with a bit of layers and masking thrown in as needed. What are these tools, and why might you need to use them?

There are times when you need to make color, brightness or other changes to just one part of your image, and selection tools allow you to do that. You can make selections based on color, shape or luminosity, and you can even save selections to use later on.

We will emphasize making non-destructive changes to your image so that you can always go back and change your mind. We will be using the latest version of Photoshop CC, but many of these tools and concepts are available in other editing applications. The talk will last about one hour.



The before (l) and after (r) images below illustrate several different selection tools, with various adjustments made to each selection. Can you spot them?

Third Quarter Print Contest Scheduled for September 18

The third quarter Print Contest is scheduled to take place at the club meeting on September 18. 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.



Haboob by Robert Kitcey - Blue Ribbon winner from 2017



Orchid by Carl Maier - Blue Ribbon winner from 2017



Photo by Will Keener - Blue Ribbon winner from 2017

Announcements...

Upcoming Presentations

On September 4, Debbie Hands will present a talk on "[Selections and Masks](#)" –what they are and how they are used. Also at that meeting, DAPC President Dale Taylor and Former President Erik Winter will present a hands-on talk about Portraiture.

The September 18 DAPC meeting marks our Third Quarterly Print Contest. Click [here](#) to see more info and some of last year’s winners. The monthly theme – *Distortion* – will also be presented.

Contests & Exhibitions

The Las Cruces Museum of Art (491 N. Main St.; Las Cruces, NM) has an ongoing exhibit called "*Light Works: A Century of Photography.*" This exhibition spans the history of photography and includes such trail-blazing and iconic masters as Alfred Stieglitz, Ansel Adams, Dorothea Lange, Diane Arbus, Richard Avedon and many other celebrated photographers.

Sept 22 is the deadline for the Southern New Mexico State Fair photo entries. Details [here](#) or call Greg Groves at (575) 526-4048.

The Native Plant Society of NM seeks images of plants in gardens or in the wild. Selected photos will win prizes and be featured in NPSNM publications. Submit photos [here](#).

Additional Notes

PDF files have been added to the [resources section](#) of the DAPC website. Seth Madell has provided directions for adding light rays to photos. Dale Taylor has provided a file regarding Tabletop Lighting.

Photo Club members are encouraged to submit photos for the Newsletter Cover. Click [here](#) for info.

Robert Hamre was left off of the list of Red Ribbon winners in last month’s article about the 2nd Quarter Print Competition. Sorry, Bob...

About the Cover...

Photographer	Bob Hamre
Name of Photo	The Table is Set
Date Taken	April 28, 2018
Photo Location	Bisti Badlands Wilderness, New Mexico
Camera & Lens	Sony a6000 mirrorless Sony 16-50 mm lens @ 16 mm
Shooting Info	f/16, 1/60 sec., ISO 320
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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