Luminosity

The Doña Ana Photography Club Newsletter

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November 2018

Doña Ana Photography Club
November 2018 Serving the Community since 1955 daphotoclub.org

New Mexico State Fair Photo Contest Announces Winners

Doña Ana Photo Club members make a great showing with numerous prizes

Dona Ana Photography Club members came away with the lion's share of ribbons from the Southern New Mexico State Fair photography competition this year, winning first place ribbons in 10 of the 12 categories. Club members took home 40 of the 55 top ribbons awarded this year and many others earned honorable mention awards for their entries.

The "Best of Show" prize again eluded club members, however. It was awarded to Steven Martin, a recent arrival in Las Cruces, for his black and white photo of a gnarled tree on a mountain ridge.

A total of 49 photographers participated in this year's contest, submitting 225 photos for judging, according to Greg Groves, owner of the Picture Frame Factory Outlet and superintendent of the Fair's photo competition. The submissions were up about 40 from last year, Groves said. Many photographers also took the advice found in the competition rules by submitting larger photos – 16x20 and 12x18 sizes – for this year's event, he said.

Earlier promotion of the show through the club and other efforts resulted in better preparations by entrants and a more successful contest, Groves said.

A hint for photographers for next year's show might be to look carefully at the black and white categories, Groves said. The black and white entries were much more limited than the color, resulting in a situation where some place ribbons – in the people, animals, and nature categories – weren't awarded.

The competition was judged by Mike Groves, a local landscape photographer and veteran fair judge, Mike Martinez, a portrait photographer and past judge, Jaimie Guzman, a freelance photo journalist, and Elva Osterreich, *Las Cruces Bulletin* writer and editor of *Desert Exposure*. Judging was done in a format that included group discussion of the photos and

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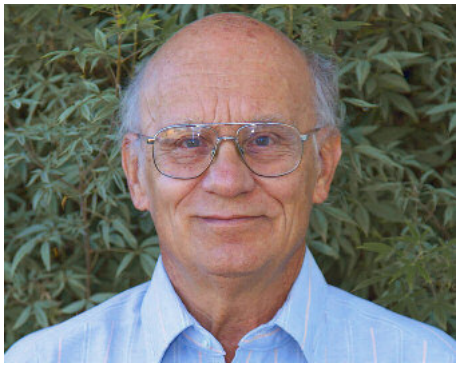
Travels with Vince - A Photo Presentation

On October 2, Vince Gutschick presented a travelogue which included 60 photos culled from decades of travel to many, many countries. Vince, who is also the DAPC Treasurer, has travelled extensively with his wife Lou Ellen and shared his experiences and encounters with the group. A sample of his photos is included in this issue of *Luminosity*. Click here.



Vince Gutschick

Mark Your Calendar...

November 6, 2018 - 7:00 pm
Regular Meeting - DAPC
Photo of the Year & Photographer of the Year
Southwest Environmental Center
275 North Main St.; Las Cruces, NM
Next scheduled meeting is Tues. January 15, 2019

November 6, 2018
Deadline to sign up for Holiday Dinner [see below]

December 4, 2018 - 6:00 pm
Photo Club Holiday Dinner
St. Clair Winery & Bistro
1720 Avenida de Mesilla; Las Cruces, NM 88005

Travels with Vince: Photos from Around the Globe

Proud Flower Hmong Woman
Bac Ha, Viet Nam

Magical Karst Formations
Ha Long Bay, Viet Nam

The Treasury
Petra, Jordan

Evening Traffic
Amman, Jordan

The Taj Mahal at Dawn
Agra, India

Sweeping of the Grave
Dancheng, China

Gamelan Player Shadow Puppet Show
Oka Wati's Hotel, Ubud, Bali, Indonesia

A Feisty Akha Toddler
River Village in northern Thailand, near Chaing Rai

individual scoring to arrive at the final placements. With a wide variety of subjects in the contest, the addition of two judges with journalism backgrounds proved an asset, Groves said.

Martin's landscape winner earned him a Best of Show premium of $75. Two club members – Gerald Guss and Will Keener – also won cash premiums for their images. Many club members also were awarded honorable mention ribbons across all the fair contest categories. Among them: Gerald Guss, Ron Wolfe, Gary Spencer, Will Keener, Steve Eberlein, and Julie Schmitt.

A List of Doña Ana Photography Club members who placed in State Fair Photo Contest categories:

Nature B&W	Gerald Guss....2nd	Landscape B&W	Will Keener....1st and 2nd
Nature Color	Gerald Guss....1st and 5th		Bob Hamre....5th
	Maria Zucconi....3rd	Misc. Color	Gary Spencer....1st
Animals Color	Gerald Guss....1st, 2nd, 3rd, and 4th		Gerald Guss....2nd and 5th
	Will Keener....5th		Ron Wolfe....4th
Animals B&W	Gerald Guss....1st and 3rd	Misc. B&W	Will Keener....1st
	Ron Wolfe....2nd		Gerald Guss....2nd, 3rd, and 5th
	Maria Zucconi....4th		Alex Burr....4th
People B&W	Ron Wolfe....1st and 3rd	Still Life	EJ Choi....1st
People Color	Ron Wolfe....1st		Alex Burr....2nd
	Julie Schmitt....2nd		Layla Shackelford....4th
	Gerald Guss....4th	Special Effects	Will Keener....1st, and 3rd
Landscape Color	No club members placed.		Ron Wolfe....2nd
			EJ Choi....4th

A Sampler of Winning Photos from the State Fair...

Top Left: Robert Hamre - Hidden Home
Bottom Left: Julie Schmitt - Curious
Center: Will Keener - Tell Me Why
Top Right: Maria Zucconi - Hibiscus
Bottom Right: EJ Choi - Spiritual Church

The Focus is On: Gerald Guss

Guss walks away with over a dozen ribbons from the Southern NM State Fair

Editor's Note: In soliciting photos from the Southern New Mexico State Fair winners, it became obvious that Gerald Guss had won an astounding 16 different ribbons in at least 7 different categories. I thought it would be only fitting to dedicate a page [plus a little more] to this club member's prolific art. - Seth Madell

Pleasant Peacock - 1st Place, Animals Color

Eye of the Tiger - 3rd Place, Animals B&W

Ghost Town Hot Rod - 3rd Place, Misc B&W

Before and After - 1st Place, Nature Color

Viva la Vette - 5th Place, Misc Color

Bold Blossom - 2nd Place, Nature B&W

Sunset Mill - 2nd Place, Misc Color

More Photos from the Southern NM Photo Fair Contest…

Creepy Conoco - Gerald Guss
2nd Place, Misc B&W

Harshy Heron - Gerald Guss
3rd Place, Animals Color

City of Arts & Sciences - Alex Burr

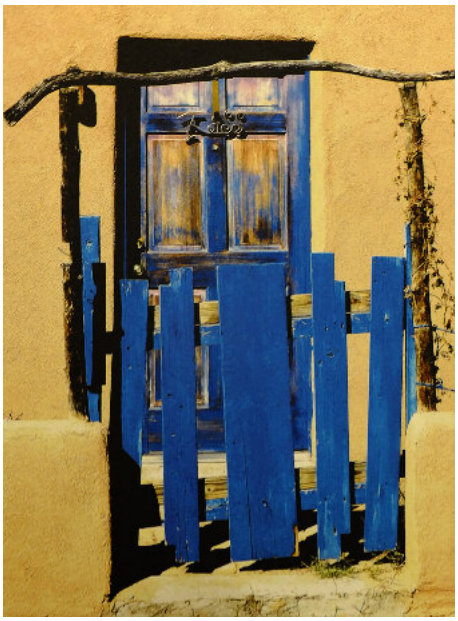
Nap Time - Gerald Guss
1st Place, Animals B&W

Sunflower Shore - Gerald Guss
4th Place, People Color

Dust Bath - Maria Zucconi

Turtle Power - Gerald Guss
4th Place, Animals Color

Pollinating Pricklies - Gerald Guss
5th Place, Nature Color



Mesilla Gate - Gary Spencer

Storm of the Century - Gerald Guss
5th Place, Misc B&W

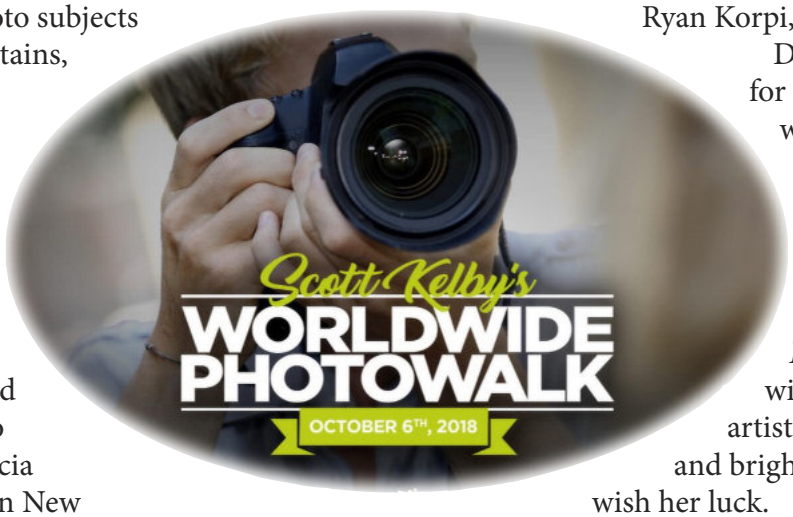
Cheeky - Gerald Guss
2nd Place, Animals Color

Worldwide Photo Walk Features the Las Cruces Downtown Mall

Leader Julie Schmitt leads a group of photographers throughout the morning

by Julie Schmitt

All over the world people were out walking, photographing their neighborhoods, on the same day. The Worldwide Photo Walk sponsored a total of 932 walks with 17,487 registered "walkers," including 16 on our local walk organized by Julie Schmitt. It was a beautiful day with clear skies and temperatures in the low 80's. Downtown Las Cruces is a vibrant place on Saturday mornings, filled with local color and activity. Popular photo subjects were kids, splashing fountains, dogs, and families all out having fun in the sun.

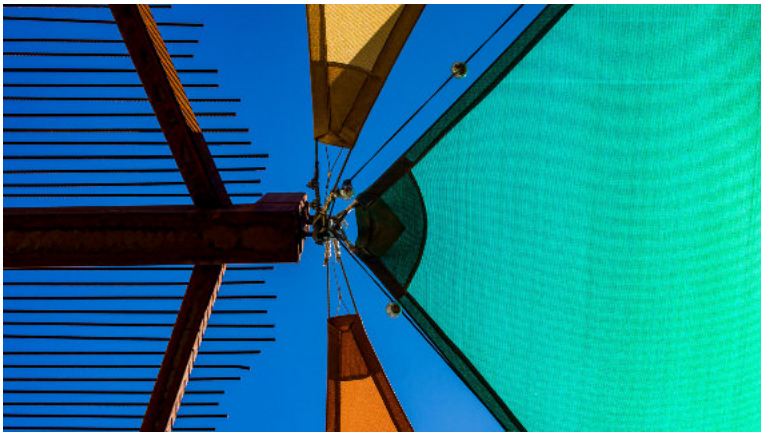


There was an interesting mix of photographers on the walk. George and Cindy Gaab drove 300 miles from Pecos, TX to join the walk, then headed up to White Oaks, NM to join a second walk. Patricia Minjarez, a 7th generation New Mexican whose relative founded La Union, uses photos in her genealogy. Geof Abruzzi has returned to film photography and now has his own darkroom and a method to convert negative images to digital. Street photographer Beth Waters charms her subjects, questioning and listening to make them comfortable, all the while snapping photos. Bruce Woodcock sat on the sidelines, looking down at a tilted camera screen (á là Vivian Maier), catching people as they walked by, unaware of his camera. New club members Cassidy and Davis Edmonds, Alex and Bruce Woodcock, plus leader Julie Schmitt all wore t-shirts bearing camera logos, which helped to introduce them and the event. (Alex and Bruce are newly relocated from California and were members of a photo club there.) Others on the walk included Alex Burr, EJ Choi, Marcia Corl, Carol Edmonds, Ryan Korpi, and Seth Madell.

Driving 300 miles paid off for Cindy Gaab whose photo won the local contest and will compete at the world level. She won a copy of Scott Kelby's ebook, *The Photoshop CC Book for Digital Photographers*. Her winning photo is very artistic, filled with sharp lines and bright solid colors, and we wish her luck.

The best part of the walk was the camaraderie of a very congenial group of photographers. Everyone hung out at the Dragonfly restaurant for more than an hour after the two-hour photo walk, sharing stories and photo tips. Having time to get to know a group of photographers was the real bonus of the day. Thanks to all who joined us.

Julie Schmitt preps Photo Walk participants



Shades of Color - Winning Photo by Cindy Gaab

More Photos from the Worldwide Photo Walk…

Left, top - George Gaab
Left, middle - Cassidy Edmonds
Left, bottom - Carol Edmonds
Center, top - Marcia Corl
Center, second - Ryan Korpi
Center, third - Davis Edmonds
Center, bottom - EJ Choi
Right, top - Alex Burr
Right, middle - Seth Madell
Right, bottom - Bruce Woodcock

Street Photography is a Love for Beth Waters

DAPC's Foremost Street Photographer explains her approach to her subjects

by Beth Waters

When thinking about doing some street photography one way to go is to think about distance — what's the amount of distance from the subject that you feel comfortable with? And that's going to be different for different photographers.

For me, some shots pose potential danger or need an edgier approach, so I keep my distance. Sometimes it's better to literally point and shoot, wave, and walk away. For those friendly face to face meetings I usually just walk up and ask if I can take the person's portrait.

Asking to take their portrait, using that particular word, is part of my practice. When you flatter someone by asking for a portrait rather than simply their photo, they are more likely to agree and to talk with you as well. A little friendly conversation also puts everyone at ease and gives a little more time to try different angles and better shots.

There's also a knack in the way you walk up to someone. I usually approach a subject with a wave of my hand, a smile and a friendly hello. I quickly offer my first name and the explanation that I'm out taking some photos with the photo club I'm in. I also very quickly add that I'll show them the photos on my camera and if they don't like them I'll delete them.

Both of these things put the person at ease because you've given them an explanation, again flattered them by saying you find them interesting enough that you intend to share photos, and given them little reason to refuse.

Sometimes I offer them a business card with my email address so they can contact me for a few jpegs.

During a conversation you might also have a chance for a little positioning as well. As you're talking you might ask the subject to look over your shoulder at a spot in the distance, for example.

If you're looking for more candid shots, use a middle ground approach. If I'm walking the streets of south El Paso I may see someone or some scene a half a block away. I'll shoot a dozen or so shots and continually walk forward on approach. And that's where the idea of location comes into play. Because south El Paso is my favorite setting and because I don't

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Street Photographs by Beth Waters...

A friendly close-up encounter

A middle distance point-and-shoot

An edgy shot taken at distance

Photo of the Year Contest Scheduled for November 6 Meeting

Photographer of the Year winner will also be announced at that meeting

The November 6 Doña Ana Photography Club meeting will feature the 2018 Photo of the Year contest. This is the culmination of an entire year's worth of work.

Club members have already submitted up to three of their best photos, taken throughout the past two years. A panel of judges will evaluate and score all of the photos, and the image with the highest total score will be awarded the coveted prize. This is the pinnacle of our club's year, and a chance to see what all of our colleagues have been up to!

Grand Central Terminal **- Seth Madell**
Photo of the Year 2017

Another high-water mark coming up on November 6 is the announcement of the club's Photographer of the Year. This accolade is awarded to the club member whose work during 2018 has been consistently notable. Scores from the three Quarterly Print Contests as well as the Photo of the Year are totaled, and the photographer with the highest total will be named Photographer of the Year.

The Calm Before the Storm
2017 Blue Ribbon by Gerald Guss

The meeting is free and open to the public, and begins at 7:00 pm. Additional information about the club, and about the Photo of the Year contest, is available on the club's website. Good luck to all of our members who have entered photos for consideration!

Beth Waters Street Photography: *Continued from page 9*

speak Spanish it's usually a point and shoot scenario. Still, I always smile, wave, and mouth the words "thank you."

But my first love, reflecting how I was trained as a news photographer, is the edgy form of street photography. In taking a documentary-like slant there's always the potential for unwanted contact. The potential for real danger to the photographer does exist; there is always the risk that a subject will follow you and act out against you.

Like many photographers, I sometimes struggle with having the confidence to approach strangers, especially as a person who doesn't do confrontation well.

So I have to muster the mindset before heading out that the worst most subjects will do is say no or let me know from a distance that it's not okay to photograph them.

Some days I just don't attempt any portraits. Instead I'll often end up doing those forms of street photography that use landscape, with elements like mood and lighting. An example of that would be decayed buildings on a poor side of a town.

Photo by Beth Waters

But in all my experience, I've always found that, for the most part, people are generally okay with a few photos. If not they let you know pretty quickly and you just move on.

Yes, there is a practice I follow as a street photographer. And, as in most things, the more you practice your street photography the better and more comfortable you will get.

Zack Arias Combines Commercial and Artistic Photography

A biographical study of a professional photographer with practical goals

by Seth Madell

Zack Arias is an Atlanta-based photographer, specializing in editorial and commercial photography. He counts as his greatest skill the ability to work closely with a wide variety of people, and getting them to relax in front of his camera.

After high school, Arias went from one college program to another, never doing particularly well until he took a Photography 101 class to bolster his low GPA. His professor noted his talent, and sparked his interest. He enrolled in the Art Program at University of Georgia, but promptly failed out. As he said, "I didn't take pictures of naked girls laying on headstones, talking about the juxtaposition of life and death...I wanted to do photography as a job; I wanted to make money with photography while other students wanted to make art."

For a variety of reasons, many of them financial, Arias wound up moving back in with his father and enrolling in Gwinnett Technical College in Alpharetta, Georgia. He was taught by working photographers in courses that were technical and commercial-based.

After a stressful and unsuccessful job in Dallas, he moved to Atlanta. In spite of his education, he took a job at Kinko's (in order to pay his bills). He worked occasionally as a second-shooter at weddings with a friend for a few years. In 2003, he was given the gift of a Nikon D100. He put in his notice at Kinko's, printed up business cards before he left, and started doing commercial photography full time.

Arias describes a few "aha" moments of clarity along the way. Early on, he decided that "Gear Acquisition Syndrome" was a sure way to fail, and he made a point of avoiding debt. "Whatever gear I had was the gear I was going to use. I wasn't going to be the guy staring at his navel saying 'Woe is me.'" He also subscribes to the "Fake it 'til you make it" system. "I embellished what I was working on to make it sound bigger and more important than it really was. I wanted them to think, 'Wow, this guy really knows what he's doing.'"

Zack Arias

He counts his first mentor as being Steve Schaefer – one of his teachers at Gwinnett Tech. Schaefer was an old-school editorial photographer who he describes as "kind of like a boot camp drill sergeant." He was grumpy and belligerent, but when he liked a photo, "it was like winning gold at the Olympics."

Since then, Arias has had both commercial and artistic success. He has shot book covers (notably, for a book about The Property Brothers), magazine spreads (including a cover and feature article about Ludacris) and advertising work with large

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Photos by Zack Arias

Zack Arias: *Continued from page 11*

companies such as Coca-Cola, Atlantic Records, Bloomberg, and AT&T.

Arias has also described an obsession with water portraits – portraits taken while his model is being drenched with flowing water. Two of these photos are included with this article.

Once Arias decided to pursue photography as a career, he started to get slightly higher profile people in front of his camera as the years went by.

Little by little, he has learned to step into situations that seem greater than himself and get everything (and everybody) under control. Sometimes, even with a brief moment set aside for a photo shoot, he has learned to get people to trust him.

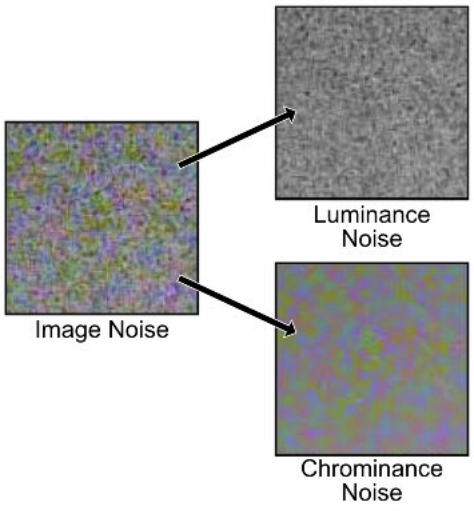
Lately, Arias has become more of a teacher than anything else. When asked about a legacy, he said that "the thing I do best is helping other photographers." Although he may have wanted to be amongst the biggest names of the photographic world, he finds solace and satisfaction in helping fellow photographers do good work. "I'm a photographer, and I want to shoot pictures...I'm good with whatever it is I get to work on. I shouldn't complain–I've got a good life."

Water Photograph by Zack Arias

Constructive Edits

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

Photographic Noise comes in two flavors: luminance noise and chrominance noise. Luminance noise is the variation in lightness and darkness, and results in a black and white speckled look in your photos. Luminance noise looks very similar to the "grain" seen in film prints. Chrominance noise is the variation in color that results in multi-colored speckles in digital images. Chrominance noise can give photos a "digital look" that most people find objectionable.



Most photographers want to get rid of chrominance noise as completely as possible, and luckily this is fairly easy for most editing software to accomplish. Luminance noise is harder to get rid of, since doing so results in softly blurring the photo. Most of us will tolerate a greater amount of luminance noise because it reminds us of film grain. Because of its nostalgic quality, luminance noise is generally considered more acceptable in a final result.

Dia de los Muertos – The Day of the Dead

A celebration of the memories, lives, and souls of those departed

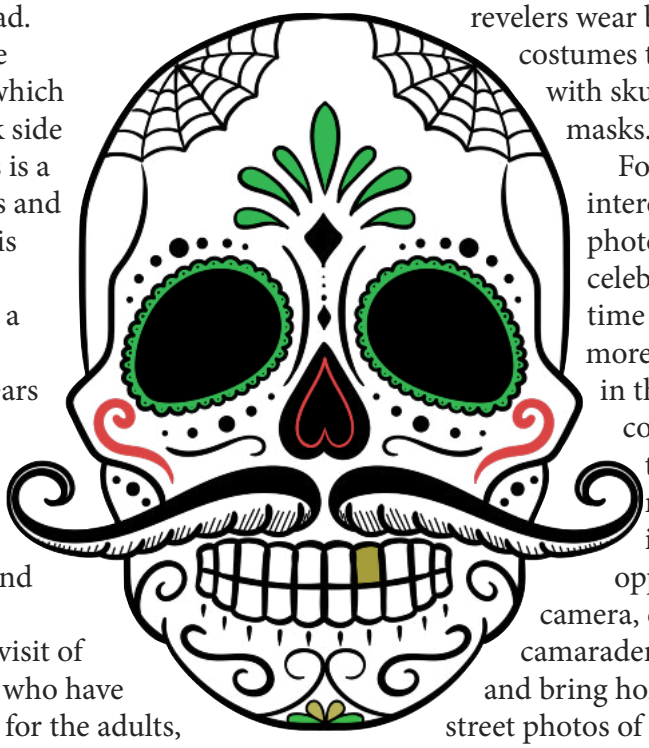
by Robert Hamre

It's creeping toward midnight on the last day of October and the souls are gathering. The *ofrendra* (traditional altars) have been decorated with candles, flowers, and traditional *pan de muertos* (bread of the dead) baked into the shape of a *calavera* (a skull). Placed on the ofrendra are items that were the favorites of the deceased along with family heirlooms, photographs and other foods for the long journey from the spirit world. Halloween? Hardly. It's *Dia de los Muertos* – literally the Day of the Dead.

Unlike Halloween, which has its origins in grief, fear and the dark side of the human mind, Dia de los Muertos is a joyful celebration of the memories, lives and souls of those who have passed from this life. It is a chance for our loved ones to briefly pass through the spirit world for a brief visit with the living. Dia de los Muertos originated several thousand years ago with the Aztec and Toltec cultures where it was a month long extravaganza. Today, it is a combination of traditional pre Hispanic religion, Catholicism, Christian feasts and local variation.

The first day, November 1, is for the visit of the *angelitos* (little angels), the children who have passed. The second day, November 2, is for the adults, the *ancianos* (grandparents or older friends), the *Madres*, *Los Guerreros* (the warriors), the dead fathers, husbands, brothers and sons. The dates correspond with All Saints Day on the first and All Souls Day on the second on the Catholic calendar.

Locally, Mesilla is traditionally the most visible celebration of Dia de los Muertos with the plaza a flurry of activities featuring an arts and crafts marketplace, traditional food, face painting, live music and – on the last evening – a cemetery procession. The procession begins at 6 p.m. leaving from the Mesilla plaza and then going along Calle de Guadalupe to San Albino Cemetery and returning to the plaza for food and *Pan de Puerto*. Traditionally the revelers wear black and white costumes that can be completed with skulls, calaveras and masks.



For those whose interests tend more toward photography instead of celebration, it's a fabulous time to capture one of the more unique celebrations in the borderlands. The combination of tradition, costumes, music and celebration is a true gem of an opportunity. Bring the camera, enjoy the spirit and camaraderie with the celebrants, and bring home some of the best street photos of the year. Don't miss it!

Raindrops Keep Fallin' on My Sensor

Understanding the Trade-off between ISO and Noise in our Photographs

by Seth Madell

The so-called "exposure triangle" includes settings for aperture, shutter speed, and ISO. Increasing the width of a lens aperture will increase the amount of light available for an image, but this comes at the expense of decreased depth of field. Increasing the shutter speed time will also increase the light available for imaging, but this comes at the expense of blurred images (from movement of the subject, our hands, sometimes even the rotation of the earth). But ISO is said to simply alter the sensitivity of our camera sensors to any given amount of light. The higher we set the ISO for an image, the less light it takes to get a proper exposure.

So, is ISO the Holy Grail of imaging? If we simply set the ISO high enough, can we shoot with extreme depth of field and complete absence of blur? The answer is not so cut and dried. Yes, we can achieve great depth of field and absence of blur with a high ISO setting, but there's always a compromise. Higher ISO values come with increased noise.

What is noise, anyway?

Noise is any variation in the true signal (the color and intensity of light) being captured. There are actually multiple types of noise that affect digital photos. These include shot noise and electronic (digital) noise; the latter category includes banding, hot pixels, and Gaussian noise from sensor heat and other factors. The most obvious noise in our digital images, and the one that is more amenable to our control, is shot noise.

This image has an excessive amount of noise.

Shot Noise is, simply put, the randomness that is inherent in light. Since light is composed of individual packets ("quanta") of energy called "photons," it is important to remember that there is variation in the number of these discrete packets that arrive at a specific point on your camera sensor at any given moment. When we observe a scene with our eyes, we don't tend to notice this variation; it is smoothed out over time. But a photograph can make the randomness of light more obvious.

Signal-to-Noise Ratios

Instead of thinking about light and photons, let's talk about rain and raindrops. Rain is similar to light, since it arrives in individual packets (called raindrops). Imagine it's raining, and you have covered your front yard with test tubes. You've also covered all of those tubes with a plastic sheet. Now, pull back the sheet and leave the test tubes exposed to the rain for a half-second, then cover them up again. It probably wouldn't surprise anyone to find out that some of the test tubes remained empty, while other test tubes had 1 or 2 drops of rain in them. This happens because the raindrops are scattered randomly over the area of your front yard.

Now, let's do the same experiment again. However, instead of leaving the test tubes exposed for a half-second, let's leave them open to the rain for a minute or two. When you count the number of drops that fell into each of the tubes, there will once again be some variation; some tubes might have 400 drops, some 390 drops, some might have collected 410 drops.

Even though the rain is falling at an even pace overall, there is some randomness in the distribution of drops when they are counted for a discrete period of time. This is noise. It doesn't much matter whether we're talking about raindrops or photons; there is variability in the distribution of discrete packets of just about anything.

Look at the test tubes in each of our experiments. When we left the tubes exposed for only a half-second, they collected between 0 and 2 drops. You might conclude that there was a significant difference in the rainfall from tube to tube. When you look at the

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ISO and Noise: Continued from page 14

tubes exposed for a longer time, the tubes collected between 390 and 410 drops. Even though the difference in the amount of drops collected is greater, the difference seems a lot smaller because of the overall amount of rain collected in each tube.

This is called the signal-to-noise ratio. The noise is the variation in the number of "packets" collected at any given site. The signal is the total number of packets collected. The randomness of the distribution does not change. What changes is that the number of packets increases when we sample for a longer period of time. The signal increases while the noise stays the same. The signal-to-noise ratio increases when the number of packets goes up. When the signal-to-noise ratio is higher, the noise becomes less obvious.

High ISO and Increased Noise

Increasing the ISO for a camera image allows the sensor to collect less light in order to create a good exposure. Since the amount of light is lower, the camera increases its sensitivity by multiplying the amount of light for each pixel. But once the light is collected, any variation that exists cannot be changed. Amplifying the amount of light at this point will also amplify the variation. The signal-to-noise ratio will stay the same. And, when there is less light (lower signal) the signal-to-noise ratio is lower. Amplifying the sensor data will not change that. If the signal-to-noise ratio stays low, the noise becomes more obvious.

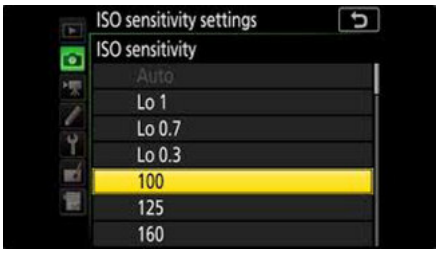
The only way around this is to collect more signal (more photons) at the time of the exposure. In effect, this means increasing the amount of light collected rather than simply multiplying a smaller amount to make it seem greater than it is. Shooting at a lower ISO means a higher signal-to-noise ratio and less obvious noise; shooting at a high ISO means a lower signal-to-noise ratio and this makes noise more prominent.

It's always something, isn't it?

The Shooting Menu

A discussion of camera functions and shooting techniques

The "exposure triangle" used in digital photography is a combination of aperture, shutter speed, and **ISO**. All of these settings are used to alter the effect of light as it interacts with the camera sensor. Aperture increases or decreases the size of the hole through which light passes, and this allows more or less light to strike the sensor. Shutter speed changes the time that that hole is open, again changing the amount of light that strikes the sensor. ISO does not change the amount of light that strikes the sensor; instead, changing the ISO simply changes the way the sensor interprets a given amount of light.



Setting ISO to 100 in the Nikon menu, and seeing that setting on screen

If it takes a certain amount of light to create an image at ISO 100, we can cut the light in half and change the ISO to 200 and end up with essentially the same photo. When less light strikes the sensor, the intensity is simply multiplied at higher ISO settings so that our exposure appears more normal.

Why, then, would anyone want to use a low ISO? Why not just push ISO as high as possible to get a great picture using the fastest shutter speed or the lowest light? Wouldn't a really high ISO let us essentially take photos in the dark?

The problem with ever increasing ISO is the problem of digital noise. This is discussed in more detail in an accompanying article, but the higher the ISO the more noise is introduced into our images. This results in messy photos with poor resolution and indistinct details. Lower ISO photos have less noise, but must be made with more light (meaning longer shutter speeds and/or wider apertures).

Life is always full of compromise, and digital photography is no different.

October Theme Presentation
Street Photography

by Seth Madell

"All the world's a stage, and all the men and women merely players…"
William Shakespeare, As You Like It, Act II, Scene VII

Street Photography is a photographic genre which features candid and unmediated images of random public events. Although people are also the most common subjects of street photography, objects in the environment or even the stark absence of people can create an image that evokes strong emotion.

Street photography is, in many ways, a form of photojournalism. It tends to chronicle events, significant and trivial alike, by virtue of being "in the moment." There is a sense of poignancy and "social documentary" to street photography, as if the photographer was waiting for the right moment to happen.

One of street photography's icons was Henri Cartier-Bresson, a French photographer whose work spanned the first half of the 20th century. He used fast black and white film, sharp lenses, and never used a flash (which he described as "impolite"). Cartier-Bresson described the idea of taking a picture at "the decisive moment," when "form and content, vision and composition merged into a transcendent whole," and this defined the genre for many years.

In the 1950's, street photography was dominated by Robert Frank. Frank started as a fashion photographer but, as he developed a more cynical view of American culture, he began creating photographs that highlighted the tensions between mainstream American optimism of that era and the realities of racial and class tensions throughout most of the country. Frank's seminal work, *The Americans*, portrayed a grittier, less glamorous notion of American life. The book was initially received quite poorly but eventually became known as "perhaps the most influential photography book of the 20th century."

This month's theme presentation included 42 images submitted by 14 members. A variety of street scenes from around the world were included, although a healthy number of them were taken downtown at the Las Cruces Farmer's Market.

The next theme presentation is "Comfort" and will take place at the meeting on January 15, 2019. Members are encouraged to submit up to three pictures to Kristi Dixon at the themes mailbox. The deadline for submission of your photos is January 12, 2019.

Hope in Camaguey **– Anne Chase**

Tune **– Davis Edmonds**

Messenger **– Beth Waters**

Announcements: *Continued from page 18*

Photo Exhibitions and Events

The Las Cruces Renaissance Faire will be held in Young Park on November 3-4, 2018. Local, state and regional artisans gather to participate in a juried art show and exhibition. High quality arts & crafts are for sale accompanied by live theater, dancing, music and food, all presented with a Renaissance theme. Spend a weekend with Kings and Queens!

Celebration of Dia de los Muertos will be held in the plaza in Old Mesilla on November 2-4, 2018. The event features altars, Day of the Dead artists, lots of music, dancing, a parade, food, activities for kids and arts vendors. This community event is free to the public. Donation of non-perishable food items is encouraged and will be given to the Casa de Peregrinos Food Pantry. More info about the Dia de los Muertos holiday is found here.

The Annual Las Cruces Zombie Walk will raise the dead on Saturday October 27 from 5:00 to 9:00 pm. The walk starts in the Plaza de Las Cruces on Main Street (just diagonally across from SWEC - our meeting room). You are encouraged to get your zombie costumes ready. No themes this year, so the sky's the limit.

Last year's Zombie Walk was the best ever, and this year's goal is to be even bigger and better by far. There will be awesome live music by The Beaux Peep Show, entertainment/dances by local high schools and dance troupes, food trucks, vendors, the zombie parade at 7pm down Main St, and trophies for the best costumes in the areas of Best Adult, Best Youth, and Best Group. See you there Zombie Fans!

Image Icons

Historic and Inspiring Photos that Evoke an Event or an Era

Jack Ruby Shoots Lee Harvey Oswald - Bob Jackson

Two days after President John F. Kennedy was shot in Dallas, Lee Harvey Oswald was arrested for the assassination. He was initially housed in the basement of the Dallas Police headquarter, but was on his way to a more secure county jail. A crowd of police and press was present for the "perp walk," which took place on live TV. As Oswald was led into the room, handcuffed and being led by Detective Jim Leavelle, Jack Ruby emerged from the crowd. Ruby was a local strip club operator, and produced a concealed, snub-nose 38 revolver. He shot Oswald in the left side of his torso, and Oswald died shortly thereafter as a result of the gunshot.

Jackson won the Pulitzer Prize for his photo. Ironically, Jackson was also present in Kennedy's motorcade at the time of the president's assassination, but had used all the film in his camera taking other photos. He could not reload fast enough to capture that moment.

Announcements...

Upcoming Club Presentations

The Photo of the Year and Photographer of the Year presentations will take place at the Nov 6 meeting.

Because of the Thanksgiving holiday, the meeting scheduled for Tuesday November 20 has been canceled. No meetings are scheduled in December. Also canceled is the first Tuesday in January meeting, which would have occurred on New Year's Day.

The previously scheduled theme for November was "Comfort." Because of the confluence of holidays, and the 2 month stretch of canceled meetings, this presentation will be delayed until the January 15, 2019 meeting. Photos should be submitted by January 12.

DAPC Election of Officers

Election of Officers will take place at the regular club meeting on November 6. There will also be a vote by members regarding a change to the club's bylaws through which future Elections of Officers will take place in October, rather than November.

DAPC Holiday Dinner

The annual Holiday Dinner is scheduled for Tuesday December 4 at 6:00 pm. We will be dining at St. Clair Winery & Bistro again. They are located at 1720 Avenida de Mesilla in Las Cruces. The club has booked the restaurant's back room, and this should alleviate the "cold feet" many of us had last year on the outdoor patio!

The available menu includes Roast Beef, Chicken Parmesan, Grilled Salmon, and Pasta New Mexico (without the chicken). There is no up-front cost, since St. Clair's will provide separate checks for dinners.

Sign up for the dinner at any of the Club meetings, or by contacting Anne Chase directly (use her DAPC email: programs@daphotoclub.org).

Continued on page 17

About the Cover...

Photographer	EJ Choi
Name of Photo	The Butterfly
Date Taken	August 19, 2017
Photo Location	Near Pioneer Women's Park Las Cruces, New Mexico
Camera & Lens	Nikon D7500 18-140 mm zoom @ 80 mm
Shooting Info	f/5.3, 1/500 second, ISO 500
Additional Info	Edited with Photoshop Elements

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.

Vist our website at: www.daphotoclub.org

PSA Photographic Society of America WORLDWIDE

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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