

Luminosity

The Doña Ana Photography Club Newsletter

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September 2019



Doña Ana Photography Club

September 2019

Serving the Community since 1955

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International Eye of the Camera 2019

by *Robert Hamre*

The El Paso Art Association's International Eye of the Camera Juried Art Exhibition 2019 has announced the results of this year's competition. The Doña Ana Photography Club was well represented. Members selected to exhibit were Emmitt Booher, Gerald Guss, Bill Hanson, Will Keener, and Dale Taylor. Getting into the show is an honor in and of itself as there is a selection process just to exhibit.

Emmitt Booher had three entries in the show and won an award for "Excellence in a Series." Two of the photos from the series were from Yellowstone National Park including "Palette Springs I" and one was taken in Colorado. Booher explained, "Even though the images were of a different subject matter, I think what connected them as a series was the kind of ethereal, atmospheric feeling of each individual image."



Pleasant Peacock by Gerald Guss

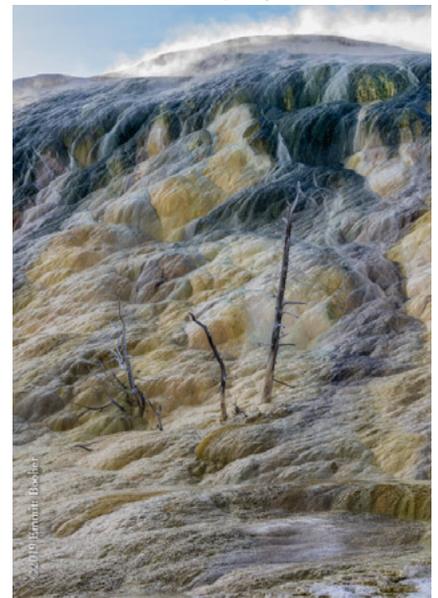
Emmitt does his own printing and each step of the process, including paper selection, is carefully considered. For his distinctive look he selected 100% cotton rag paper

with a definitive texture.

Gerald Guss won a "Judges Award" for his photo "Pleasant Peacock." The photo was taken at the Audubon Zoo in New Orleans. The circumstances around this photo exemplify how a ready hand at the camera can deliver great results. As he explains it, "The peacock was blocking the glass doors to the food court and being a little aggressive. I slipped out of the food court and managed to snap a few photos from a few feet away. I had to be careful because it was cornered by the entryway and some other visitors trying to enter the

food court." Amidst the chaos his great photo emerged. His photo also has the distinction of being one of only two entries that were sold at the show!

Congratulations to all the exhibitors and to the two winners. All of these folks continue to excel and they lead and inspire by their fine example. Well done, everyone!



Palette Springs I by Emmitt Booher

Mark Your Calendar...

September 3, 2019 - 6:30 pm

Regular Meeting - DAPC

Cruces Creatives

205 East Lohman Avenue.; Las Cruces, NM

September 14, 2019

Submission Deadline for Monthly Theme "Fauna"

Send to [Themes mailbox](#) to participate.

September 17, 2019 - 6:30 pm

Regular Meeting - DAPC

Cruces Creatives

205 East Lohman Avenue.; Las Cruces, NM

Using Zones to Get Proper Exposure

by Dale Taylor

Ansel Adams developed what he called the Zone System as a tool for helping to determine where and how to get the best exposures on a negative, with an emphasis on creating high quality art prints. A full understanding of the Zone System as a system takes the student into arcane areas, many of which are not really important in the age of digital photography. Yet, some of the concepts which make up the Zone System are simple and practical. This article will examine these more useful elements, along with many concepts and tools which are not part of the Zone System but are closely related to it, or to its elements. The end result should be to help you get better control over the exposure in your photographs.

The basic goal in photographic exposure is to translate perceptible environmental light into a constrained, less flexible system. The fact that machines can be more precise than humans often makes us believe that the machine is necessarily right. In a general way, this is correct. However, the human mind is more flexible than any machine, and attempting to account for an image's artistry often reveals that machine's limits. It is important for us to understand how the machine works so we can anticipate its failures. In this way, we can take over and make sure the image we record is the image we desire. One of the reasons to maintain the ability to set camera values manually is that we can often do a better job than the machine, despite its literal correctness.

A camera's light meter measures the intensity of reflected light; that is, it measures the strength of light reflected off an object at which the camera is pointed. That meter is designed to result in value(s) which, when set on your camera, will produce an image that is so-called "middle grey." This midtone value is also

known as 18% grey, because it is the tone of an object which reflects 18% of the light which strikes it. Because light perception is logarithmic and not linear, 18% is actually halfway between reflecting nothing and reflecting everything.

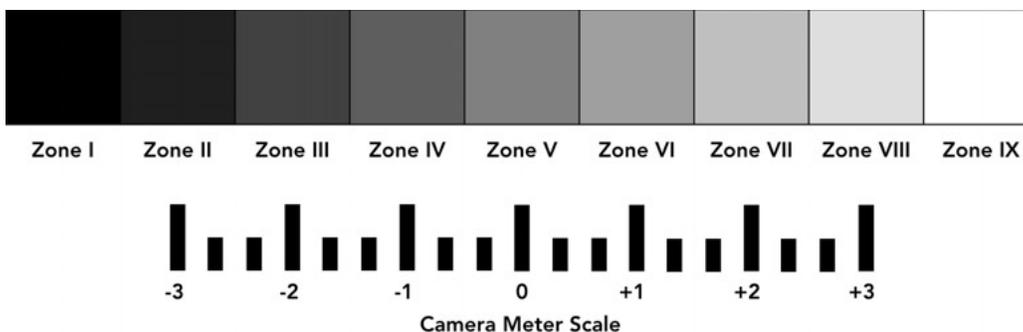
If your camera is pointed at a subject which is all bright, the meter will tell you to underexpose it so that your image is middle grey. If your subject is all dark, your camera will ask you to overexpose the image, again trying to achieve a value of middle grey. If you want these images to be recorded just you see them, you must adjust the settings on your camera to compensate.

Middle grey is shown on the histogram (in your camera, and in your editing software) as the vertical line halfway from the left margin to the right. This is also designated as Zone V, which takes us to Ansel Adams' invention – the Zone System. The heart of the Zone System is a simple concept. Each zone above and below Zone V in the middle represents a doubling (or halving) of light intensity compared to the zone immediately next to it. Each zone is an f-stop different from its neighbor. The darker zones are numbered I through IV, and the lighter zones are numbered VI through IX. Each zone has its own indicative grey value. The Zone System does not indicate all the shades of grey which can be reproduced; it only designates certain marker values which serve to set off one range of values from another.

It is generally accepted that average Caucasian skin falls into Zone VI. That means that your light meter, in attempting to resolve that reading to Zone V, will cause that skin to appear too dark. Based on the light meter reading, and your knowledge that the skin is not Zone V but is really Zone VI, you need to overexpose your image by 1 f-stop in order to get it right. (Please note, however, that this isn't actually

overexposure; it is proper exposure. It is only from the camera's point of view that you are overexposing the image. Remember that machines, while "correct," are not always right.)

Compensating for an



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inappropriate meter reading can be done in two ways. In Manual mode, you can use your viewfinder reading to set exposure to a value which is “overexposed” or “underexposed” as need be. In any of the automatic modes, the Exposure Compensation dial can be used to accomplish the same thing. In either case, you are overriding the camera’s plea to use what you know will be the wrong value.

Now, some more information about the zones.

Zone I is absolute black – nothing but black. There is no detail, since the detail requires that something be brighter than black.

Zone IX is absolutely white. In the same way as Zone I, Zone IX

has no detail. Zones II and VIII are nearly black and nearly white, respectively. Any difference between Zones I and II, or Zones VIII and IX, are barely perceptible. Zone III is the first zone wherein you can begin to see detail in the shadows of your image. These would include the leaves on a dark bush, or the dark iron hinges on a dark wooden door in a shadowed doorway. If you want to see detail, it better be no more than two f-stops below Zone V. Similarly, Zone VII will be the brightest zone in which there is noticeable gradation in the whites.

This means that your final image is really only about five zones across, extending from Zone III to Zone VII. This is one reason why a 2 f-stop bracket is often used in HDR work, and why two stops is the rough first move in adjusting exposure when an image looks way too bright or too dark.

Finally, if we know that an image can only contain detail across about five f-stops, we can measure the brightest part of the image, and the darkest, and see if they fall within five f-stops of each other. If so, we will have a good image; if not, we may have to adjust the contrast, moving those points closer together (by decreasing contrast) or further apart (by increasing contrast) in post processing, or by the use of graduated filters.

Identifying a good starting point for proper exposure is important, and there are a few good ways

to do this. One of the most reliable references is a grey card. This is a piece of cardboard or plastic which is colored to 18% grey. In order to get an accurate Zone V exposure reading, place the grey card in the light which is hitting your subject, and angle it so you are not catching strong specular reflection off the card. This gives a reliable reading for Zone V, taken in the light which is striking your subject.

What if you don’t have a grey card? There are several options. One good one is that average Caucasian skin is Zone VI, average Hispanic skin is

Zone V, and moderately dark African skin is Zone IV. Also, a northern New Mexico sky is a good 18% grey equivalent, when measured halfway between horizon and zenith.

Exposing your photos using zones can help achieve better exposure straight out of camera...

In advanced exposure work, you look at your image, decide what you want to meter on, take a reading which accurately reflects that subject, and compensate for where that subject should fall relative to Zone V. For instance, metering from Caucasian skin (Zone VI) results in an exposure compensation of +1; metering off a dark bush in the shadows (Zone III) results in an exposure compensation of -2. Finally, evaluate the entire scene to assure that the brightest areas and darkest areas are not beyond Zone VII and Zone III, respectively. If they are, consider readjusting the exposure or bracketing multiple exposures for an HDR composite.

There are other methods to getting a good exposure which are not actually part of Adams’ Zone System, but which are related. One of the most widely used is the Sunny f/16 Rule. This rule says that, if your subject is in direct sunlight and the day is clear (both of which can be hard to avoid here in New Mexico), set your shutter speed to the same value as your ISO and then photograph at an aperture of f/16. If I shoot at ISO 200, I set my shutter speed to 1/200 second and my aperture to f/16. I can be ready to shoot and, even if I have to make adjustments, since I know where I’m starting from.

The advantage of using the Sunny f/16 Rule and

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shooting in Manual Mode is that it ensures consistent exposure through a series of images without having to worry about changes in the image content from shot to shot, causing the automatic metering in your camera to make changes. For instance, imagine I'm photographing an event like a dance in the Mesilla Plaza. I want my exposure to be right for the dancers on the plaza, and that should be constant. I don't want the exposure changing because, in one shot, they are in front of a white building and, in another, in front of a green tree. I don't want my exposure changing just

because there are more people in the background in bright or dark clothing. This is an ideal situation for keeping an exposure reading constant, and this is the basis for the Sunny f/16 Rule.

Getting proper exposure is at the heart of good photography. Without it, the rest – composition, post-processing, camera gear – are all meaningless. Modern computer-laden cameras have taken much of the work out of getting good exposure most of the time. However, remember that there are times when your camera might be correct but not “right” and proper exposure will mean compensating for your camera's inaccurate best guess.

Constructive Edits

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

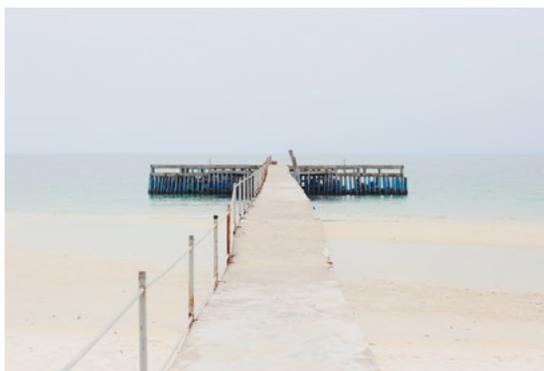


No matter what metering mode you use, your camera aims to resolve your exposure to 18% grey. Sometimes, that's just not right. The typical problem results from a scene that is too light (e.g., a beach scene) or too dark (e.g., a dark forest). Knowing how your camera meter works, you can anticipate and solve these problems. Check out the article on exposure metering [here](#).

The dark scene shown at left below would be exposed as a muddy grey if we believed the camera meter. The beach scene would also be a muddy mess, underexposed and grey. The forest scene would be helped by setting exposure compensation somewhere between -2 and -3 stops. The beach scene would be properly exposed with an exposure compensation of about +2 stops.

Exposure compensation is the photographer's way of overriding the tendency of our cameras to give us pictures of medium tonality. It is taking control, and saying “no” to our cameras. This photo is not medium grey, and I forbid you to make it that way. (It's not quite setting the camera to Manual Mode, so those of us who love the automated modes can exhale now. But it is taking manual control of at least one aspect of the photo creation process.)

Most cameras will have a dedicated button to set Exposure Compensation. On a Nikon, that button looks like this: [+/-] Pressing and holding that button allows you to turn the camera's dial to move the exposure toward lighter or darker results. Don't forget to reset your Exposure Compensation to zero when you're done with the shot, or else you risk over- or under-exposing all the shots that follow!



Two scenes that would be impossible to expose properly without using Exposure Compensation
Setting exposure to negative (left) or positive (right) values will give better results.

Exp Compensation
button, Nikon D750



Excursions

New Mexico Photo Opportunities

September is for Big, Bright Balloons

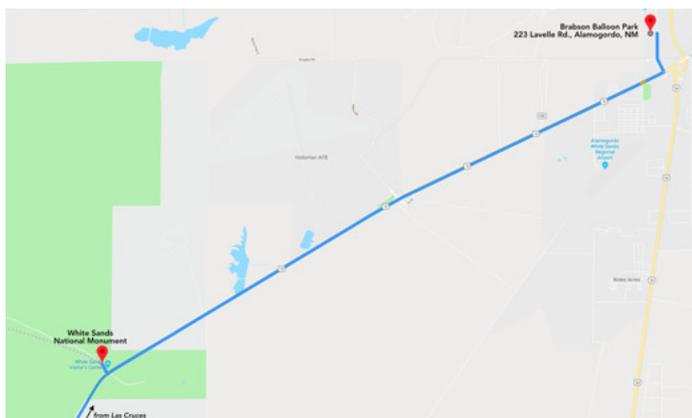
by Anne Chase

The Alamogordo Chamber of Commerce and White Sands National Monument join together each September for the White Sands Balloon Invitational balloon fest.

The festival will begin on Saturday morning, September 7 at White Sands National Monument. The Monument opens at 6:00 am. Expected launch time will be between 7:00 and 7:30 am. There is an admission fee for the monument of \$10/person or \$20/car. Travel from Las Cruces is straight east on Route 70 and takes roughly 45 minutes.

The festival continues that Saturday afternoon and evening at Ed Brabson Balloon Park. The address is 223 Lavelle Road, Alamogordo, NM. A Balloon Glow is planned at dusk.

This event is free and there will be vendors on site. To get to the Park, Take Route 70 East towards Alamogordo for about 60 miles. Before you get into Alamogordo proper, you will turn left onto Lavelle Road. Continue on Lavelle



Directions to both Balloon Events

Road for 1½ miles to the park, on the right. Travel is just over an hour from Las Cruces.

On Sunday, September 8, there will be a second launch between 7:00 and 7:30 am. This will again be at the Ed Brabson Balloon Park. The admission is free and there will be vendors.

When photographing balloon festivals, you can use any lens you have. Wide angle or telephoto lenses can all give you great shots. Shoot for balloons in the landscape or for people interacting with their individual balloons. Shoot for color or for details within the balloons. A polarizing filter might be helpful to enhance the colors.



Photo by Debbie Hands



Photo by Dave Brown

Channel Surfing – Part Three

The one about masks, where black conceals and white reveals

by *Seth Madell*

When we started this series, we began by introducing color channels - the three separate parts of an RGB image that came together to specify each pixel's color. Last month, we introduced alpha channels - a fourth parameter that can specify the opacity of each pixel. We started by talking about the opacity of a layer, and then talked briefly about

How does Software Represent a Mask?

Photo editing software will usually show you an additional layer, clipped (“attached,” as it were) to the photo or other layer it is affecting. Photoshop shows you a separate icon next to the thumbnail in the Layers panel. Affinity Photo shows you a separate mask layer as a “child” of the photo layer. Other software packages may represent this differently.

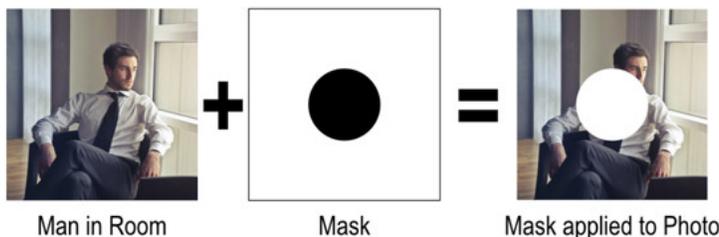
It is important to remember that, in most circumstances, a mask affects only the layer to which it is attached. It does not affect other layers.

What Does a Mask Do?

An RGB photo, placed into your Layers stack, has 4 channels. Three of those channels (red, green, and blue) determine the color of the photo's pixels. The fourth channel (alpha) determines the opacity of each of those pixels. Most photos, especially those that have not yet been edited (such as files taken from a digital camera), have alpha channels which are pure white. That is, there are no pixels in the photo which are anything other than 100% opaque.

The Simplest Masks

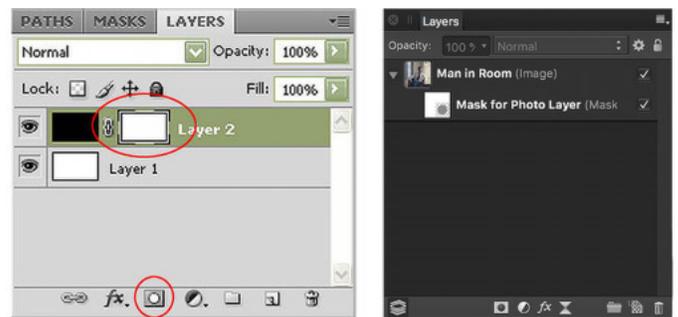
The simplest masks are those which are only black or white. These masks have well-demarcated areas, without any “fading in” or “fading out.” Since masks are alpha channels, remember that the white areas are



selections as a kind of temporary alpha channel.

This month, we're talking about Masks. Masks most often reside in a separate layer and represent an additional alpha channel. When added to a layer, they make portions of that layer transparent.

Since a mask can be added as a separate layer, it has all of the non-destructive benefits that extra layers have – they can be edited separately, turned on or off, or deleted without changing the layer they affect.



Mask Placed on Photo Layer
in Photoshop in Affinity Photo

When we want to change the opacity of some, but not all, of the pixels in our photo, it is easiest to do that in a separate layer. This layer, called a Mask, represents an additional alpha channel. Since it is attached to a specific layer, and affects only that layer, it is an easy way to change the opacity of that layer's pixels without editing the layer directly. This is “non-destructive editing,” since the photo itself remains unchanged.

100% active (and, therefore, completely opaque); the black areas are 0% active (and are, therefore, completely transparent).

If I attach a mask to a photo, and draw a black circle in the middle of the mask, I am effectively telling the photo that the pixels corresponding to the black circle in the mask should be rendered at 0% opacity. The black areas of the mask have caused a change in the visibility of the photo layer without changing the photo layer directly.

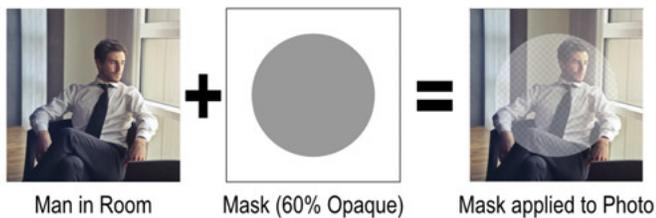
[continued on page 8](#)

More Complex Masks

Since masks are a special kind of Alpha channel, they can represent values other than 100% active and 0% active (white and black, respectively). Masks can contain values that are intermediate in activity; a pixel in a mask can have a value greater than 0, but also less than 255, and that pixel will be represented as a shade of grey when we visualize the mask.

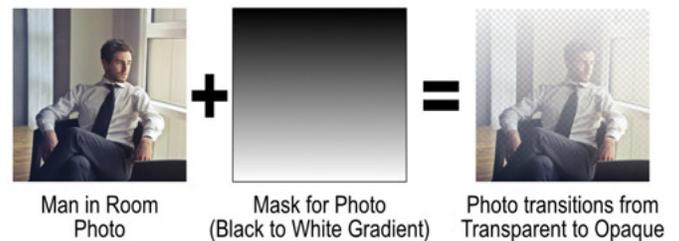
Masks that contain areas of grey cause the layers to which they are attached to display pixels which are partially transparent. For instance, a mask that has a region of 60% white/40% black will cause the attached photo layer to display pixels in that same region as having an opacity of 60%.

Since the pixels in a mask can contain values from 0 through 255, there is no reason why a mask cannot contain multiple such values. In other words, different



pixels in a mask can have different values. If this is the case, then attaching such a mask to a photo would result in different amount of opacity/transparency being applied to different areas of the photo.

Imagine, again, our Man in Room photo with a mask containing many different values. In fact, let's construct a mask using a Gradient – a slow transition from Black to White. This mask contains all values from 0 through 255, and therefore causes the photo to have all degrees of opacity. The photo should be completely transparent where the mask is Black, and completely opaque where the mask is White. The opacity of the photo should fade in from 0% to 100% in a way that corresponds to the transition of Black to White in the Mask.

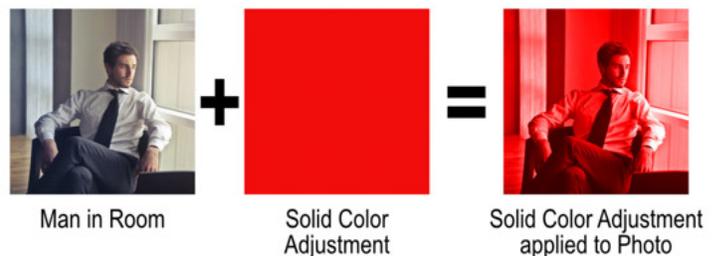


Masks are Not Just for Photos

It turns out that, while masks can change the opacity of images quite nicely, they can also be attached to other parts of your photo edit. Specifically, masks can be attached to Adjustments and Filters – the mathematical constructs that change the color, tone, sharpness, and other qualities of your image.

The idea that an adjustment can have a mask is really very powerful. Because of this, you can apply an adjustment to your photo, but then limit its effect to only certain areas. When you add a mask to an adjustment, you are telling the adjustment to be opaque (visible) in some areas and transparent in others.

Imagine that we start with our Man in a Room photo, and add an adjustment to change the color to red (called a “Solid Color” adjustment in Photoshop, and a “Recolor” adjustment in Affinity Photo). Without adding any masks, that adjustment process would look something like this:



Attaching a Mask to an Adjustment Layer

However, what if we attach a Mask to the adjustment layer? Remember, we're not adding any alpha channel information to the photo, just to the adjustment. So, we're not introducing any change in opacity to the Man in Room photo; we're changing the opacity of the red Recolor adjustment layer. You can see what this looks like by checking out the graphic on the top of the next page.

And then take a look at what the layers look like in Affinity Photo. The Recolor adjustment sits on top of the Man in Room layer, and turns that layer red. However, the Circle Mask is a “child” of the Recolor adjustment, adding an alpha channel to the adjustment layer (*not* to the Man in Room photo layer) and alters the opacity of the adjustment.

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How Do We Create a Mask?

Although there may be a number of very esoteric techniques for creating and editing masks, three basic techniques are used in the vast majority of circumstances.

The first way to create a mask is simply by use of a menu command. You can add a mask to your stack of layers by choosing “Layer > New Mask Layer” in Affinity Photo, or “Layer > Layer mask > Reveal All” in Photoshop. (There are also choices called “New Empty Layer Mask” and “Hide All” in Affinity Photo and Photoshop, respectively, and these will create masks filled with Black instead of White). Once a mask has been created, it can be repositioned in the layer stack, as needed.

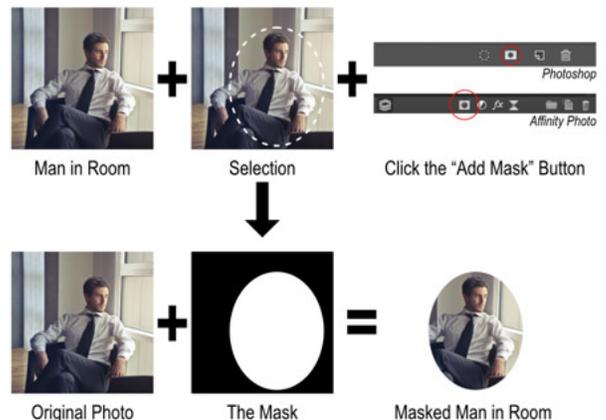
A variation on this method is to use the “New Layer Mask” button in either program. This button, found at the bottom of the Layers panel, will create a mask layer within your stack of layers, similar to the way the menu command did.

Once you have created a blank mask, you can paint on it directly (usually with white and black) to create opaque and transparent areas on the layer to which it is attached.

A second method for creating a layer mask, similar to the first but more powerful, is to create a mask

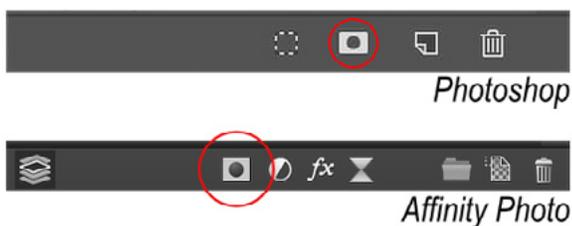
based on a selection. If you select an area of your photo first, you can create a mask that incorporates this selection. Seeing this in action is easier than explaining it in words.

Imagine you start with a photo (let’s go back to our Man in Room photo) and you select an area within the photo. Once you create your new mask (with the selection active) you will create a mask that is already set up to keep the selected area opaque and make the



unselected areas transparent. In other words, adding a mask with an active selection creates a mask with the selected area white and the unselected area black. Here’s how this looks in editing software (above).

The third method for creating a layer mask is to transform a pixel layer into a mask. In other words, you can use an existing image to create a mask. Select a pixel layer (it can contain a photo, a hand-drawn graphic, a gradient - anything, really) and use the menus to change the pixel layer into a mask. You can use this mask by attaching it to another layer.



The “Add Mask” Buttons in Photoshop and Affinity Photo

[continued on page 10](#)

So What's Next?

Now we've introduced color channels and alpha channels, and we've specifically delved into masks – that special case for alpha channels. So far, however, these articles have presented facts without much context. The logical next step is to present some real-world situations in which knowing all this stuff might actually make a difference!

In next month's installment, we'll talk about some

of the ways that the color channels can be used when editing photos. Working with only one of the color channels (but not the others) can enhance selections and provide interesting tweaks to color and tonality.

In the final installment, scheduled for the November issue, we'll talk in some detail about how to use masks in a variety of situations. Stay tuned, because the best is yet to come.



Image Icons

Historic and Inspiring Photos that Evoke an Event or an Era

Napalm Girl – June 8, 1972 – Nick Ut (Associated Press)

By 1972, America had been involved in an undeclared war in Vietnam for the better part of two decades. It had been a difficult, if not pointless, engagement. In the early 1970's, Nixon's plan of "Vietnamization" of the war effort had started to shift the war effort to South Vietnam, and America's involvement was at the beginning of its end.

On June 7, 1972, the North Vietnamese Army occupied the South Vietnamese town of Trảng Bàng. They were engaged by primarily South Vietnamese troops in a three-day battle for control of the town.

On the second day of fighting, many of the townspeople decided to flee, and ran into the open toward South Vietnamese forces. Mistaken for North Vietnamese or Vietcong forces by an incoming air strike (because of bundles they held in their hands) the South Vietnamese pilots dropped napalm and white phosphorus jelly onto the town.

Nine year old Kim Phuc was just ahead of the strike, but was hit by napalm on her back and left arm. The napalm set her clothing on fire, and she stripped off her burning clothes as she ran.

Kim and others ran toward an aid station where Nick Ut, an AP photographer, took this and other photos. Ut's "Napalm Girl" photo appeared in *The*



New York Times the next day, and won a Pulitzer Prize for outstanding photojournalism.

Kim Phuc was used for government propaganda in the early 1980's, but she was eventually given permission to study in Cuba. She met a fellow Vietnamese student, Bui Huy Toan, while studying and the two married in 1992. The couple eventually asked for political asylum in Canada, which was granted. She has spoken at length, most notably at the Vietnam Veteran's Memorial Wall in Washington DC in 1996, and always stresses forgiveness rather than assigning blame.



August Theme Presentation Red

by *Seth Madell*

Including the color Red in our photos may or may not be a conscious decision. After all, what if our intended subject simply isn't red? However, a photo which includes Red as a focal point may hold more interest for viewers, and may be one they believe is better. An [article on shotkit.com](#) introduced the notion that red is a "heavy" color – one which commands attention and which viewers find more appealing.



Red in Havana by Anne Chase

The author of the article went so far as to suggest that the photo contests he had entered (and in which he had not done terribly well) tended to be won by photos which included substantial doses of red. In his words, "(a)ny image that has the color RED in it garners way more votes. It doesn't even seem to matter whether the image is that good or not, or what the subject matter is!"

The author then claims that he went out of his way to include the

color red in his submitted photos, and that his contest results were substantially better after he did so.

Is the inclusion of a color a simple way to get people to enjoy our photos?

There is definitely a psychology of color. Red is the strongest of that group of colors we refer to as "warm." The color red is associated with strength and power. Red tends to excite emotions and stimulate action. Red is also fairly strongly associated with sexuality and love (as positive attributes) and with revenge and anger (as negative ones).

Contrast this with blue, not only the color-theory opposite of red, but the psychological opposite as well. Blue is a cool color, and frequently evokes feelings of relaxation and tranquility. Blue also evokes a sense of cold temperature, sometimes suggesting a sense of lifelessness.

This month's theme presentation included 42 images submitted by 14 members. Images portraying red in nature (flowers, animals, sunsets, foods) were abundant, and there were plenty of spot color red items like a matador's cape, red hats, and a British phone booth. Several

more esoteric, abstract images also found their way into the mix.

Next month's theme is *Fauna*. 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 *Stormy*, and the entire schedule of themes for 2019 can be found online [here](#).



Red Hot Chili Peppers by Seth Madell



Red Christmas Ornaments by Maria Zucconi



The Shooting Menu

A discussion of camera functions & shooting techniques

Your camera has a built-in light meter. This feature measures the amount of light reflected off your subject and entering the camera. It is perhaps your camera's most important feature, and the one that allows for proper exposure.

Camera systems, irrespective of brand, generally have at least 3 methods of measuring the light that will hit the sensor. These include Matrix (or, for Canon users, Evaluative) Metering, Center Weighted Metering, and Spot Metering. Matrix metering measures the light entering the camera from all areas of the frame, generally giving equal weight to light in the center and on the sides of the image. Center weighted metering measures light only in a centrally placed circle, ignoring (or at least downplaying) the luminance at the edges of the image. Spot metering measures the light at a single point - either the center point of the frame, or (on some systems) whatever point has been designated as the focus point.

Matrix metering is appropriate for scenes in which the entire image is the subject. Landscapes are a good example, but any scene in which the lighting is fairly even throughout lends itself well to a system that measures light in the entire frame.

Center weighted metering is helpful when the subject is more important than its surroundings. A good example might be a photo of a bird (where it is more important to expose the bird properly, even if it means over- or under-exposing the background).

Spot metering is appropriate when the photographer wants to choose the exposure more accurately. Used in conjunction with Manual Mode, this can be a good way to measure exposure quite accurately. Spot metering can also be used with the Zone System (see the [accompanying article by Dale Taylor](#)) by metering off an area of the photo that is "middle grey" (or Zone 5) in order to get a proper exposure. Taking photos of the moon is one situation where spot metering might be helpful.

When using Spot Metering, you may want to use your Exposure Lock button. Point the camera at a point that you deem to be Zone 5 and press (and hold) the exposure lock button. As long as you hold in that button, the exposure measurement is locked in even when you point the camera elsewhere. You can recompose your image and retain the proper exposure when shooting.

Matrix Metering



Center Weighted Metering



Spot Metering



Examples of various metering modes, with camera icons (from Nikon) and histograms (for the metered areas). Areas being metered are surrounded by a red outline. Matrix metering evaluates the entire image – good for photos with even lighting throughout. Center weighted metering evaluates only the central portion of the image – good for portraits, birds, and so forth. Spot metering measures only a single, small point – good when exact exposure at a specific point is desired.

Zen and the Art of Pet Photography

Pet Whisperer Kristi Dixon helps us understand and photograph our furry friends

Club member Kristi Dixon spoke to the club at our August 20 meeting, explaining the basics of pet photography. Perhaps not surprisingly, the first topic covered was about the behavior and psychology of pets. Knowing how to read a pet's emotions (especially their fear) is crucial to obtaining high quality pet photos. Also important is a honed sense of patience!

Kristi talked about lighting, and suggested the use of continuous light rather than flash (which pets often

find scary). Also mentioned was the use of exposure compensation, which can help bring out the details on very dark or very light pet hair.

Kristi uses a 50 mm lens most of the time, and often opts for a reasonably wide aperture. She finds that this eliminates distractions by blurring the background. She also stressed the use of fast shutter speed ($\frac{1}{400}$ second or faster), continuous autofocus and using burst mode while shooting.



Kristi Dixon's Presentation on August 20



Shadow Kitty by Kristi Dixon



Heeler by Kristi Dixon

Welcome to Our New Digs!

Doña Ana Photography Club officially gets a new home at Cruces Creatives

Starting with our August 20 meeting, the Doña Ana Photography Club is now calling *Cruces Creatives* its new home. Our previous arrangement with Southwest Environment Center was abruptly ended when they lost their lease. Despite an initial reprieve, SWEC was required to vacate their offices by July 31.

The DAPC Board of Directors acted fairly swiftly, and found a new meeting place for the club. There were a number of venues considered, but it rapidly became quite clear that Cruces Creatives offered a unique confluence of benefits: cost, location, meeting space, parking, and availability all worked in our favor.

Cruces Creatives is located at 205 E. Lohman Ave. in Las Cruces, in the building previously occupied by Las Montañas Charter High School. The entrance is in the left arm of the U-shaped building.

Meetings will still be held on the first and third Tuesday evenings each month, now beginning at 6:30 pm and ending before 9:00 pm.



piñatas and a greased pole climb with cash awards.

On September 25-29, the *Southern New Mexico State Fair and Rodeo* will host tons of attractions, including a rodeo, carnival, an exotic petting zoo and pony rides. Vaquero horsemanship, a dog stunt show, an aerial and acrobatic pirate show, a juggling show, multiple bands, and exhibits will also be featured.

Remember that the State Fair hosts an annual photography contest, and our club members have won multiple awards in recent years.

The fair opens at 9:00 am and closes at 10:00 pm on Wednesday and Thursday, noon on Friday and Saturday, and 6:00 pm on Sunday. Tickets cost \$14.00 for adults and \$10.00 for kids ages 7 to 14.

Third Quarter Print Contest on September 17

The Doña Ana Photography Club's Second Quarter Print Contest will be held during the September 17 meeting. As always, members are encouraged to print their best photos and bring them in for the contest.

Members can submit up to three photos, which should be printed no larger than 8½x11 inches. Photos can be mounted,



Twilight over Bruge, Belgium by Ryan Korpi - a blue ribbon winner in the 2nd Quarter Print Contest, June 2019

but frames are discouraged. No identifying information (such as watermarks or signatures) should appear on the front of the photos.

As per the usual procedures, members with photos to enter should arrive at the meeting about half an hour early in order to register and log in their photos. Photos will then be randomly displayed on several tables in the front of the meeting area.

Voting will be done by all club member in attendance that evening. Members will be allowed to vote for several of their favorite entries, and votes will be tallied during the theme presentation, scheduled for the latter half of the meeting.

About one-third of the entrants will receive a blue or red ribbon.

Newsletter Awarded Second Place in National Competition

Photographic Society of America names *Luminosity* its second place winner among Large Clubs

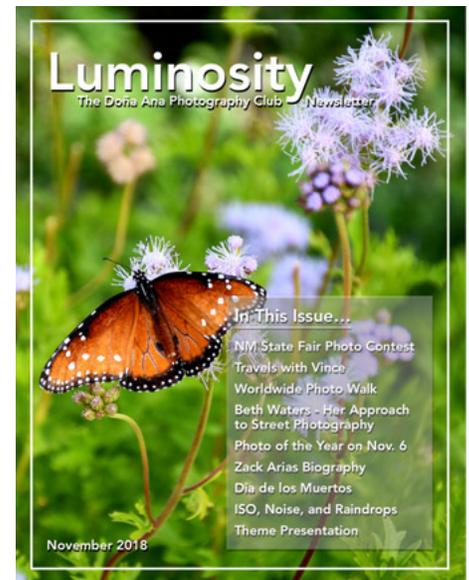
The Doña Ana Photography Club's newsletter, *Luminosity*, has been awarded Second Place in the yearly newsletter competition held by the Photographic Society of America (PSA).

Each year, the PSA solicits newsletters from the various clubs which belong to the organization, and judges those publications for content, layout, readability, and style (among other considerations). Clubs are asked to enter the contest in either the "small club" or "large club" categories. Doña Ana Photography Club entered as a large club since we meet the sole criterion, which is membership of 75 or more.

The November 2018 issue of *Luminosity* was submitted (see image at right) in the competition. The 3 judges rated the newsletter, on average, 98.7 out of a perfect score of 103.

Comments from the judges were overwhelmingly positive. They specifically cited articles by Bob Hamre (Day of the Dead) and Beth Waters (Street Photography) as among their favorites. Judges praised some beautiful State Fair photos by our members.

The newsletter cover was also a stand-out, noted for its simplicity and the use of a great photo (the Butterfly photo was taken by club member EJ Choi).

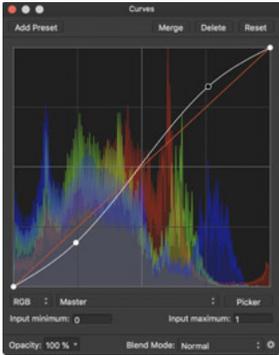


The November issue of *Luminosity* won Second Place in the most recent Newsletter competition by the Photographic Society of America.

Announcements...

Upcoming Club Presentations

On September 3, the club officially welcomes Carl Maier back with his re-scheduled talk on the Curves adjustment. Curves is a powerful, and sometimes intimidating, adjustment found in most photo editing software. Its power lies in its ability to tailor many aspects of an image to your liking, such as tonality, color balance, white and black points, and contrast.



Also on September 3, club president Dale Taylor will present *20 Minutes with Weegee*. Weegee was the pseudonym used by Arthur Fellig in his career as a street photographer and photojournalist. Weegee worked primarily on the Lower East Side of Manhattan. He chronicled the city's emergency services and presented gritty and realistic scenes of urban crime, injury, and death.

The September 17 meeting will feature our Third Quarter Print Contest. Members are encouraged to submit up to 3 photos for judging by their fellow club members. See the [accompanying article](#) for details.

Also on September 17, Anne Chase will present a short talk about *Where to Shoot in October*. The September theme presentation – *Fauna* – will also take place that evening.

Photo Opportunities & Contests

The *Diez y Seis de Septiembre Fiesta* will be held in Mesilla Plaza on September 14 & 15. The celebration begins with a parade along Avenida de Mesilla. Vendor booths will line the plaza with arts & crafts and games. Music will be provided, featuring mariachi, folklorico and flamenco dancers. There will be amusement rides,

[continued on page 14](#)

About the Cover...

Photographer	Maria Zucconi
Name of Photo	Flutes in Purple and White
Date Taken	June 6, 2019
Photo Location	Home Studio; Las Cruces, NM
Camera & Lens	Canon EOS 80D Canon EF 50mm f/1.4 USM f/10; 1/50 second; ISO 100
Shooting Info	Two Yongnuo speedlights used, behind and below the mirrored base. Distilled water worked better than tap water.
Additional Info	

All photographs remain the copyrighted 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 on the first and third Tuesdays of each month (except December). Our meetings are held at Cruces Creatives; 205 E. Lohman Avenue; Las Cruces, NM. Meetings begin at 6:30 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.

President	Dale Taylor	president@daphotoclub.org
Vice-President	Bill Hanson	vicepresident@daphotoclub.org
Secretary	Terry Gaume	secretary@daphotoclub.org
Treasurer	Vince Gutschick	treasurer@daphotoclub.org
Public Relations	Carl Maier	publicrelations@daphotoclub.org
Programs Chair	Anne Chase	programs@daphotoclub.org
Member Service	Fred Moore	membership@daphotoclub.org
Photo Theme	Kristi Dixon	themes@daphotoclub.org
Newsletter	Seth Madell	newsletter@daphotoclub.org
Exhibits	Open	exhibits@daphotoclub.org
Website	Debbie Hands	webmaster@daphotoclub.org
Member-at-Large	Dave Brown	memberatlarge@daphotoclub.org