



HOUSTON ART SOCIETY

NOVEMBER / DECEMBER 2020 NEWSLETTER



President's Message

Dear HAS Members,

Zoom works!! We have had 2 demos and several people have said that they can see the artist's strokes so much better than at our regular meetings. If you haven't joined us yet on Zoom, give it a try. Your HAS friends are only a click away. Videos of the demonstrations are posted on our website under the menu ZOOM VIDEOS if you missed the meeting.

Our Fall show is open for entries. All the info is on our website and you can register and upload your photos at OnlineJuriedShows.com. The deadline for entries is Nov. 20th. I sent out an email with a video tutorial on how to use your phone to take photos and edit your art. Marcie has added a section in this newsletter that gives good suggestions on how, where and when to photograph your art. The Sept-Oct newsletter had good instructions on how to resize photos. You can find that newsletter on the website under NEWSLETTERS.

To add some fun and practice on entering a show, the HAS Board decided to hold a Challenge Art Show. We randomly chose a subject at the last meeting. The subject is WATER in any creative form you wish to paint it. You are limited to only ONE entry and you must paint the picture between now and Nov 13th. There are no fees to enter and we will give gift certificates from Cheap Joe's as prizes. The deadline to submit your art is midnight on Nov 13th. Our judge will be Julie Soldano. Send a photo of your art to both Sally Hoyt (schoyt@att.net) **and** Julie (soldanoj@gmail.com). The 1st, 2nd and 3rd place winners will be asked to judge the next show. Winners will be announced on Nov. 23rd at 10:00 A.M. (our regular workshop date) with critique by Julie Soldano and we will feature a slide show of all art submitted. The Challenge paintings are eligible for our Fall Show even if you win a prize.

Our Nov. 16th meeting will feature Brienne Brown, a nationally known watercolorist.

Keep painting and stay safe,
Pat Waughtal, HAS President



HAS NEWS

First Online Show!

That's right, HAS will hold it's first Online Live Show December 5, 2020 at 10 a.m. Renown artist, Fran Ellisor will judge this momentous event. Entries begin on September 28 and close November 20, 2020. Entry for HAS members will be \$30 for 3 entries and \$10 for each additional piece. LSAG members will be charged \$40 for 3 entries and \$15 for each additional piece. Limit of 5 art pieces are to be submitted to <https://www.onlinejuriedshows.com/>.



MEET YOUR JUDGE:

Fran Ellisor's classic and eloquent style of painting is sure to capture your heart. Her paintings have won numerous awards in national as well as regional shows. Her paintings are highly collected. She is represented in corporate and private collections in the U. S. and abroad. Fran paints on location outdoors or from life about half of the time.

Fran is an accomplished and highly respected artist, having worked as a professional artist for over 30 years. She is a designated "Master Artist" with the Outdoor Painters Society and has received signature designation with the American Impressionist Society and the American Women Artists.

She has won major awards in shows across the country and has been included in invitational exhibitions at some of America's finest galleries and museums. She has participated in many plen air invitational events from coast to coast.

Fran is a graduate of the University of Houston. She believes that we are always students of art and has continued post baccalaureate studies at other universities, colleges and art schools. Fran enjoys teaching and shares her many years of knowledge in painting classes and workshops, regionally, nationally and internationally. Her work has been featured in many articles and included in books. She is included in private and corporate collections in the U.S and abroad.



We will, in this Newsletter, tell you how to photograph and size your photo to enter online shows. You will learn the file specifications for entering and how to size are relatively easy:

You just crop your picture to the artwork only, excluding mat, frame, wall, etc.; Your file dimensions should be 1920 pixels on the longest side; Your file size will be under 4MB and the File type needs to be JPG or JPEG. You will need to name your file with your name, size, medium and painting title.



Houston Art Society

Program 2020/2021

| <u>Date</u> | <u>Demo/Workshop</u> | <u>Artist</u> | <u>Medium/Subject</u> |
|--|----------------------|--------------------|-----------------------|
| October 19, 2020 through November 13, 2020 HAS Challenge Art Contest | | | |
| November 16, 2020 | ONLINE DEMO | Brienne Brown | Watercolor |
| November 23, 2020 HAS Challenge Art Contest Winners announced and critique | | | |
| December 21, 2020 | ONLINE DEMO | Holly Hunter Berry | Acrylics |



Chung Park

HAS will have online monthly Zoom meetings for the rest of 2020



HAS Challenge Art Contest – What You Need to Know

A Challenge Art Contest was announced at the HAS' monthly meeting. A wheel was randomly spun to choose the subject and the pointer selected **WATER** as our challenge to paint.

Think of all the ways water manifests itself: rivers; oceans; lakes; snow; ice; swimming pools; etc. You are artists so let your creativity run wild and see what you come up with.

There is **No Entry Fee** and there are PRIZES! Gift certificates to Cheap Joe's in the amounts of \$75 for 1st, \$50 for 2nd, and \$25 for 3rd.

This artwork must have been created between October 19, 2020 and November 13, 2020. The Deadline for your entry submission is November 13 at Midnight.

Julie Soldano will be this month's judge and the Winners will be announced on Monday, November 23, 2020, wherein Judy will critique the work.

There will be a slide show of all entries. The 3 winners will be asked to serve as judges for the following month's contest. This artwork is eligible for the online show even if you do win a prize.

Here are the Rules:

1. Only one entry per artist allowed.
2. Art must have been created between October 19, 2020 and November 13, 2020. The Deadline for your entry submission is November 13, 2020 at Midnight.
3. Take a photograph of your art, then crop and rotate to the correct view. Email your photo to both schoyt@att.net and soldanoj@gmail.com.
4. Any medium is acceptable.

Good Luck and Lets Have Some Fun!!!

Brienne Brown Artist for November 16, 2020:



Houston Art Society is proud to present Brienne Brown, as its November 16, 2020, online Demo Artist. Ms. Brown will be demonstrating Watercolor painting.

Much to her mother's indignation, Brienne owned little clothing that was not covered in

paint. From a very young age, Brienne showed talent in art and music, but wanted to pursue a career in the sciences. She started her education at the University of Utah as a double major (Art and Chemistry), eventually receiving a BS in Chemistry and finishing with a Master's degree in 2004. After graduation, Brienne worked in a Toxicology lab. Though she painted some by taking an occasional class, as the years wore on, she realized she wanted more art in her life than a career in science would allow. She was surprised and delighted to find great fulfillment in painting. In fact, it became a necessity.

After leaving her job as a toxicologist to raise her first child in 2008, Brienne had the opportunity to paint more consistently. Prioritizing painting and taking workshops from artists she admired paid off. Soon she was not only exhibiting and entering shows regularly, but also winning awards. Brienne holds signature membership status for the National Watercolor Society, Western Federation of Watercolor Societies, Pennsylvania Watercolor Society, and Utah Watercolor Society. Her work has been published in *Splash 17 Best of Watercolor: Inspired Subjects*, *PleinAir Magazine*, and *Watercolor Artist Magazine*.

Brienne's passion is watercolor and plein air painting. She has won several top awards in many plein air competitions. “



Holly Hunter Berry Artist for December 21, 2020:

Houston Art Society is proud to present Holly Hunter Berry, as its December 21, 2020, online Demo Artist. Ms. Berry will be demonstrating Acrylic painting.



In life we have those moments that we look back on and realize they are part of defining who we are today. One such moment for Holly was when she declared that instead of continuing as an accountant, interior designer, property manager, or realtor she would pursue her passion as a fine artist. WOW....talk about the "road- with- caution- traveled"!

Determined to conquer this mysterious calling she added years of studies with several master artists to her education from formal academics

Representationalist, impressionist, colorist, expressionist are a few of the "ist" terms that have defined her work at various times. She continues to grow and push herself to explore new fresh approaches to communicating her message. Never tired of "pushing paint around" she looks forward to working at the easel every day possible. At this stage in Holly's career she enjoys giving back to the community by teaching her weekly classes and periodic workshops. She tries to teach in a way as to take the mystery out of the painting process. Intuition is important but a strong foundation is important as well and that is her focus. Intuition is personal and can't be taught...that is the voice of the artist! In addition to giving demonstrations for art groups she has also been asked to be a judge at various art shows.

Holly's paintings have been exhibited in both solo and group shows in the United States, Central America and Europe for almost 40 years



9 Common Mistakes when Photographing your Artwork with an iPhone (and how to fix them)

By Will Kemp



I see a lot of fantastic success stories from the tutorials on the blog and one of the most common footnotes is, *“my painting looks better in real life than it does in the photo.”*

90% of them are taken on a phone or iPad and over the last couple of years, I’ve found smartphone cameras are getting better and better, as long as you bear in mind their sensor size.

A traditional camera has got a much larger sensor, in comparison to a smartphone.

The larger the sensor, the bigger the surface area available to capture light on, so to get the best out of your phone and get great exposure on your shots, you need to follow a few easy steps.

I’ve put together a guide below which addresses some of the most common issues and the simplest way to fix them. There are two main approaches, natural light or artificial light, depending on what lighting conditions you have available to take your photos in.

Issue #1: The colours don't look accurate



Photo taken indoors with the lights on in comparison to natural daylight

I appreciate how frustrating it can be to spend all your time on your painting and then when you want to share your work, the colours look off, or too dark, the image is slightly blurry or distorted.

The most straightforward fix if you've been taking your photographs indoors, is to move towards the light.

Solution: Photograph in natural daylight

Taking your painting off the easel away from standard household lamps and placing it in natural daylight will make the biggest difference to almost every aspect of the photography process but primarily colour accuracy.

Photographing with your phone in natural light



Step-by-step: capture stage

You can either hang your canvas on a wall outside, preferably not in the glare of direct sunlight to avoid any reflection and hold your phone level and shoot.

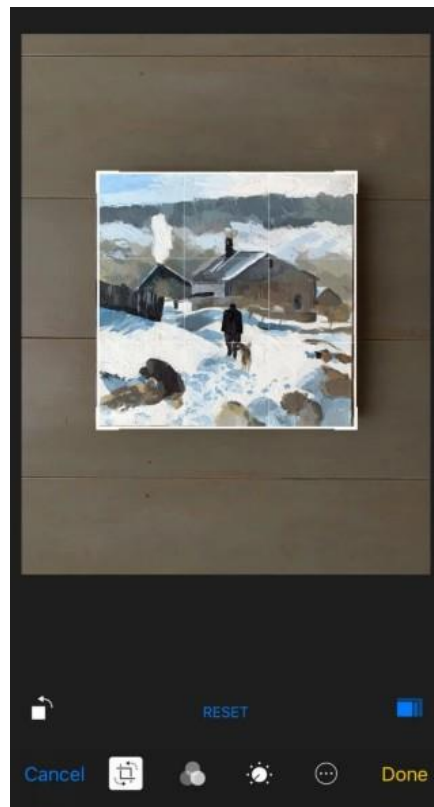
Or lay your canvas on the floor inside, next to an open door, this will be your light source.

Turn off all the other lights in the room and position your canvas roughly 60 cm away from the bottom of the door frame, stand directly over it to take your shot.

Placing your painting on the floor by an open door will give you good illumination, even on a rainy day!



This is my view when I'm standing over the painting and holding the phone directly above it



I then crop the image: (see Issue #4)



Here is the final cropped version of my photograph, notice how the colours look pretty accurate, the entire painting is evenly lit and you can clearly see the impasto marks

If you paint with texture and want to show depth and brush marks, the side light coming in from the door/window is called a raking light and will enhance the details.

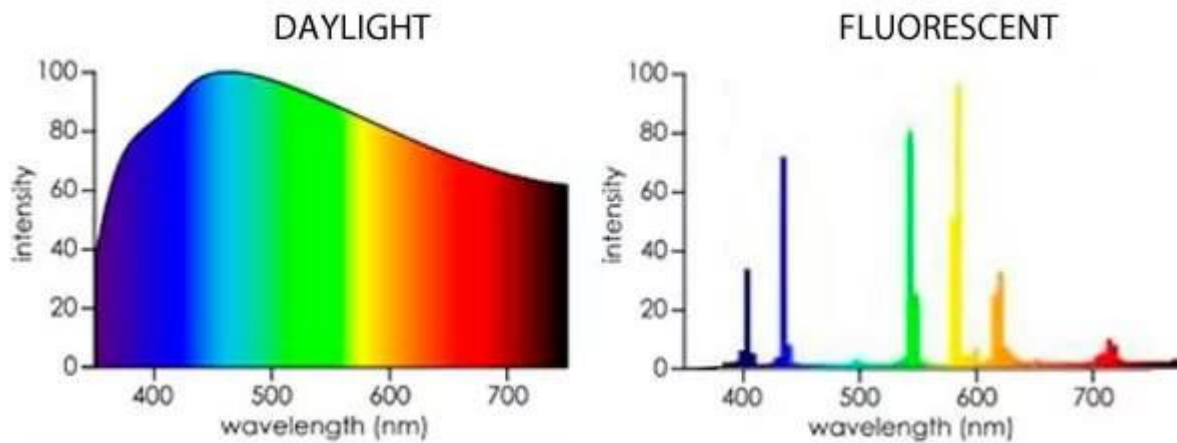
Alternatively, you can place your painting flat on a table next to a window and hold your phone above. The daylight is being diffused by a window blind in this example (yay Ikea!)



Why natural light?

Colour is created on a surface by specific wavelengths being absorbed and others being reflected.

If the light that is shining on the surface doesn't contain **all** of the visible colours (full spectrum) they can't be reflected, so your camera won't be able to record them. Daylight is called full spectrum lighting because it contains all the different coloured wavelengths; some artificial lights have missing colours and 'spikes' in the spectrum. Photographing your painting under low colour rendering household bulbs indoors, will prevent the camera from capturing all the different colours in your picture.

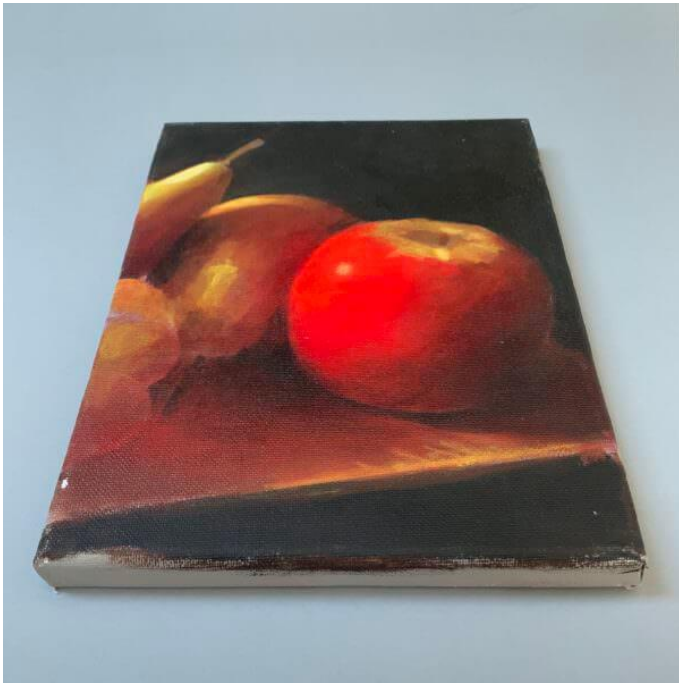


Colour is caused by the absorption of certain wavelengths of light by a surface, and the reflection of others. For this to work properly, the light shining on the surface in the first place needs to consist of all the visible wavelengths. – Neil Oseman – <http://neiloseman.com/tag/cri/>

Pro tip: Remember the small sensor in your smartphone camera?

Natural light is so much brighter in illuminance than your household bulbs it enables the camera to use a fast shutter speed automatically. This means you can handhold your phone without using a tripod, and there won't be any camera shake or blur.

Issue #2: Distorted perspective



When your painting looks out of perspective, it takes away all the hard work you've put into creating an accurate drawing or painting to start with. It could create an elongated face in a portrait or short legs or arms on a figurative piece.

The key is making sure the angle of your painting and the angle of your phone are the same.

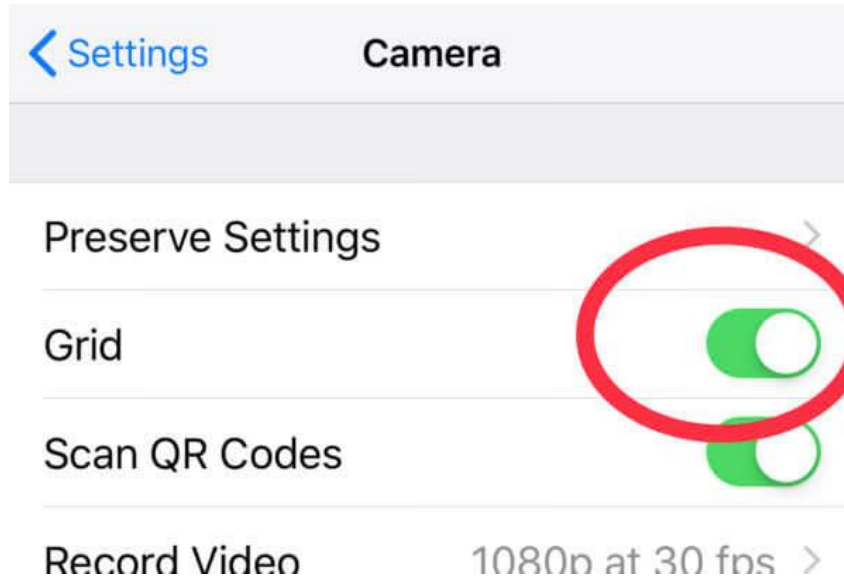
If you have two angles out, it can distort the edges quite dramatically. In this example, the canvas has been propped against a wall at an angle and then photographed from a different angle.

Solution: Adjust your angles

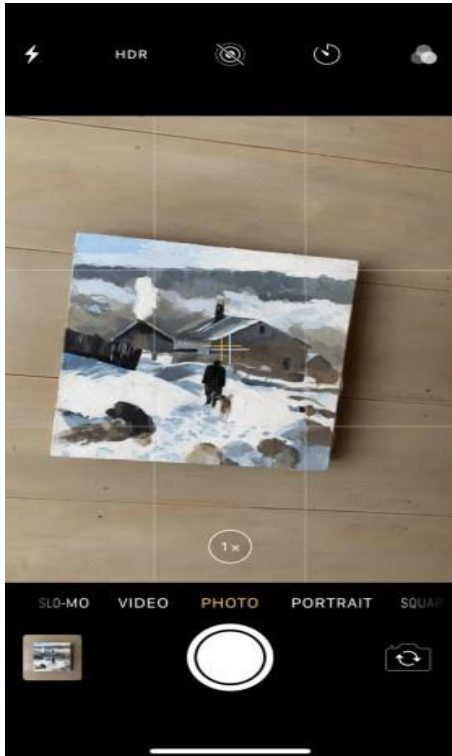
If you've laid your painting on the floor and you're shooting down on top of it, there's built-in help on an iPhone to make sure you're aligned.

Step-by-step: capture stage

You have to go into your settings to find the Grid function and the steps below are for an iPhone, (but most smartphones will have a similar function)



Go to *SETTINGS > CAMERA > GRID*



Then, when you're looking down on an image, two crosses will appear in the centre of your phone display

Move the phone until just one yellow cross shows – you're now level – the same plane as the floor

If your canvas is hanging on the wall, try to keep your phone vertical matching the angle of the canvas.

If you want to go one stage further there are Apps available that show levels using the phone's gyroscope, so you can hold the camera upright knowing you're spot on the level.



Some third-party apps have built-in levels (this is from Lightroom mobile)

Why?

Because when you prop your canvas at an angle then hold the camera at a different angle, you get perspective distortion.

Issue #3: Lens & perspective distortion

Have you ever noticed the straight, square edges of your canvas look warped? Or a fence post you painted vertical has a slight curve to it?

The culprit is distortion. Lines can appear straight at the very centre of the canvas and curve away at the outer edges.

This is a small issue that is much more apparent when photographing 3D objects but can be evident on smaller canvases. It can pull the viewer's attention to the centre of the piece, which may not be your focal point.

Solution: Check your distance

The effect varies in severity depending on your distance from your canvas.

Step-by-step: capture stage

If you hold your camera further back than you think from your painting, it will help to reduce the optical lens distortion.

Why?

An iPhone, for example, has a wide angle lens, so the closer something is to the lens, the larger it appears. When you're holding the phone too close to a small canvas surface, the lens will make the edges of your canvas look curved and the centre of the frame larger.

Most photo editing software has a function that automatically fixes barrel distortion.

Pro tip: If you're posing in a group and want a flattering shot, make sure you don't stand in the centre in the front row!

Issue #4: Cluttered environment

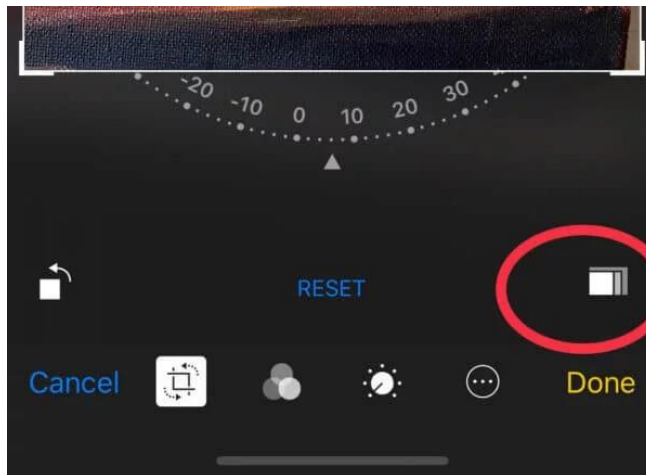
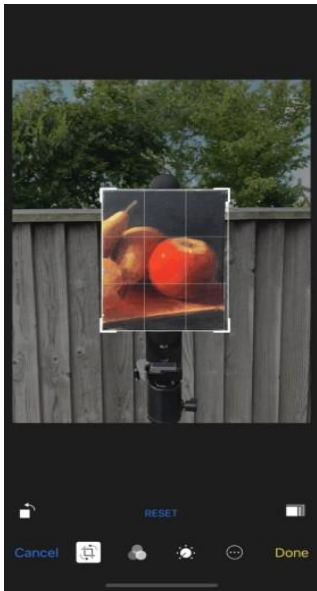


When you're promoting your work, you want to put out a professional looking image, even if you're sharing it with friends, you never know who they're going to show.

Solution: Crop your image

Photos of paintings in books or gallery websites are almost always cropped to clean edges.

Step-by-step: editing stage or post-processing



Using the 'crop tool' to crop and frame your picture to avoid the distraction of background
Tap 'Edit'

Tap the crop icon

Sometimes the image will swivel around as the phone tries to adjust the level automatically. By pressing and moving the dial under the image you can change the angle, try to line it up with a straight edge on your canvas.
Then tap the rectangular icon in the righthand corner

This shows a range of different image ratios. If you know the ratio of the canvas you are using you can select it or click 'original.'

Pull in one of the corners of the frame; this will show you a preview of your crop. When you're happy with your selection press 'Done.'

Pro tip: If you want to include your background in the final shot, be mindful of what's showing. Having some background around the image can help when showing a sense of scale or works in progress.

What about photographing indoors?

There will be occasions when it's impossible to photograph your work using daylight as your light source, maybe you're on a deadline and it's gone dark outside.

The only option is to shoot under regular household bulbs and the main issue will be getting enough illumination for the small sensor in the phone – desperate measures call for an App or two and a brew and a biscuit!

You can see below on my light meter how much difference there is in illuminance indoors compared to outside (even taking an outside reading in a shady spot.)



2889 lx (Lux) in illuminance in the shade outdoors



158 lx (Lux) in illuminance indoors away from window (nearly a 95% drop in illuminance!) at my kitchen table in the evening it was 75 lux

The illuminance of an area is measured in lux and you can see below the huge variation from outside to inside.

- Inside, furthest away from the window – 158 lux
- Inside, the centre of the room – 719 lux
- Outside in evening shade – 2889 lux
- Outside in evening sunlight – 22,000 lux
- Very bright daylight can go close to 100,000 lux

I cover various Apps below that help by giving more functions to overcome this.

Issue #5: Blurred image



Handheld with a 1-second shutter speed

If you're photographing a moving subject you wouldn't be surprised to see a blurry image, but when you're shooting a static canvas inside, you may also have to consider blur – it's just you're the one that is moving not the painting.

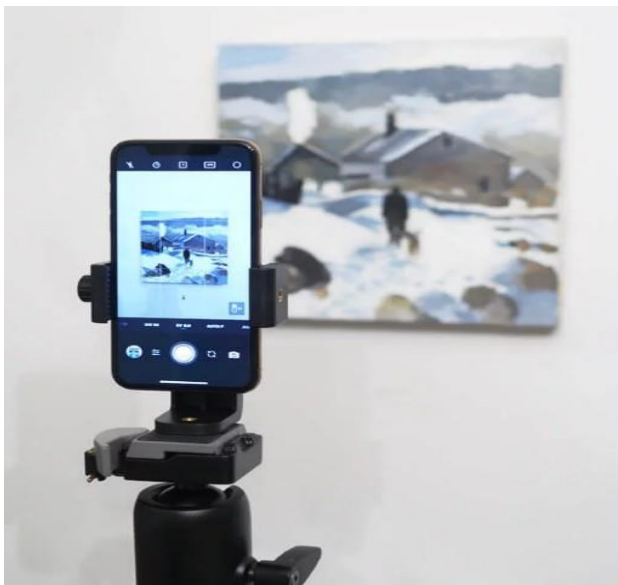
It all stems from using a handheld phone indoors with low illuminance.

Solution: Use a tripod and adjust your shutter speed

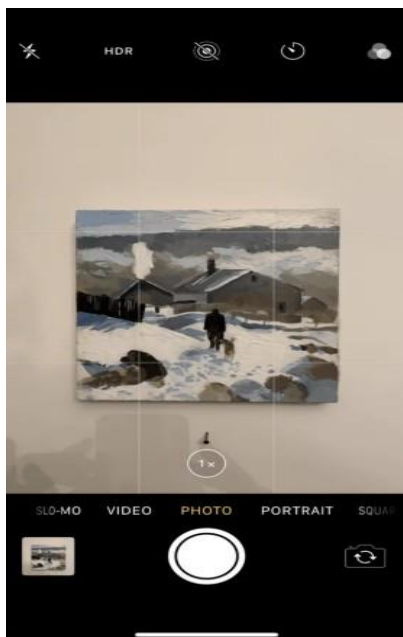
Depending on your illuminance you may need a tripod.



This budget tripod came with a bluetooth trigger so you can trigger the camera shutter without having to touch the phone (amazing for long range selfies!)



Issue #6: Image looks too dark (or too light)



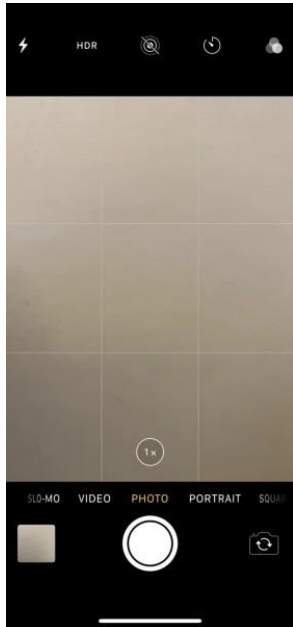
Because phones are so smart, you can be fooled into thinking that they know exactly what you're looking at. We're so used to face recognition that when you hold a phone in front of your painting, it can be annoying when the shot comes out too dark.

It's all about the exposure.

Solution: Tweak your exposure

Here's a quick test you can try.

Hold up a piece of white paper in front of your camera and let it fill the frame, don't adjust anything and take a photo. Notice how the camera creates a general grey tone, the white paper looks grey.



White paper in front of the camera without adjusting exposure is captured as grey
This is just a reminder that if you're photographing a painting that has lots of white in it and you hold your camera so the painting fills the entire frame, the camera will tend to underexpose the image and your whites will look grey.

'Exposure compensation' is key. In other words, you are going to have to adjust your exposure manually.

Step-by-step: capture stage

The steps below are for an iPhone (but most smartphones will have a similar function)



Tap the camera screen and a yellow box will appear

Next to the box is a sun icon.

Slide your finger up and down to adjust the exposure.

The main problem I've found with the in-built camera function is it doesn't tell you if you've overexposed the image too much in a light painting or underexposed in a dark painting, you have to do it by eye.

Issue #7: You've got glare



If you're in a low-level light space, an obvious choice would be to add more light in. It might seem a good idea to use the camera flash, makes sense right?

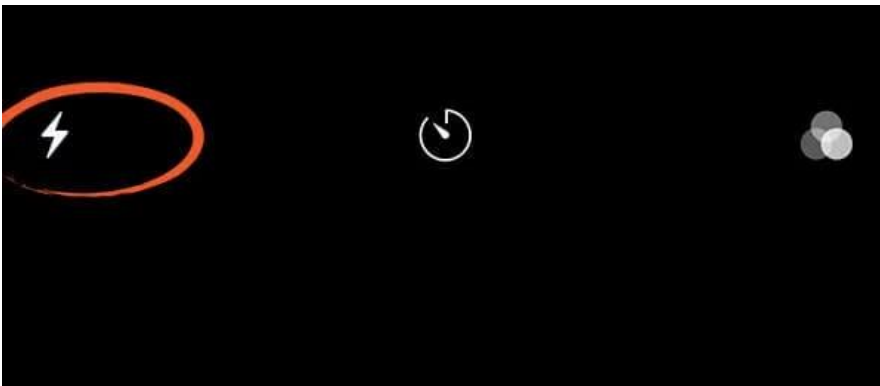
Solution: Turn your flash off

The issue is that the flash is on the same axis as the camera lens, so if you have a glossy or even semi-glossy paint surface, the flash is reflected straight back into the lens resulting in glare.

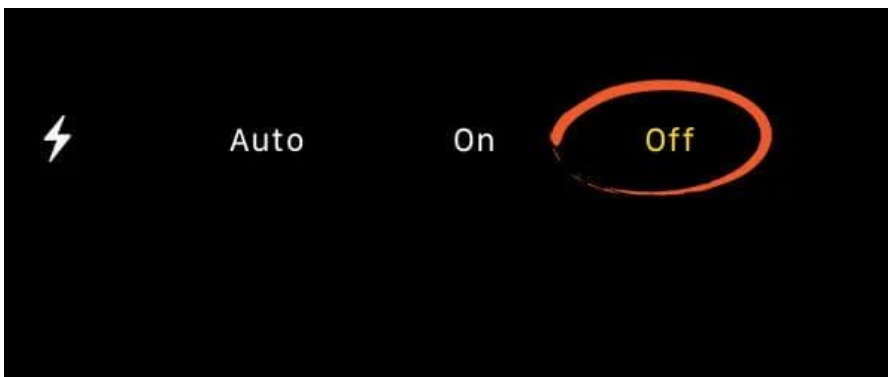
Step-by-step: capture stage

Turn off the camera flash.

Open up the camera, and you'll see the flash icon in the top left corner.



Just tap the flash icon on the top of the camera screen



Then tap 'Off' and you're set

Issue #8: Digital noise

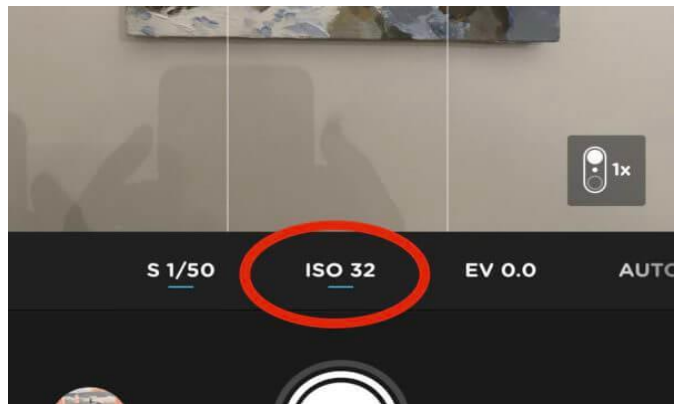
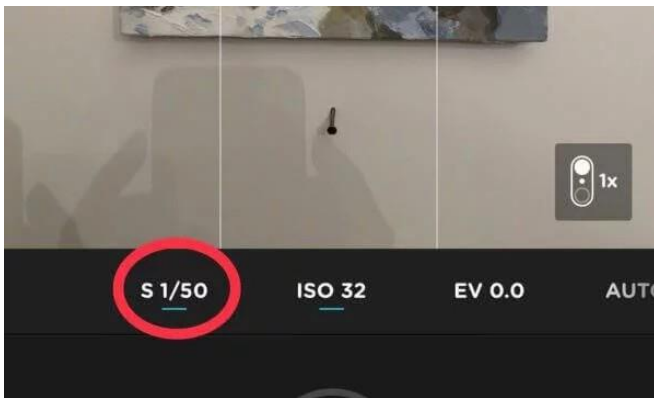


This is one of these things that you might not notice immediately but if you zoom into your image you can see little speckles, the colours can look a little bit artificial and the edges not as crisp. This is known as digital noise.

Solution: You need a tripod & to adjust ISO

Attaching your phone to a tripod is the first step.

Step-by-step: capture stage



Open up the Moment App. Move the ISO dial to lower the ISO to 32 (this is the recommended setting for this App). Then adjust the shutter speed to gain a correct exposure – until you start to see the red diagonal lines on just the lightest white in your image.

(On the inbuilt camera you won't be able to see this information because it's all happening automatically. On third-party apps, you can see more details on what the camera is doing.)

Why

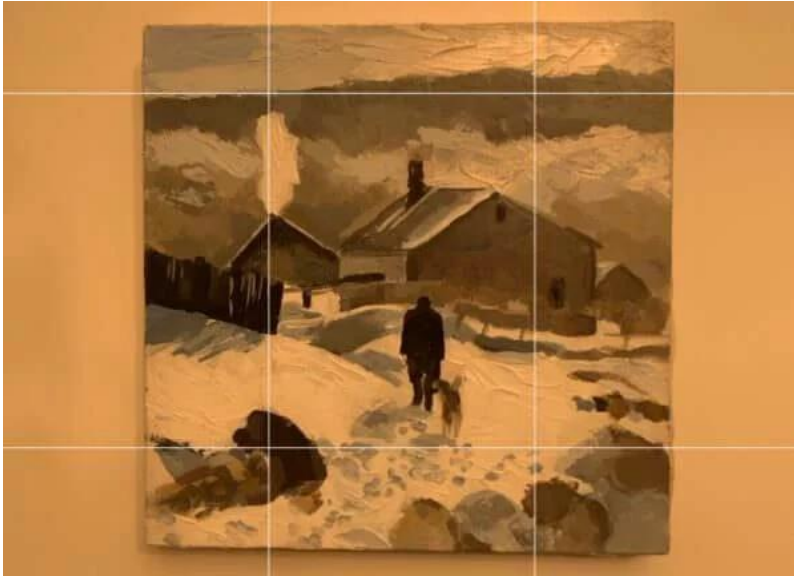
In issue #5 we learnt about how shutter speed (the amount of time the camera shutter is open) can alter the amount of light hitting the sensor. One of the other ways digital cameras control the exposure is by making the sensor more sensitive to light. The sensitivity of the digital film sensor to light is called ISO (pronounced: eyeso)

ISO – The sensitivity of the film/digital sensor to light. The lower the ISO number, the less 'noise' you get in an image. A low ISO would be the least sensitive to light but give you crisp images and the most accurate colours. A high ISO is more sensitive to light, but the image can suffer from digital noise and the colours aren't as accurate.

So if you place your phone on a tripod you can use a longer shutter speed with a lower ISO to capture a noise free but well-exposed image.

Pro tip: With traditional cameras, you have an 'exposure triangle' you can change aperture, shutter speed and ISO, the aperture on your phone is fixed and can't be changed, so we can only alter the shutter speed and ISO.

Issue #9: Colour cast



Your eyes are amazing at perceiving colours in different lights, so if you have a piece of white paper inside or outside you just perceive it as a bit of white paper.

But your camera has to change its settings to balance the colour. This usually happens automatically and is called auto white balance. Most phone cameras are pretty good at doing this.

Sometimes a problem occurs when your camera hasn't fully adjusted to the correct colour light of your room, resulting in usually a blue or orange filter over the whole of the scene.

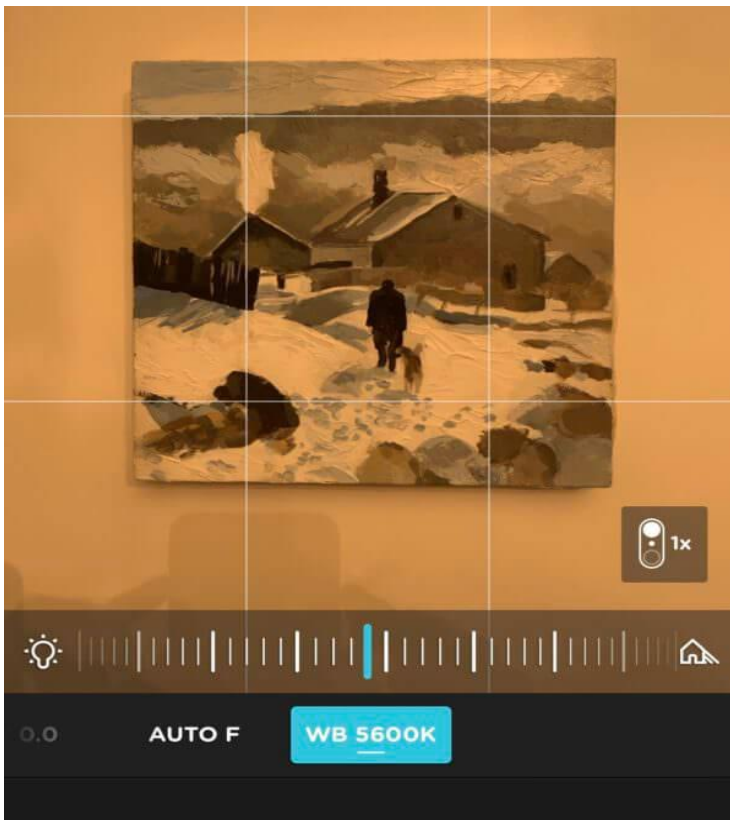
This is called having a colour cast.

Solution: Adjust the white balance

If the image has a colour cast or looks the wrong colour you can change the white balance in one of two ways:

1) Before you shoot your photograph at the capture stage, I'm going to show you how using the Moment App.

2) Or you can adjust the colour cast with post-processing software, in the editing stage and I'm going to use the Snapseed App.



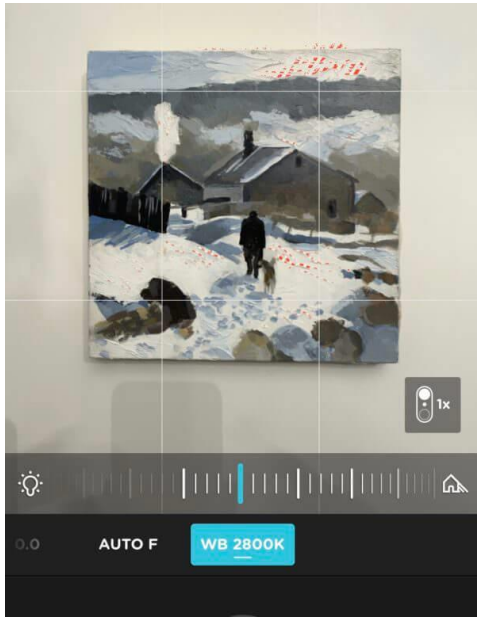
The colour of daylight changes subtly throughout the day, these are called changes in colour temperature. A frosty winter's morning would have a cool light, whereas a glowing sunset would be a warm light.

Artificial light bulbs come in different colour temperatures and the colour of the bulb are shown on a Kelvin scale. The higher the Kelvin number, the bluer the colour will be. It's easiest to see the different colour temperatures on the back of light bulbs called 'correlated colour temperature' CCT.

CCT values are described in degrees Kelvin, so a 2800K (2800 degrees Kelvin) would be a warm light. A photography standard for 'daylight' is 5600K

Notice how the White Balance (WB) is 5600K and the CCT of the light bulb is 2800K so it reads as orange

Step-by-step: capture stage



Open the Moment App

Scroll along until you see AWB – Tap it

Scroll along the lightbulb icon to adjust the colour temperature

Above I've manually adjusted the White Balance (WB) to 2800K to match the CCT that was on the light bulb resulting in a balanced colour on the photograph with no colour cast

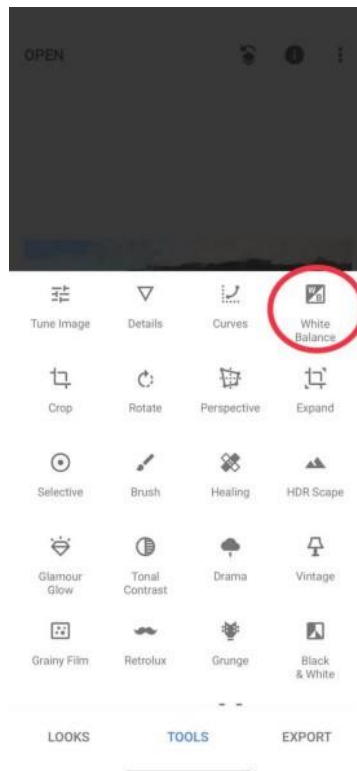
Step-by-step: Adjusting the white balance in the editing stage or post-processing

Look for any white or neutral grey within your image or frame.

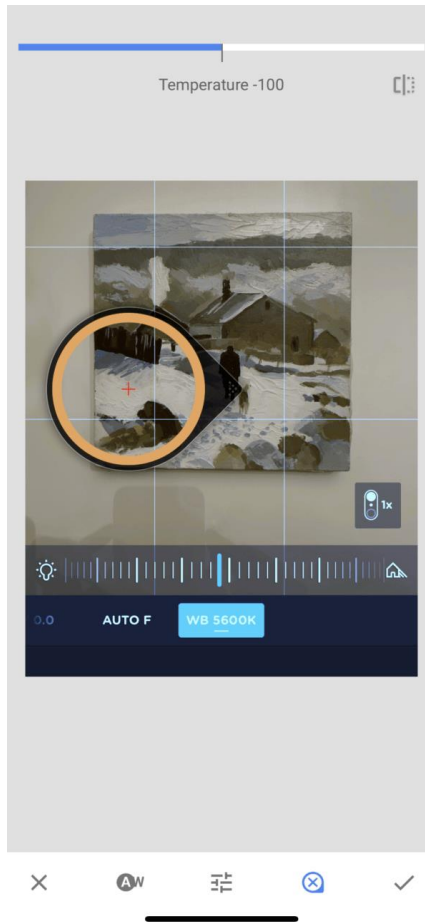
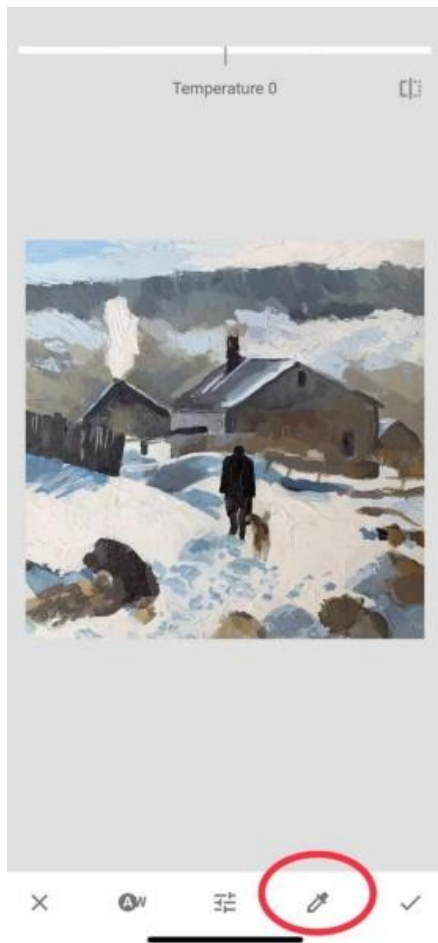
Open your image in the [Snapseed App](#) (free)



Tap on 'Tools'



Click 'White Balance'



Click the Eyedropper icon and position over a white area of the painting

Click the tick icon and your white balance has been adjusted.

Pro tip: You can also use grey cards to include a neutral colour in your frame.

Lay a grey card next to your painting and take your shot. When editing the image click the grey card to white balance your image and then crop it out.

Quick note

If you can photograph your artwork with your phone using natural light and want to keep it simple, then the first few steps should solve 90% of the problems, the extra 10% is fine-tuning using extra Apps.

If you want to get more technical and experiment with the Apps mentioned, you could combine them with your outside photography as well.

Moment App can be really handy for exposure display, and if you want to delve deeper into editing your shots, then Snapseed can be great for cleaning and colour balancing images.

If you want to gain even more control, then the Lightroom App has amazing options for capture and tweaking colours but takes a little more of a learning curve.

Hope you've found it helpful!

Pat Waughtalgood found a tutorial that explains clearly and SLOWLY how to take better photos with your phone. Attached is a link to the tutorial. There are other tutorials if you have the latest, greatest new phones like the 10,11, and 12.

Watch this tutorial with your phone in your hand. It will help you take better photos, learn to rotate them and crop them so that they are competition worthy. This tutorial is by Apple, but it is on Youtube so a commercial will pop up. If you are not familiar with Youtube ads, you are forced to watch for a few seconds and then you can click on the X on the right side of the ad and get rid of it.

Cut and paste this link into your browser to see the tutorial:

https://www.google.com/search?q=Iphone+Camera+Photography+tutorial&rlz=1C5CHFA_enUS775US775&oq=Iphone+Camera+Photography+tutorial&aqs=chrome..69i57j0i22i30i457j0i22i30.24187j0j15&sourceid=chrome&ie=UTF-8#kpvalbx=_epuIX9SSMM_wsAXNmrbAAQ12

LSAG Newsletter



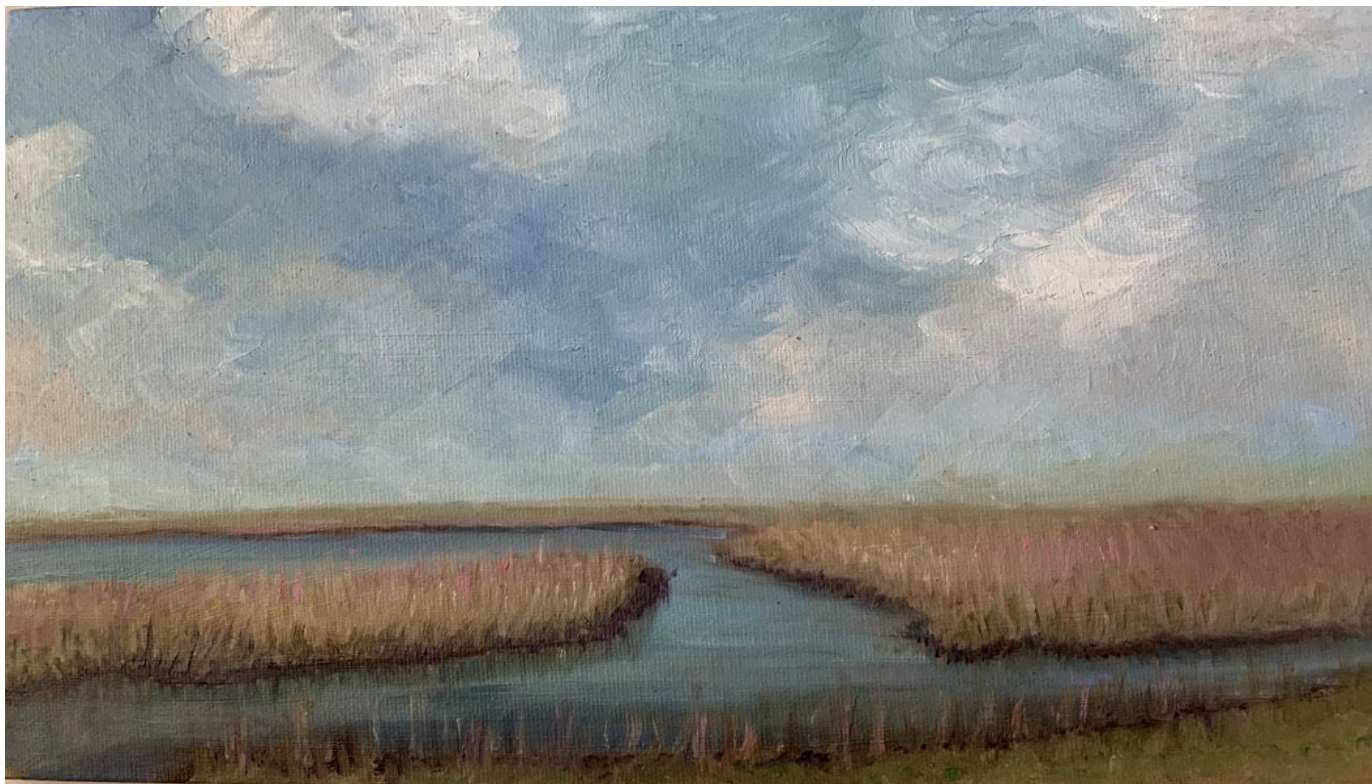
VSC's Red Mill, Johnson, Vermont—oil, 16 x 20 by Barbara Stein, 2009 Fellow

The Lone Star Art Guild Newsletter is:

- 1) Open to art related events & announcements by all 15 of our leagues**
- 2) Open to other art related organizations, businesses, & opportunities**
- 3) Published once a month**
- 4) Typically goes out to subscribers on the Wednesday following the last Sunday of the month with the exception of some holidays or if that rolls into the following month (check the schedule)**
- 5) LSAG announcements such as for convention or other LSAG official business go out as needed & may mean that additional newsletters are sent exclusively with LSAG news**

LSAG Facebook Page

To access the Lone Star Art Guild Facebook Page go to: <https://www.facebook.com/pg/lonestarartguildorg/posts>



April Hadley

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