

Thru The Lens

July 2020

Volume 86 No. 7

To Promote the Art of Photography & Showcase the Images of DCC's Members



Editor - Jay Hoppenstein, MD, FDCC

Focal Point - Larry Petterborg

What is the fourth of July without parades, picnics, and of course, fireworks? Just another day of pandemic isolation or an opportunity to reflect upon the things that really matter to us. Sure, it would be great if we could all go back to doing the things we used to do and the way we have always done them. But we are being

forced to sail through uncharted waters and to hang on long enough that we may just be able to get back out in the wider world. For

now, we need stay away from crowds and avoid situations where the virus can easily be spread.

For many of us, not having a physical place to be at where we can see each other and get caught up on all that has happened since the last meeting is difficult. I miss not seeing the prints everyone has made and the classes we offer. So far Zoom has functioned well as a delivery platform and we can enjoy our programs, digital contests, and training all from the comfort of an easy chair. The best part is not having to drive home to get ready for bed. One benefit of hav-

ing a meeting on Zoom and it being recorded is its availability on the club web site for viewing later. If you have done so in a while, I strongly urge you to take some time to go all over the web site and see the store of great information available there.

Because we have had to cancel the club field trips and outings, we



started issuing weekly photo challenges. The idea was to encourage members to continue to make and share images with the rest of the club. So far, we have been

getting participation from about 20% of the membership. I think we can do better than that. We are not looking for contest winning photos nor is it necessary to leave your house to collect pictures to share. Make new ones if you wish or pull images out of your old files. We just want to give you a chance to stay connected to photography in general and your friends in the Dallas Camera Club.

Please take care of yourselves and do not let your printer ink heads dry out.

Larry Petterborg

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Front Cover Image

Caddo Lake

Frank Richards



Back Cover Image

Grand Canyon - Sweet

Jim Walsh



Calendar & Notices

All DCC club meetings and gathering are cancelled temporarily.

There will be *virtual* meetings on the Internet.

**DCC Meetings are on the 2nd and 4th Tuesdays of every Month
starting at 7:30 PM on **ZOOM****

**July 14 & 28 & Aug 11 & 25 - DCC Virtual
Meetings on ZOOM**

July 4 - Independence Day

Thru The Lens Staff

Cameraon Raw	Quality Control
Folk AI Plane	Focus Groups
Donna Blame Me	Equipment Malfunction
Dia Fram	PG Ratings
Trey Pod	Sharpness Czar
Newt R.L. Density	Lighting Control
Memo Ray	Archives
Folk AI Length	Long Range Planning



July 2020

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

August 2020

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

July Guest Speaker - Tom Savage - Safaris in Tanzania



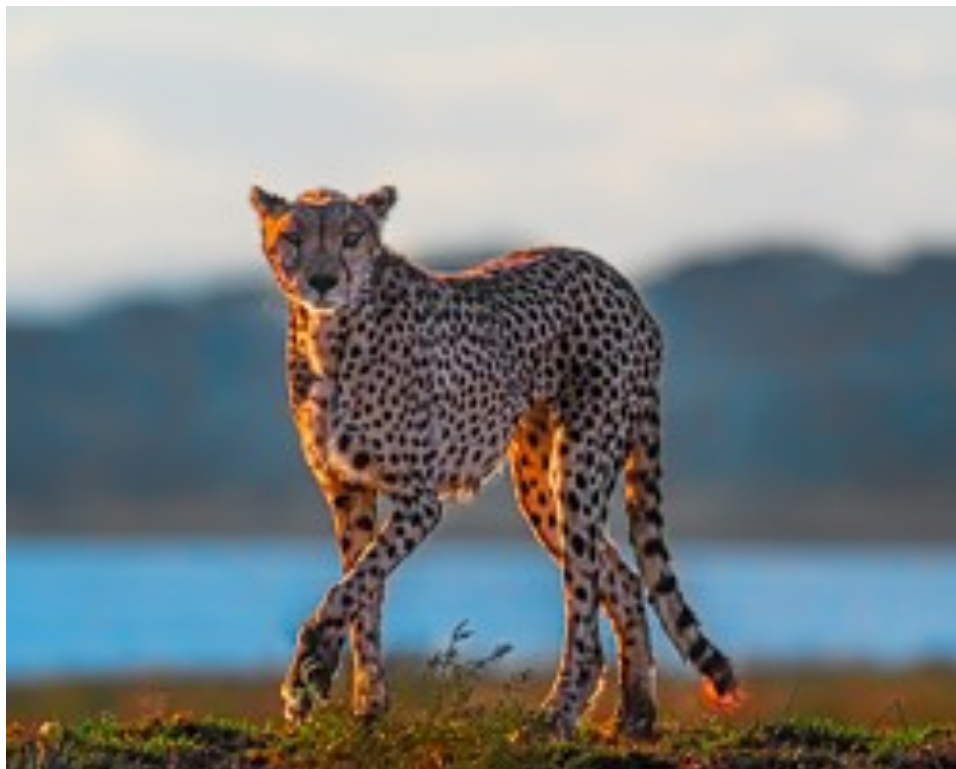
My wife and I have been on safaris in Tanzania four times. Twice in February, once in May, and once in September. In February, we saw the Great Migration of wildebeest, zebras, and gazelles have their babies in the south

of the Serengeti, and in September, we saw the migration in the north of the Serengeti where they crossed and re-crossed the Mara river where crocodiles can get them. In May, we saw the migration and a large number of big cats in the middle of the Serengeti. Just my wife and I were on the first three safaris, but the last time was in February 2018 when we took 13 members of the Cowtown CC and 4 from Oklahoma CC with us. This show has a mix of images from all four safaris plus at the end a short video created by Ron Shue, one of the Cowtown CC members, about the 2018 trip. I will also give some tips for what to do and not do on safari plus some suggestions about camera equipment.



I have been involved with photography in one form or another since 7th grade when my uncle gave me a cheap Japanese copy of a Rolleiflex camera, and I spent the next summer at a friend's ranch in southern California photographing movie companies filming western TV series like Wild Bill Hickok, the Cisco Kid, and Annie Oakley.

However, I didn't really get serious with photography as a hobby until



(Continued on page 5)

(Continued from page 4) Tom Savage

1983 when I joined the Lockheed Martin (then General Dynamics) Recreation Association Camera Club. I am also a member of the Fort Worth Camera Club and the Photographic Society of America (PSA). My favorite photography subjects are nature and sports because I like to photograph action. I photograph lots of rodeos, and have photographed in Tanzania 4 times, Zambia 4 times, and Alaska 9 times.



Since 2004 in both Nature and Photojournalism International Exhibitions, I have won 33 Best of Show medals and



104 other medals in 11 different countries. I won Best of Show in the Heard Museum's Nature Photography Contest 3 times, Dewitt County, TX Contest 4 time, Victoria, TX Contest 3 times, and Gonzales County, TX Contest once. I have had three images published in Cowboys & Indians Magazine. In 2006, one of my images was "Most Honored" in Nature's Best Photog-

raphy Magazine and displayed in the Smithsonian Museum of Natural History in Washington, D.C. during most of 2007. Also in 2007, I won the Grand Prize in Robin Pope Safari's photography contest and was awarded a free safari in Zambia. In 2008 one of my digital images was the Photographic Society of America's Nature Image of the Year. In 2009 I placed 2nd in PSA's Photojournalism Projected Images in North America Who's Who listing. In 2016, one of my prints was the Photographic Society of America's Nature Print of the Year.



Story Board - Body Painting Championships - J Hoppenstein

[By Joel De La Rosa, CNN

Quoted from an Internet Blog
of a CNN story]



Artists from around the world raised their paint brushes in Dallas, Texas, in March of 2011 with hopes of turning a human body into a prize-winning work of art at the 2011 North American Body Painting Championship.

A lot of brightly colored paint was sprayed or brushed on cheeks, lips, chests, backs, arm pits, legs and feet - and even inside ears. Each team of up to three artists - all required to be at least 21 years of age - worked on a human volunteer who would be turned into what looked like a fantasy creature.

Some of the contestants had years of experience. Others, like Dallas resident Brenda Brewer, a face painter on cruise ships, was body painting for the first time. "It's a form of expression but instead of using a canvas you are using a body as a canvas" Brewer says.

With a curvy and moving body, artists say it can be tough to keep the paint in place for long. "The most difficult part to paint are the crease like under the



arms and neck which have a lot of movement and rubs off," said Lymari Mittot, an artist from Mexico.

Casey Crowell, a baker in her unpaainted life, volunteered to be a model for the first time at the competition, despite the near-nudity required. "This the best of any form of creativity you can think of," Crowell said, explaining how it also gave her body a new freedom. "The most exposed I've ever been (before) was giving birth to my son," she said. "But yesterday I walked around Dallas in pasties and a thong."

Competition rules bar total nudity, but some artists feel that uninformed public perception of body painting gives their artwork a negative connotation. "The misconception of body painting is that the models pose nude," said artist Amber Downs. "They wear pasties and thongs and those get painted," she ex-

(Continued on page 7)

(Continued) Story Board

plained.

Lisa Richardson, executive producer of the North American Body Painting Championship, said body painting is not something that should be kept hidden behind closed doors. "It's not taboo, it's not based on sexuality. It's art that just happens to be alive" Richardson said. She said having your own body painted can boost your confidence. "No matter what your flaws are, paint can cover that and make you feel incredibly beautiful and make you feel strong."

At least one model agreed. "I've become more comfortable with myself. I know myself a little bit better," Crowell said.

Jay Hoppenstein, MD, Editor

The event began Friday night and ran until Sunday noon. The DCC and Plano Camera Club members were given



complementary admission to the event and access to the prep area where the

models were being painted as well as a photographer's like studio and the presentation competition exhibition before a live audience. Each day's event had to conform to the featured technique of the day: sponge brush, paint brush or airbrush.

There were daily themes as well that required the artists to emphasize on their human canvases such as *war and peace* or *life and death*.

The photographers moved freely among the artists and their model taking photojournalistic pictures of the creative process. In the "studio" room models posed before white, black or painted backdrops. Off camera flash was a helpful technique to record the action.

Most of the models were women. The

(Continued on page 8)



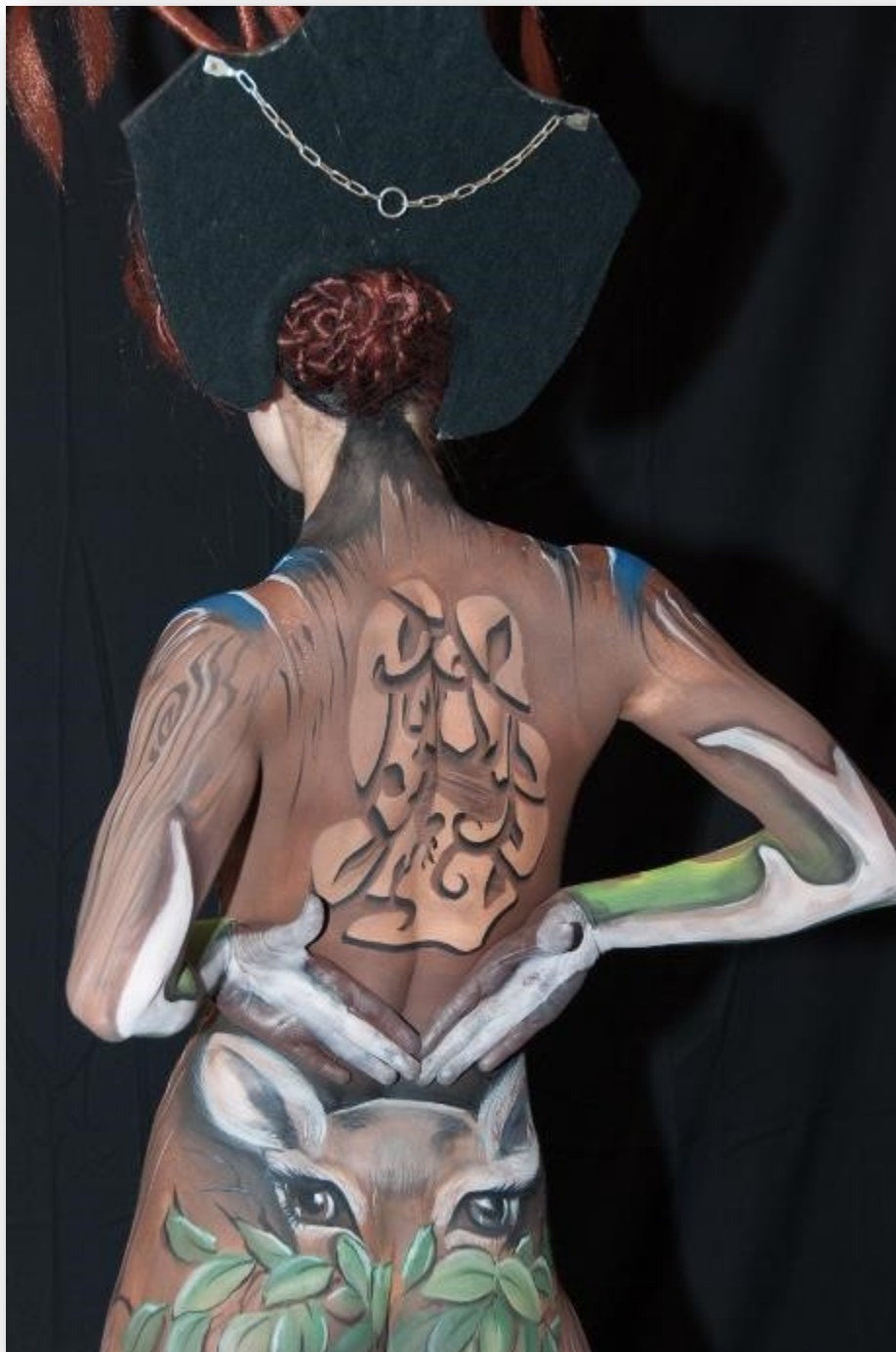
(Continued) Story Board

models were lovely and, once painted, appeared to be fully clothed in a skin tight costume. Many of the models had professional modeling skills and knew how to assume a pose just long enough for the shutter to be tripped to capture her image before changing to a new pose and freezing for another moment. These models were a delight

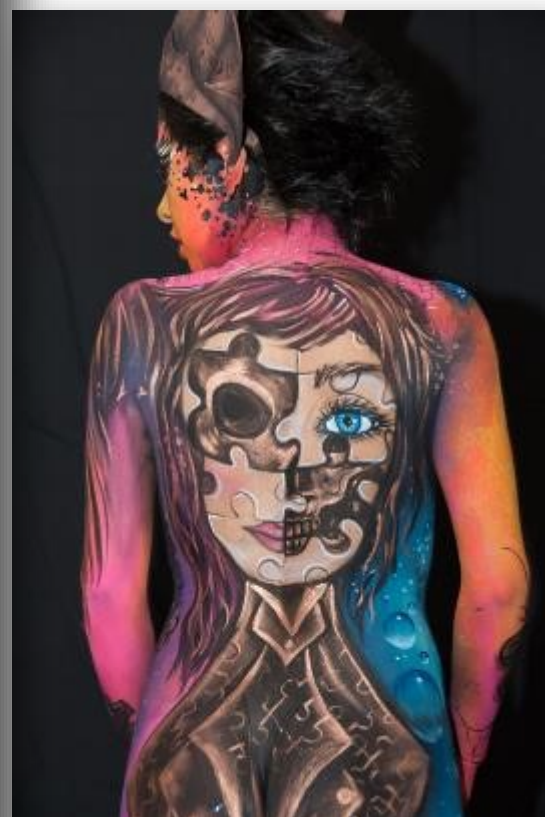
to photograph.

Other models were equally as lovely but were just learning how to pose in a way that heightened the image her costume and painted body represented.

Saturday night the auditorium was set up with a stage and a runway, music, flashing lights and a recep-

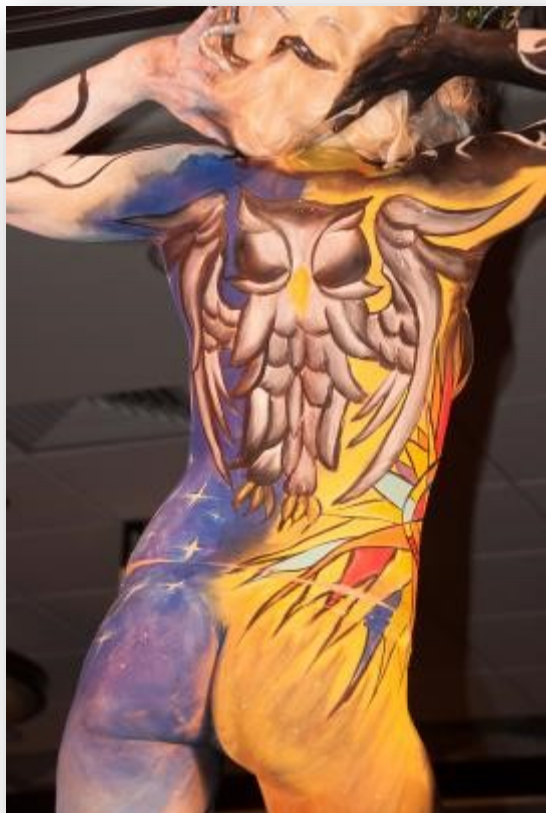


tive audience. There the models strutted, posed or danced to the beat of the music and the admiration of those in attendance. We as photogra-



(Continued on page 9)

(Continued) Story Goard



phers occupied the edge of the T shaped stage and had unobstructed views of the action.

Only photographs (or videos) of the models can depict the artistic talent of the artists who painted them. The costumes, accessories and even contact lenses were carefully planned and executed.

Many images taken that weekend by the DCC photographers have appeared in DCC competition con-

tests over the years. Stored within the hard drives of those who captured these models' images are exotic and often abstract treasures of light, form and beauty. It's time to display some of these unforgotten pictures again for the joy of seeing what creative originality can be.

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(Continued) Story Board





(Continued on page 12)



Future Guest Speaker - Adam Jones



Through the Lens of Adam Jones

Adam's program topics are very wide ranging, and he always invites the audience to participate with questions throughout the evening. He is known as a landscape, nature, wildlife, and travel photographer sharing his tips and techniques throughout the evening program. Audience participation impacts the discussion direction, but topics usually include: HDR that looks



real, Focus Stacking for unlimited depth of field, Macro Techniques, Telephoto Wildlife Techniques, Using full and fill flash, Workflow, High ISO Noise reduction, Setting up your camera to operate the way you want, Composition and Lighting

This internationally recognized photographer explores the world through his

nature, travel, and wildlife images. Jones's award-winning photography is widely published in magazines, posters, calendars, books, and in national advertising campaigns for clients such as Canon, Ford, Eddie Bauer, Miller Beer and Honda.

Adam is recognized world wide as an outstanding stock photographer with his images represented by Getty Images, Photo Researchers, and Danita Delimont Stock Photography. His work has sold for editorial and commercial uses in over 30 countries.

Adam's publication credits also include: National Geographic Books, Time, Life Magazine, National Wildlife Federation, Audubon, Sierra Club, Disney and hundreds of textbooks. In 1995 the BBC Wildlife Photographer of the Year Contest selected Adam's image from over 19,000 entries, as the winner in the "In Praise of Plants" category.

(Continued on page 14)



(Continued from page 13) Adam Jones

Adam is the sole photographer on eight coffee-table books.

In early 2006, Adam was selected to be one of Canon USA's elite group of acclaimed photographers, "The Explorers of Light". Canon describes the Explorer of Light program as such: The Explorers of Light program is a group of 60 of the World's best photographers united in their love and passion for photographic excellence. They share a common desire to contribute back to the industry with a willingness to share their vision and passion with others.

Adam is a popular and respected workshop instructor and lecturer. Adam teaches photography workshops around the world helping students reach their full potential in the exciting world of digital photography. Adam is noted for his enthusiastic down to earth approach and his ability to communicate effectively with all skill levels



What do we need Photoshop for?



The introduction of Lightroom (LR) some years ago with its proliferation of features, especially, its capability to edit RAW images intuitively with ease, has reduced a photographer's incentive to move an image into Photoshop (PS). It is not uncommon to hear photographers state that they no longer use PS at all to edit his or her images.

LR has added so many image editing features with updates several times a year that editing an image has become better and easier as time has passed. The excellent cataloging, tagging and "collecting" images within one's universe of hundreds, if not thousands of images, had made finding specific images significantly easier in LR – one of LR's greatest features.

LR's expanded tools can be applied with the ease of moving a slider and any edit is non-destructive.

Is this not the perfect world for photographic

image editors?

Well, almost.

There are editing techniques that PS does better (equally, non-destructively) and a great many things that LR cannot do. The most common feature that PS offers is its ability to remove undesirable objects in an image, leaving no trace at all of its presence - not just specks, dust spots or a wisp of hair, but large unwanted elements in an image – people, telephone poles, cars and even buildings.

PS can replace a sky or a background of an image that "needs" such editing. In fact PS can do everything that LR can do although the process is often more complicated.

PS is constructed on the principle of Layers, something totally foreign to LR.

Layers are like transparent films on top of an image which can be adjusted independently of the original image to impart a particular characteristic to an image. When one develops skills to use PS to add additional editing to an image, the possibility of image editing becomes infinite.

PS should be a cultivated tool to augment the editing capabilities of a photographer. Many competition images may not need PS but when they do, nothing else will suffice. Don't abandon your PS skills; keep them sharp for the times you believe that one of your images will benefit from this remarkable program.



About the Photographic Society of America (PSA)

The Photographic Society of America (PSA) is a worldwide organization providing a wide range of services that promote photography and benefits to its members. Individual members can participate in competitions, study groups and on-line [education programs](#) designed to advance their photographic knowledge and skills. Competitions are held for clubs, councils, federations and chapters, also. [Member image galleries](#) are always available for viewing. An annual youth photography showcase, open to all students of high school age, is conducted as well. Opportunities for image analysis and critique as well as discounts for both hardware and software products are available for all members. In addition to special access to a Member's Only area on this dynamic and informative website, every member receives the high-quality *PSA Journal* each month.

June Image of the Month

Each month the editor chooses an image taken by one of the DCC's members and presents it as the ***Image of the Month***. The images will be taken from the monthly contest winning entries, from images submitted for TTL cover consideration or from any DCC member who chooses to send the editor an image as an attachment to an email. Use the standard DCC competition image parameters. The image may be in portrait or landscape orientation.

Clinton Kemp

Monument Valley Totem Pole



Projected Images 1st Place



Beginners

Carol Wingard

Desert Beatury



Advanced

Clinton Kemp

*1:53am Monument Valley
Totem Pole*

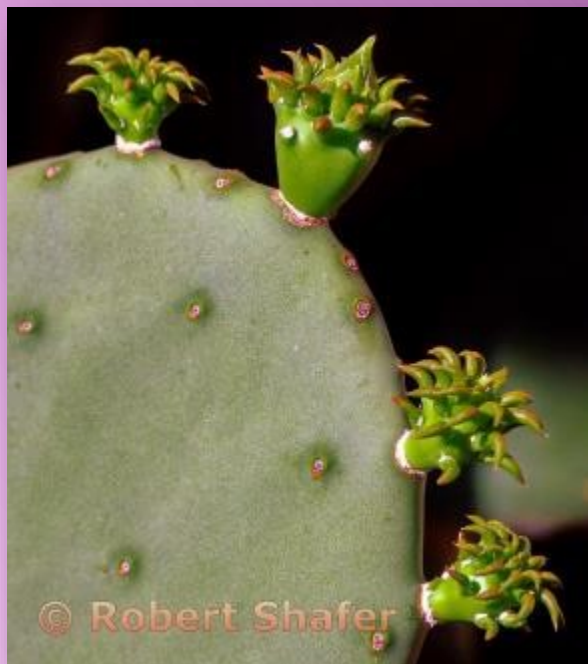


Masters

Michael Blachly

Foggy Sunrise in Yosemite

Projected Images 2nd Place



Beginners

Robert Shafer

Cactus Buds



Advanced

DavidMann

Calla Lilly



Masters

Hugh Adams

Floating Cuban Leaf

Projected Images 3rd Place



Beginners

Keni Evans

Capturing Spring

Advanced

Hal Sommer

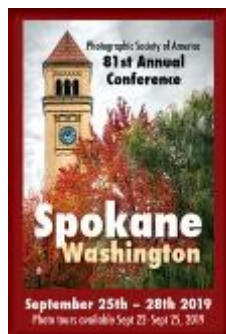
Snack Time, Gibraltar



Masters

Mike Hill

Northern Lights



Classified Ads



Epson 3800 for \$300 and an Epson R3000 for \$350 for sale, both in good condition. Contact Hugh Adams 214.532.8137 hea7@mac.com [April 25, 2020]



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For non-members the cost of an ad is \$150/year

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Best Views of the Trinity River

Location 1

Upper and Lower Chain of Wetlands

Take I-45 South to Loop 12 East; go 1/16 of a mile; look for the bridge on the left to enter the wetland area.

Wetlands construction for the Trinity River Corridor Project is underway and will improve floodwater conveyance and benefit wildlife. When completed, seven wetland cells will make up the 170-acre Chain of Wetlands extending four miles from Cedar Creek to Loop 12.

Location 2

Trinity River Audubon Center

6500 South Loop 12
Dallas, Texas 75217

The Trinity River Audubon Center is only a few miles from downtown Dallas. The center is the flagship for Audubon's education initiatives in Texas and is designated a "green" building for energy conservation and sustainability. Exhibits feature ecological and cultural themes and provide direct access to nature viewing, hiking, picnicking and canoeing.

Location 3

Trinity Overlook

110 W. Commerce St. (at Beckley)
Dallas, Texas 75209

Attractive signage at the Trinity Overlook provides information on the Trinity River Corridor Project, the Trinity Lakes Park and the two bridges -- the Margaret Hunt Hill and Margaret McDermott -- designed by renowned architect and engineer Santiago Calatrava.

Location 4

Great Trinity Forest

3000 Municipal
Dallas, Texas 75215
or
7000 Bexar Street
Dallas, Texas 75215

The 6,000 acre Great Trinity Forest is the largest urban bottomland, hardwood forest in the United States. It contains a collection of more than 70 "trophy trees".

Location 5

Margaret Hunt Hill Construction

Beckley@Continental Avenue Bridge

Construction is now underway for the Margaret Hunt Hill Bridge the first major signature bridge to be constructed across the Trinity River Corridor. The bridge will link West Dallas and North Oak Cliff with downtown Dallas. The bridge will span Industrial Boulevard and connect to Woodall Rodgers over I-35. The bridge is projected for completion in mid-2011.

Location 6

Trinity River

Trammel Crow Park

3700 Sylvan Avenue
Dallas, Texas 75207
(River access at boat launch)

The Trinity River is 715 miles long and is the largest river basin that begins and ends Texas. This natural resource sits in the center of downtown Dallas.



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GSCCC Prints

Jan Dreskin-Haig

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Website

Dallascameraclub.org

Email Contact





Dallas Camera Club

Meetings Temporarily Suspended Due to the Virus Epidemic

DCC meets on the 2nd & 4th Tuesdays

in **Shearith Israel Synagogue** located at

9401 Douglas Ave, Dallas, Texas, 75225 –in the

Toplitz Room.

Directions: From Northwest Hwy turn North on Douglas Ave. Drive about 1 mile and turn left into the North parking lot just before Walnut Hill Lane.

From Walnut Hill Lane driving West, turn South onto Douglas Ave just before the Toll Way, drive about 100 yards and turn right into the North parking lot.

Follow the walkway into the building from the parking lot, enter the foyer and ask the information person at the desk to be directed to the Toplitz Room.

Free - Pre-meeting tutorials - 6:15 to 7:15 PM

Check the Dallascameraclub.org web page to enroll

Meetings begin at 7:15 PM & end at 9:30 PM.

Arrive early before the security doors are locked.

On the second Tuesday of the month competition entries from the previous month are judged. On the fourth Tuesday of the month a guest speaker delivers a presentation. Monthly, field trip Audio-Visual programs may be shown at any meeting.

Guests are always Welcome

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