

Thru The Lens

February 2021

Volume 87 No. 2

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



Focal Point - Larry Petterborg



The Dallas Camera Club is made up of very talented people that come together to support one another and promote the enjoyment of photography. That was never more evident to me than last Tuesday evening watching the January club program. Steve Reeves combined photos, submitted by a sizable contingent of DCC members, with Texas themed music to produce a wonderful show of the local area. If you missed the show or want to see it again, it will be made available from the club web site soon. Plans are already being crafted for the next member's showcase in January 2022 featuring *your* "Favorite Photos".

There are many other opportunities for members to share their photography with the club. Every week we have a new photo challenge or a DIY fieldtrip and collect images from participants to make slideshows for the club to enjoy. Entering our monthly contests is another way to show your off your work and get valuable feedback in the process. I will be offering a training session in February, "What Judges Look For", to help members that are either new to competitions or are wanting to improve their results. Finally, the club does "Potpourri Night" every May for members to show short slide shows of their photos. If you have never done a slide show or want some tips on how to make yours better, Dennis will be doing training, also in February, on making slide shows. Please take advantage of what the club has to offer to help you in your pursuit and enjoyment of photography.

Take care and stay well.

Thru The Lens Staff

Cameraon Raw	Quality Control
Folk Al 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 Al Length	Long Range Planning



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Front Cover Image

9 Leaves

Frank Richards



Back Cover Image

Monument Valley Photographers

Dennis Fritsche



Calendar & Notices

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

Check the DCC Web Site for the Link to ZOOM

February 7 Turn in Competition Images

February 9 & 23 Zoom Meetings

February 1-14 - DIY Dallas Zoo Field Trip

Feb 14 - Valentine's Day

March 9, 23 Zoom DCC Meetings



Dallas Camera Club Future Programs

January	AV Show of DFW by Dallas Camera Club members
February	Lisa Langell: An Artistic Photographer Lies in All of Us.
March	Smiley Pool: Presidents, Playoffs, & Pandemics: Three Decades Of News Photography with Smiley Pool of the Dallas Morning News
April	Robert Moore: My Life on the Street
May	Jim Walsh: The Best of Jim Walsh

February 2021

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						

March 2021

Sun	Mon	Tue	We	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			

"Self" Field Trips - Hal Sommer



The "Self" Field Trip

I am very pleased to take over as Field Trip Director from our field trip Emeritus Director, Gary Kelly. With his help I hope to continue the tradition of great field trips for the Dallas Camera Club.

The pandemic has kept us in our homes and away from family and friends. Yes, we have ventured out for essentials with a mask on our faces and kept ourselves distant from others but, what about photography.

The weekly challenges have kept some of the creative juices flowing. If you are like me, you have scanned your library of old images and used some that work for the challenges. As for the monthly competitive image contests the *old* photos had to have been taken from your reservoir of previously taken images.

Our in-person meetings have been suspended along with our field trips, as they should be with the pandemic. The Zoom meetings are great but, not the same as getting together and seeing each other face-to-face; it looks like this will be continuing for months to come.

Photography is an individual activity. The field trips gave the individual an opportunity to be part of a group. We were able to gather for meals, talk about the joy of our day's shoot and enjoy the company of our friends. Field trips also gave us the ability to collect *new* images for competitions.

Beginning in December we will be introducing the "Self" Field Trip. This monthly project hopefully will get you out of the house and stimulate your creative juices.

We encourage you to use all social distancing and mask protocols and get out by yourself or with a partner and participate. The December "self" field trip activity will be in conjunction with the weekly challenge activity. More information to follow.

The photos taken on this and other "self" field trip will be eligible for entry into the End-Of-The-Year field trip competition.

Happy shooting and stay healthy,

Hal Sommer

Field Trip Director



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.



Announcements - DIY Field Trip - Dallas Zoo

The February DIY Field Trip will be to the Dallas Zoo.

For this month's DIY Field Trip, we will be taking a trip to Africa via the Dallas Zoo. In this way, you will be able to spend a day or so only minutes from home, be able to take pictures of wild animals and still be following COVID-19 guidelines.

Dates: February 1 – February 14th

Location: Dallas Zoo – 650 South RL Thornton Freeway (I-35E), Dallas. www.dallaszoo.com

Note: Due to construction, you will exit from southbound I-35 much earlier. The Ewing Ave. / Marsalis Ave. exit ramp will now be located just past the Colorado Blvd. exit. You will still see the brown Dallas Zoo destination marker on the exit signage. Check the Zoo's web site www.dallaszoo.com for up-to-date information on construction changes.

Time: Winter hours for the Zoo are 9:00 am to 4:00 pm. However, you will need to choose the time you want to arrive when you buy your admission ticket.

Admission: Tickets to the Zoo must be purchased online in advance even for Zoo members. During the month of February, the Zoo has a discount admission of \$8.00 per person general admission, plus \$10.00 per car parking. [Buy Tickets | Dallas Zoo](#). Zoo members have **free** admission and free parking but "tickets" and parking entry must be scheduled in advance via the Zoo's web site.

After your trip to the Zoo send me, Hal@SABooks.net, up to 10 images for the DIY Field Trip at the Dallas Zoo vid-

eo. Make sure that you **put DCC Zoo** in the subject line, identify yourself and send the pictures as an attachments to the email using the DCC competition parameters for image size. Images should be received by the end of February.

Enjoy getting outdoors and your trip to the Zoo, but remember to stay safe and keep healthy.

Hal Sommer, DCC Field Trip Director



Out of Focus - Valentine's Day



What is a valentine, when all's said
and done?

A paper sentiment some rhymes,
more than one

A childhood ritual, got and given
For friends, loved ones and disliked
kids, even.

A verse or two, some were quite
clever,

It's nice to receive, the more the
better

A splash of red, a white or pink
flower

A piece of lace to accent each color.

For grown-up the practice has all
but vanished

The tradition is lost, the sentiments
languished

But the need is still present, an ex-
pression of affection

Should not be forgotten for long
lasting connections.

Jay Hoppenstein, MD, FDCC, APSA



Exposed - Difference Between Contrast & Texture in LR

The Difference Between Contrast, Clarity & Texture in Lightroom

Christopher O'Donnell

Posted: 18 Jan 2021 05:49 PM PST

This article is a general overview of the tonal slider lessons from the [Lightroom for Landscapes](#) Program (currently 70% off), if you'd like to learn more on how to master the fantastic world of Lightroom.

When it comes to adjusting your contrast in Lightroom, the overall goal is to enhance the texture and interest of your photograph in a way that both supports your creative vision and protects your tones from unintentional damage, such as clipping your shadows or highlights.

Your contrast, clarity and texture sliders are your go-to tools for manipulating the value of your tones. However, I find that many photographers aren't aware of the differences between these three too—specifically, when it's appropriate to use one over the other. All three are tonal adjustments, but have very different results.

Contrast, Clarity and Texture are for Enhancing Detail

The first thing to understand is that contrast, clarity, and texture all accomplish the same thing: they control the contrast between your tones. Or rather, how far away they are from one another on the value scale.

Increasing contrast will push those tones further apart (making your shadows darker and highlights brighter), while decreasing contrast will bring them closer together (reducing the gap between each pixel on the value scale). This is also known as low-frequency and high-frequency detail.

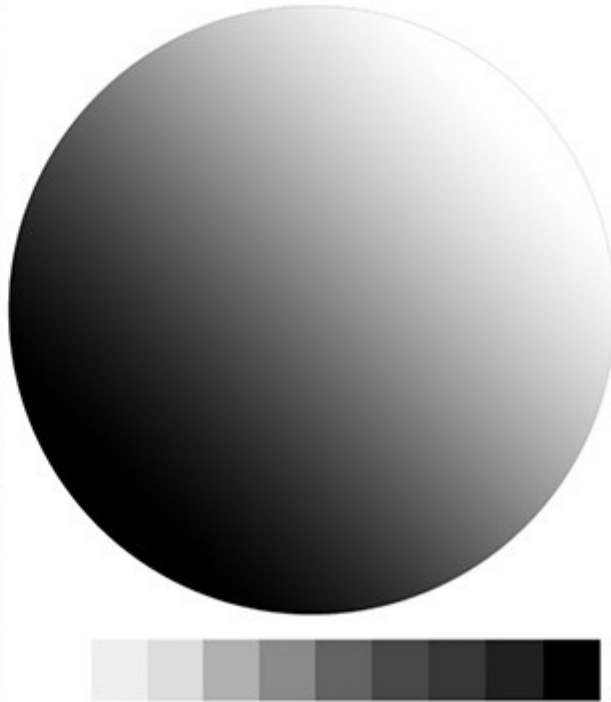
The eyes are naturally drawn to areas of high frequency (or high contrast), so adding contrast is a fantastic way to accentuate certain focal points and bring more attention to them. Inversely, reducing contrast will make a focal point less obvious, which is useful for when you want to divert attention away from distracting elements in your frame.

The Contrast Slider

The contrast slider is your most brute-force adjustment to your tones because it affects the entire tonal range, pushing your shadows darker and highlights brighter and plucking away midtones in the process—and thus losing detail. Although any kind of contrast increase will essentially remove those transition values, the contrast slider can be the most damaging.

This should be reserved for only the most dramatic adjustments, when there is very little contrast in your image to begin with. A little contrast will go a very long way, and thus you can more easily damage your photo with the contrast slider. In the comparison below, you can see that contrast at 100 affects all tones globally, and is pushing some pixels beyond the dynamic range of the image (clipping detail). Image 1

(Continued on page 8)



The original image



(Continued on page 9)

Image 2

The image with contrast bumped up to 100

The Clarity Slider

The clarity slider is a bit smarter, and will focus on your midtone contrast rather than all values of your image. This means that your brightest highlights and darkest shadows will be somewhat protected since clarity will not pick them up for adjustment.

Clarity will also affect the transition area between each tone (the border where a pixel of one value meets a pixel of another value) and will add local contrast along those transitions to enhance the apparent depth.

Notice in the example image below, with clarity at 100, how each swatch now has a more three-dimensional appearance, despite the pixels within each swatch being of identical value.

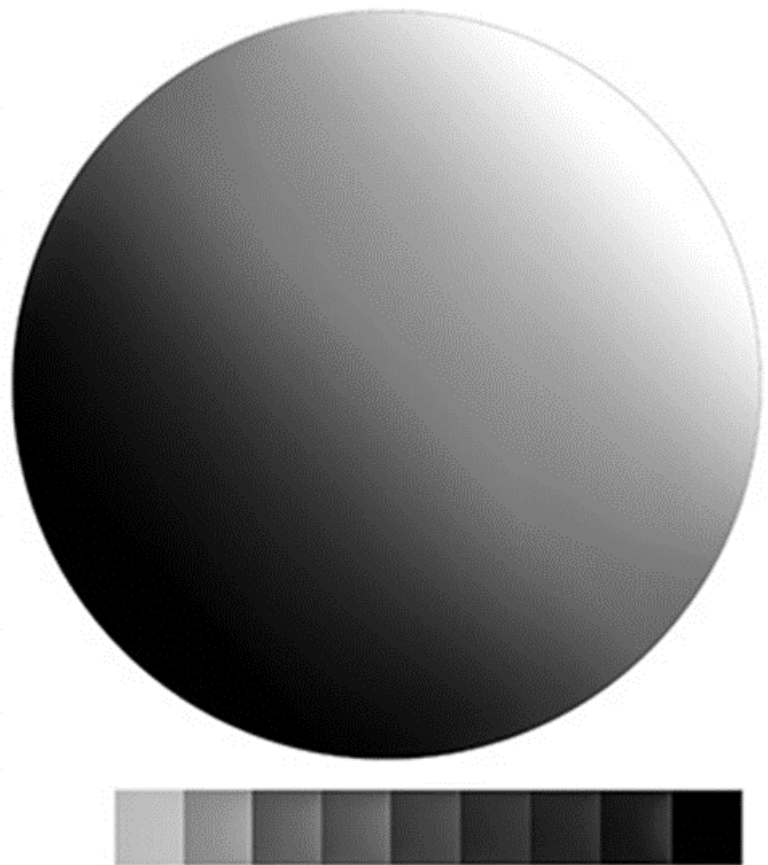
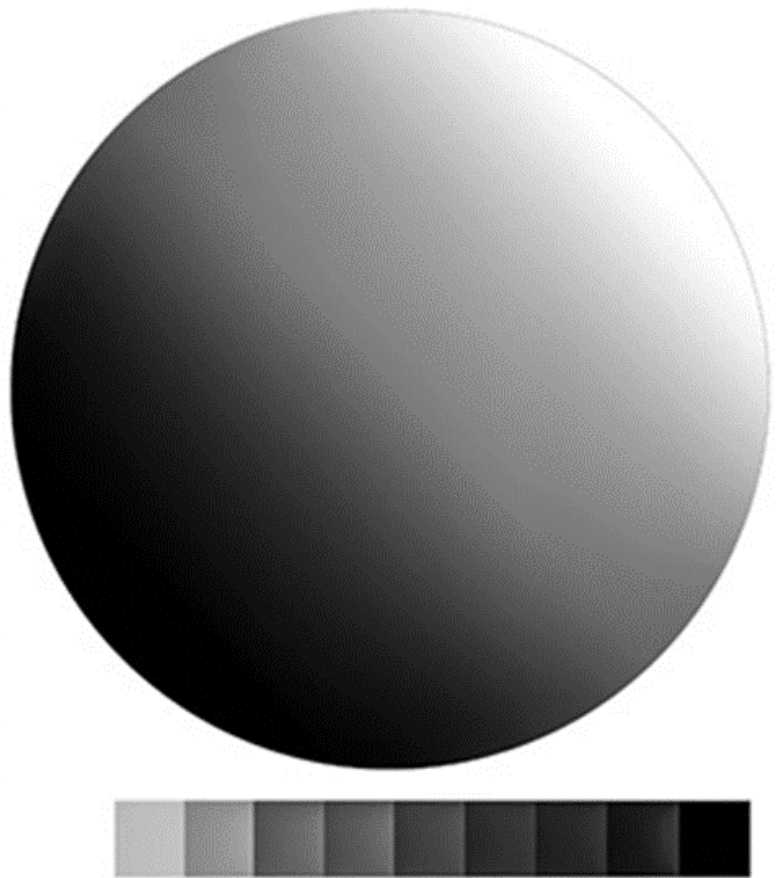


Image 3



(Continued) - Jennifer Bell

With the clarity slider boosted to 100

In other words, there is now variation within a specific value that enhances depth and texture. This is why the clarity slider can give your image a “glowy” or “cartoonish” appearance when used heavily.

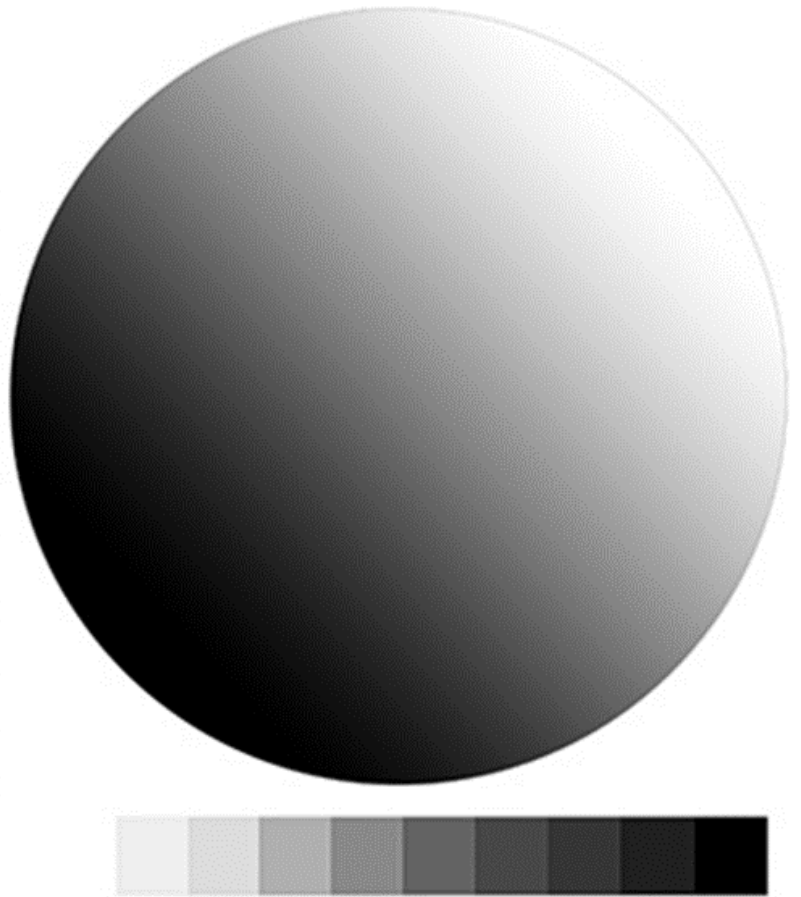
And since clarity will target your midtones, it’s often useful to actually *reduce* the global contrast with the contrast slider—which will push your brightest highlights and darkest shadows more toward the midtones. This tactic can “feed” pixels into the tonal range where clarity is most effective.

The Texture Slider

Lastly, we have the texture slider. This is your finest contrast adjustment. It will enhance the detail of your midtones much like the clarity slider does, but will take it a step further and target *only* areas of high frequency.

If your existing texture is smooth (such as a cloudless sky or still water), adding texture will not benefit those areas, as there is no texture to begin with. The texture slider will take your existing contrast into consideration and will exclude low-frequency detail from the adjustment.

Image 4



With the texture slider boosted to 100

We can see here that a texture increase of 100 has made virtually no difference in the value scale or the tonal sphere, since those areas are low-frequency (smooth with unvarying tones). The only exception, if you look closely, are the sharp transitions between each tonal swatch.

When adjusting contrast to enhance detail in Lightroom, it's best to use the contrast slider sparingly—and only on images that have a lot of breathing room on the extreme ends of your histogram. The clarity and texture sliders will be your go-to tools for adding contrast intentionally and accurately.

For Further Training:

This article is a general overview of how to add depth and interest in Lightroom, but barely scratches the surface as to what is possible. The full in-depth program will walk you through all of the extraordinary tools and techniques that Lightroom Classic has to offer.

February 23, 7:30 Guest Speaker - Lisa Langell

An Artistic Photographer Lies in All of Us



Many people believe that they are “not artistic.” Like so many skills in life, it is a learned skill. Through this program you will learn to be more artistic and creative with your photography. All too many “prevent” the creative process from happening. One of the biggest mental blocks is simply believing “I am not a creative person.” Most often this is from individuals who are in scientific and technical fields. This program is designed to break down creative barriers in a really fun and logical way. You will learn how to apply the creative process and develop patterns that will bring more joy, innovation, success, creativity and happiness to your photography! What you will learn from this program: Understand “imaginative skill” and how it develops. How you can debunk your own myths about artistic and creative ability. Learn from her “Mash up” formula for producing

creativity. Inspirations to take with you.

Lisa is a full-time working photographer in Arizona whose photography has included the cover of Outdoor Photography, plus her images have graced Arizona Highways, Ranger Rick, and various art galleries. She currently sits on the Board of Directors for the North American Nature Photography Association. In her earlier work life, was a master floral designer, licensed psychologist, university faculty, an international consultant in K-12 education, The Chief Business Development Officer of an education technology company, a researcher, a writer, and an artist. She is one who has enjoyed meeting each challenge.

Her strongest calling has been photography—ever since childhood, when bird watching ignited her lifelong love of nature and the camera. In 2010, she turned her passion for photography into a business, and in 2015 she successfully transitioned to photography full-time and left the corporate and consulting world behind.



You may read more about her, see her photography, list of webinars, workshops, and events at her website: www.langellphotography.com

There is NO CHARGE FOR THIS PROGRAM, BUT YOU MUST SIGN UP FOR IT IN ADVANCE.

HOW TO SIGN UP FOR THIS PROGRAM:

Go to the Dallas Camera Club Webpage: www.dallascameraclub.org

Programs on page one of the webpage February 2021

An Artistic Photographer Lies in All of Us

Click on Register where it says “**Here**”.

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 entrees, 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.

Donna Griffiths

Banana Plant Blossoms



Q&A - Is a 3rd Party Plugin Required to Upsize an Image?



(Taken from Matt Kloskowski's Blog)

Images can be upsized in both Photoshop (PS) and Lightroom (LR) without using a 3rd party plugin. This capability is built into the subscription version of both of these programs. Each program deal with the upsizing task in different ways but the result is the same.



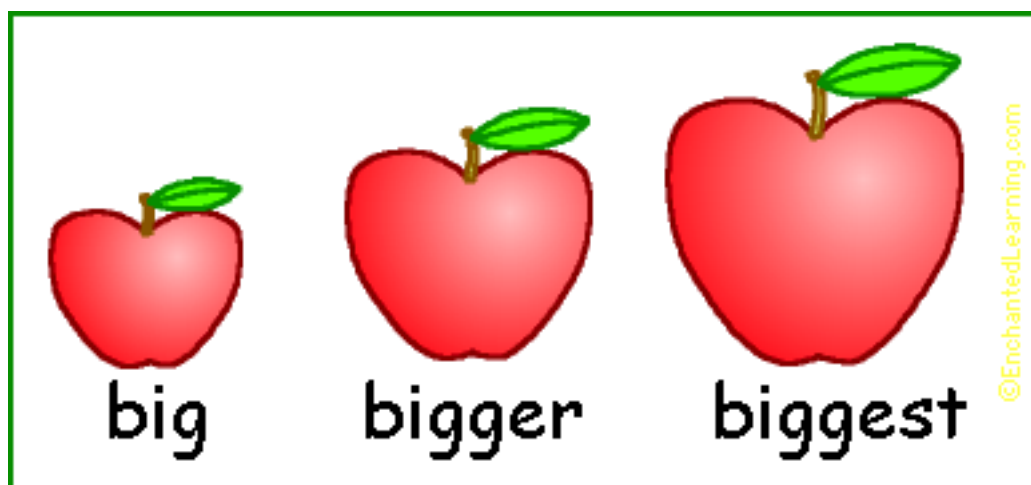
Inside PS the upsizing is created on the image upon which you are working. After upsizing an image in PS, the image can be saved, printed and manipulated as you wish.

In LR the upsizing can be performed at the time of Exporting an image file to a place (folder, usually) on your computer

Using PS (on a PC) have an image to be upsized in the working window, click on the **Edit** menu at the top of the screen, hover over **Preferences**, then select **Technological Previews** and click on **Enable Preserve Details 2.0**, then click OK. Now you are ready to upsize your image.

Click on the Image top menu choice, Click on Image Size to open a new window. Change the pixel dimension to a value you desire in the width box. The height will automatically adjust as long as the aspect ratios are locked. Set the resolution to your preference. Click OK. Your image will then be resized to your specifications.

If you want to upsize an image in LR, then, when exporting an image, in the Image Sizing section of the Export window, enter the size that you want your upsized saved file to be for the width and height. Uncheck the "Don't Enlarge" box. This produces an enlarged image file to your specifications to be used as needed.



Projected Images



Beginners

Kine Evans

Sunset & Lace



Advanced

Donna Griffiths

Reaching



Masters

Hugh Adams

Tree in Fog

Monochrome Projected Images

Artists



Beginners

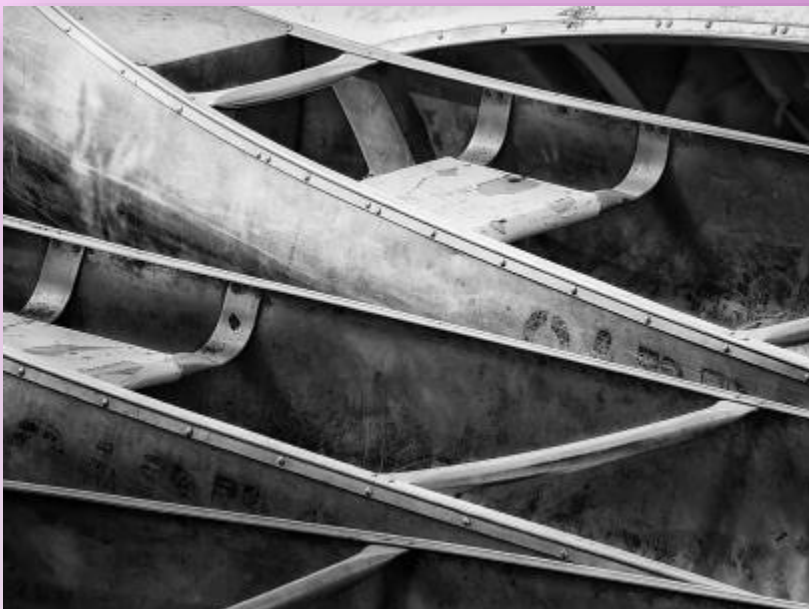
Sherry Johnson

Firmly Grounded

Advanced

Hal Sommer

Waiting for a Subject



Masters

Alan Whiteside, MD

Four of a Kind



Classified Ads

Mounting Brackets For Canon Cameras

I have several ARCA Swiss Style Mounting Brackets for 5D Mk4, R5 and R6 Canon Cameras that I will sell for half price plus about \$5 for postage. No sales tax.

Canon 5D Mk IV

Kirk Photo L-Bracket – BL-5D4 Retail \$140.00 Priced at \$70.00 (see photo)
<https://www.kirkphoto.com/l-bracket-for-canon-eos-5d-mark-iv.html>

Kirk Photo Mounting Plate – PZ-168 Retail \$55.00 Priced at \$25.00 (see photo)
<https://www.kirkphoto.com/camera-mounting/canon/5d-mark-iv/camera-plate-for-canon-5d-mark-iv.html>

Canon R5 or R6

Small Rig L-Bracket – A01 2975 Retail \$29.95 Priced at \$15.00

<https://www.smallrig.com/smallrig-l-bracket-for-canon-eos-r5-and-r6-2976.html>

Contact Frank Richards at frichards@sbcglobal.net



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f i t

Sell your used camera equipment and accessories by advertising on this page. There is no cost to DCC members for any ads.

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

Classified Ads

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many internet brands

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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.



Officers, Directors & Managers



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Dennis Fritsche

Resource Center

Barbara Briley

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Steve Hawiszczak

Website

Dallascameraclub.org

Email Contact





Dallas Camera Club

***Meetings Temporarily Suspended Due
to the Virus***

Epidemic

Go to Dallascameraclub.org to find link

ZOOM link to meetings

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.

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