

Getting Here  
*It's a Journey*

by

Dennis Fritsche

January 28, 2014

# Some Background

- Photographed since the '70's but not seriously or effectively.
- Bought my first DSLR in December 2002 and started my journey to *Here*.
- No formal training – mostly self, friend, book, and internet taught.
- Attended first top-notch teaching workshop in October 2013.
- An early adapter
- Like to share and teach

# Improving Your Photography

by Thom Hogan (bythom.com)

- *Upgrade the photographer.* Technique has the biggest and most observable impact on results. Want to be the Perlman of Pixels? Practice, practice, practice.
- *Upgrade the support and shot discipline.*
- *Upgrade the lens.*
- *Upgrade your understanding*
- *Upgrade your camera.*

# 10,000 Hours

- It is has been suggested that it takes 10,000 hours of focused study and practice to master a skill.
- That's about 2 ½ hours every day since I bought my first DSLR and started seriously practicing photography in 2003.
- I figure I am close to my 10,000 hours.



# Practice Methods

- Critique websites
- Study groups
- Go to new places. Go to old places.
- Seminars and webcast
- Contests
- Projects
- Teach others

# Practice - Critique Websites

## dpchallenge.com

- Two or three assigned topics a week.
- Capture and submit during that week.
- Score and comment on all submissions the following week.
- Forced practice and reflection.
- Very intense.
- User name *DennisF*

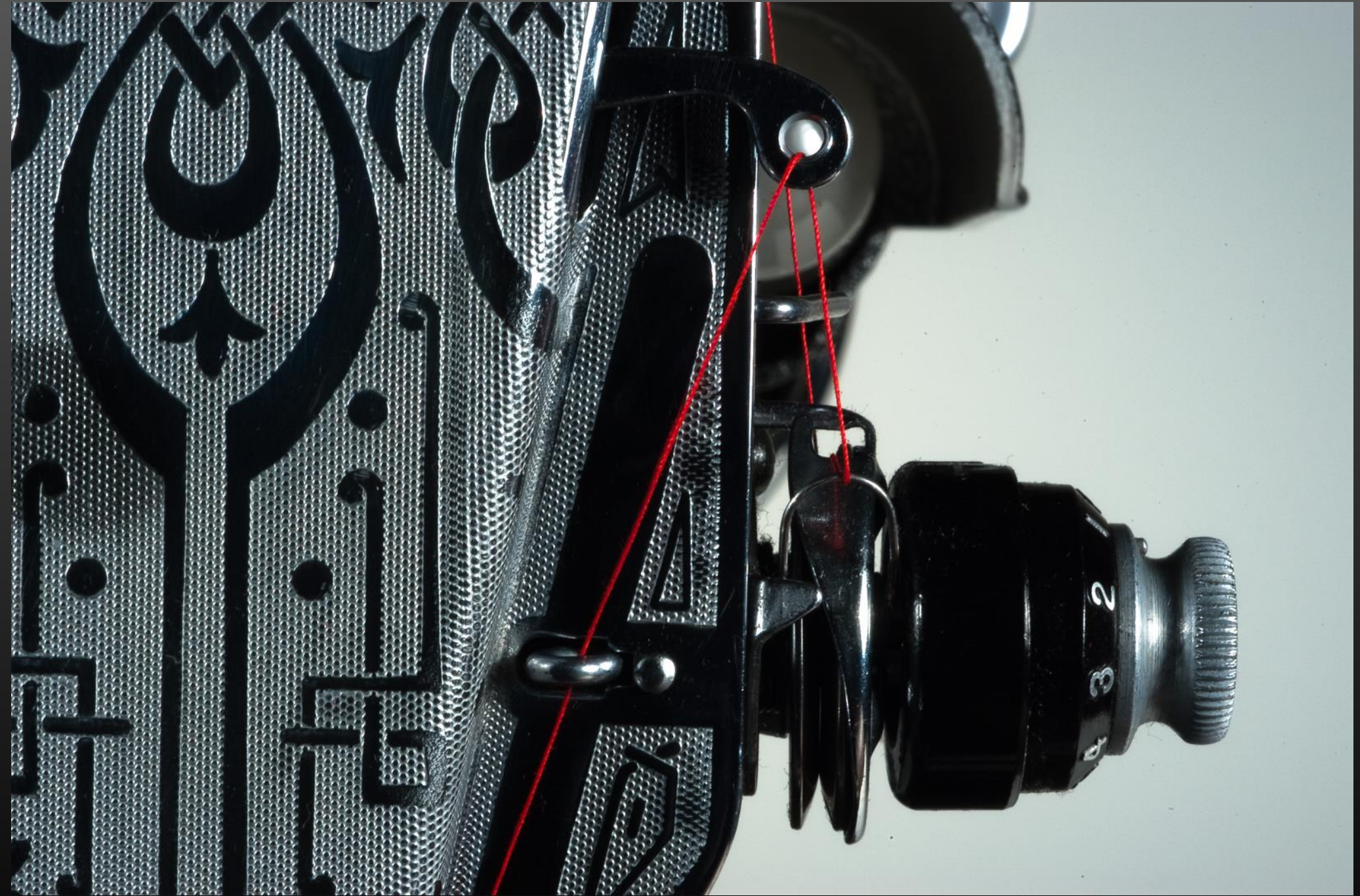


dpchallenge.com

# Most Successful Images



*Waves in Flag - 2003*



*Red Thread- 2003*





First Photograph I Had Framed - 2005



# Practice

## Weekly Sharing and StudyGroups

- For more than a decade, I have met with a friend every week to discuss what we have been working on and what we have learned.
- Bob, Frank, and I meet about once a month for a print study group to discuss our work and to learn new skills.
- DCC has monthly study groups

# Practice – Go to Old Places

- Go to the same place again and again but practice with a different lens or camera or technique.
- My go to places are Arbor Hills, CTC Auto Ranch, and The Arboretum.





















This is the beginning of the *Water Dreams* project



FOR COLLECTORS OF FINE PHOTOGRAPHY

# COLOR

KIMIKO YOSHIDA  
EDWARD BURTYNSKY  
NADAV KANDER



#8 JULY 2010 US \$6.99 CAN \$7.99

SPOTLIGHT

2009 PORTFOLIO CONTEST SELECTION

DENNIS

## FRITSCHÉ

Wherever we turn our attention, there are layers and layers of things to explore; the more we look, the more there is to see. It is a photographer's goal to bring us a unique way of looking, to reveal to us a world that isn't always obvious at first glance.

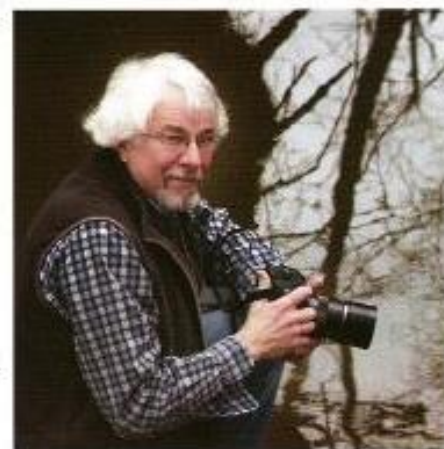
Dennis Fritsché's latest body of work, which he calls *Water Dreams*, is the serendipitous result of his search for new ways of looking at things. For the past decade, this retired engineer has been rendering his subjects in crisp, clear realism. His subject has been nature; his influences have come more from Edward Weston than Ansel Adams. "Weston," he opines, "was better at honing in and getting to the essence of his subjects."

Fritsché spent his working life at Texas Instruments. He was head of the group that developed and marketed the DLP technology for office projectors, which eventually led to the development of HDTV and digital cinema. "I see a lot of parallels between engineering and photography," he says. "As an engineer I helped create products and saw them come off the line. The same is true in photography. I have the satisfaction of looking at things, creating an image that wasn't there before, and watching it come off the printer."

Given his devotion to realistic renderings of nature, Fritsché surprised himself when he returned last spring from a shooting outing at Arbor Hills Nature Preserve, a short distance from his Plano, Texas home. When he opened his new digital files, he saw images that were completely unlike anything he had shot before. Where before he'd been a hardcore realist, these new images were reminiscent of works by Monet or Cézanne.

Like nearly every nature photographer, he had often taken pictures of reflections and water. But on this day he started seeing all the levels within the reflections. He noticed they were more complex than just seeing a tree reflected in water. There was depth that he had never before explored.

"I've photographed this creek near my house a hundred times," he remembers. "But on this occasion I started looking at the different layers or planes that exist between the surface and



the bottom of the creek. I saw the colors and patterns that were formed in the way the water broke up around the edges, and how that worked with the reflections of the tree branches and sky. I could see possibilities for shooting photographs that took me in a totally different direction from my previous style.

"When you really start looking at the surface of the water it gets very exciting," he says. "I can focus on the reflection of the trees and sky in the water and that gives me a blue palette. Or I can use a very narrow depth of field and isolate the colors I see on the bottom of the stream bed. If there are iron deposits in the creeks my colors will run towards reds and browns. There are stunning colors and patterns that are formed where the water ripples against rocks or the banks of the creek."

Fritsché confines most of his shooting on this project to winter. He likes the skeletal reflections he gets from the overhanging branches of trees, and the cool crisp blue of the winter sky. But there's a more practical reason as well: tangled vines of poison ivy are formidable barriers around the creeks and rivers of eastern Texas in the summertime. Plus, there are "critters" and poisonous snakes that can deter even the most intrepid photographer from tramping through the thick underbrush.

"I can think of several artists who have inspired me in this new direction," Fritsché says. "I've always admired Eliot Porter, who used color as part of his composition. He was one of the first photographers to do that. In the same way I also enjoy Georgia O'Keefe's use of color. I see a lot of energy in the way she got down to the very essence of color and used bold colors to describe what she was painting."

"Another thing I admire about Edward Weston was how he was always reinventing himself, which I think is important. That's what I'm trying to do as well. I'm willing to try different things and not be tied to the same way of seeing. I'm continuing to work and grow, even at my ripe age."

—David Best

### ■ PRINT INFORMATION

Photographs are printed with Epson archival pigment ink on Harman FB AL Glass. Depending on the image aesthetic, photographs are in 2:3, 4:5 or 1:1 format. Edition size is 20 with 2 artists proofs. 12X18, 11x14, 12x12 inches—\$250; 16X24, 16X20, 16X16 inches—\$400. Larger sizes are available upon request. Price is for the signed image only. Shipping within the continental United States is included. Prints are shipped rolled.

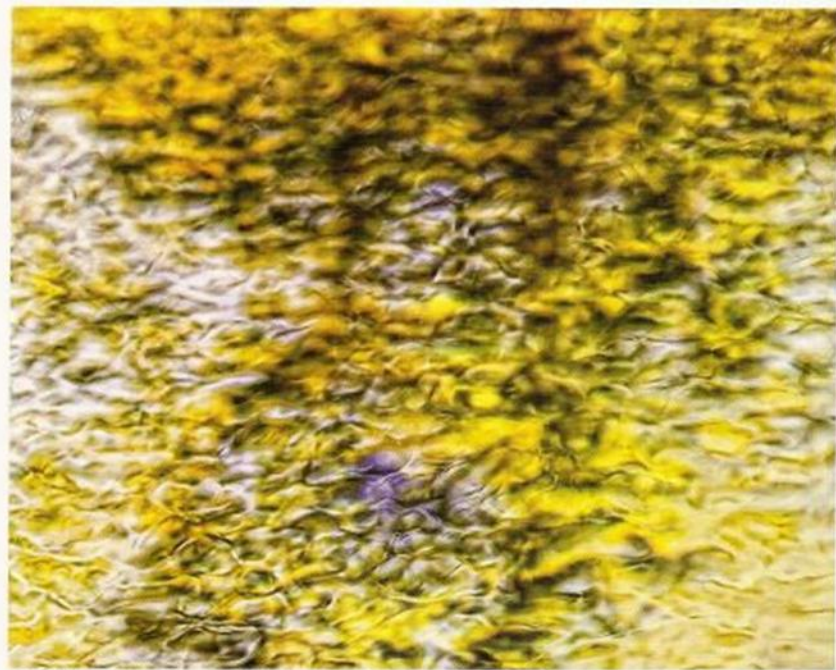
### ■ CONTACT INFORMATION

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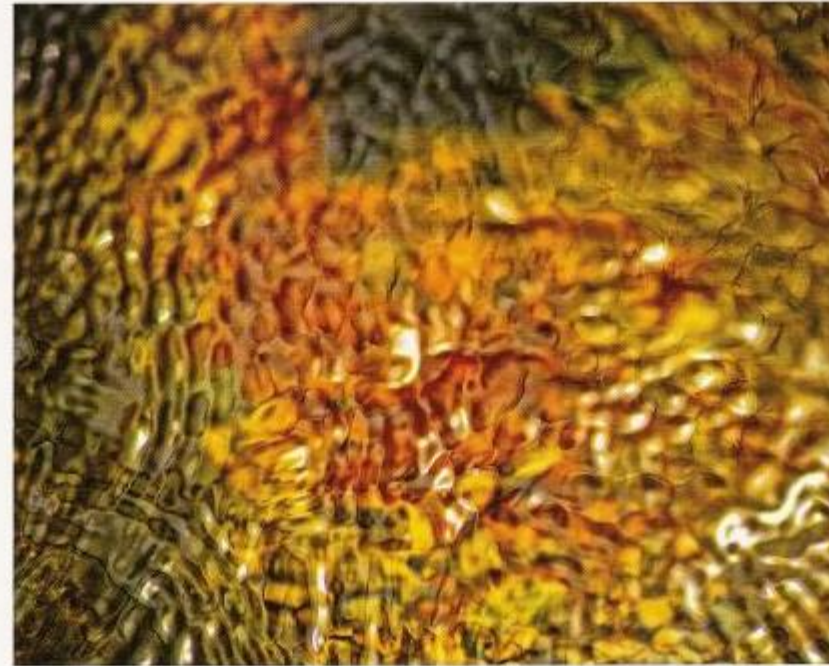




SPRING REFLECTION, PLANO, TEXAS—2009



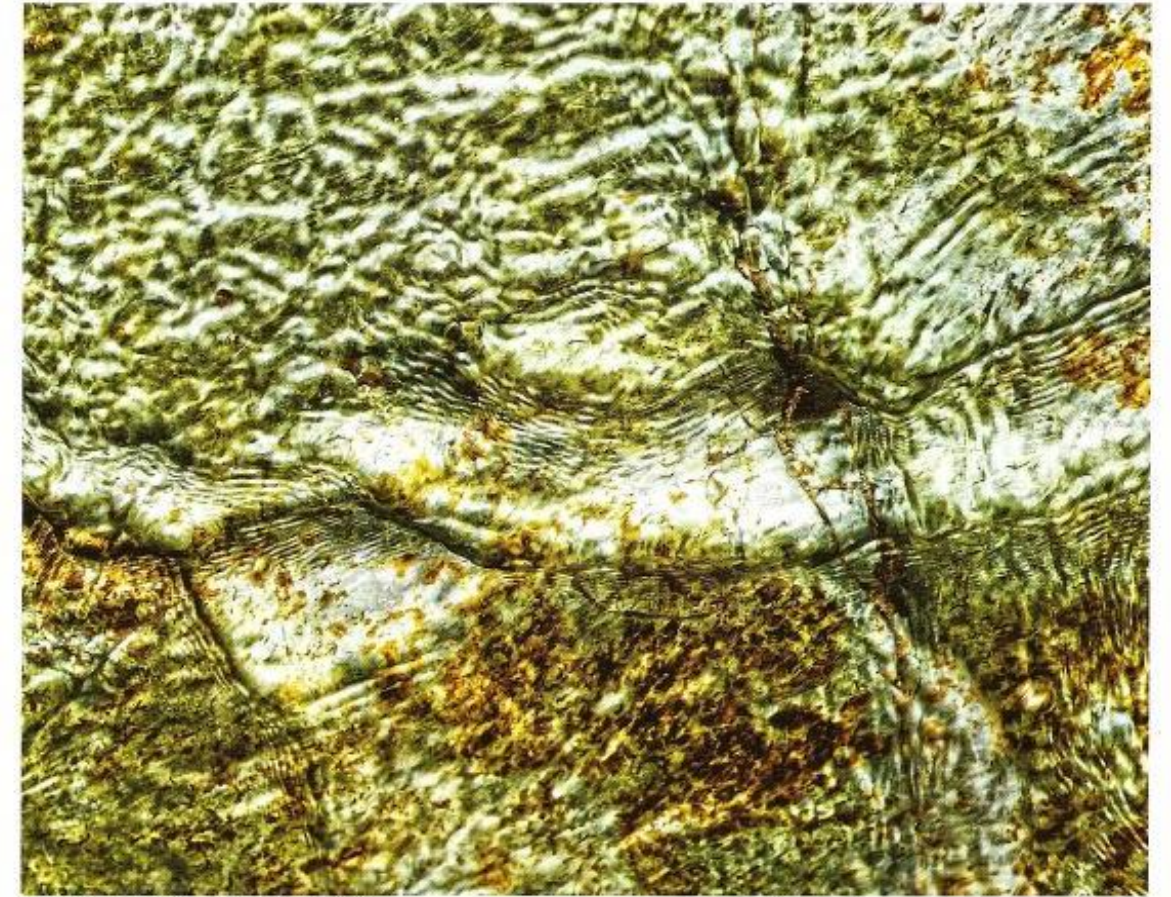
GOLDEN SPRING, PLANO, TEXAS—2009



RED SPOT, PLANO, TEXAS—2009



FLUX, PLANO, TEXAS—2009



RIFFLE, PLANO, TEXAS—2009













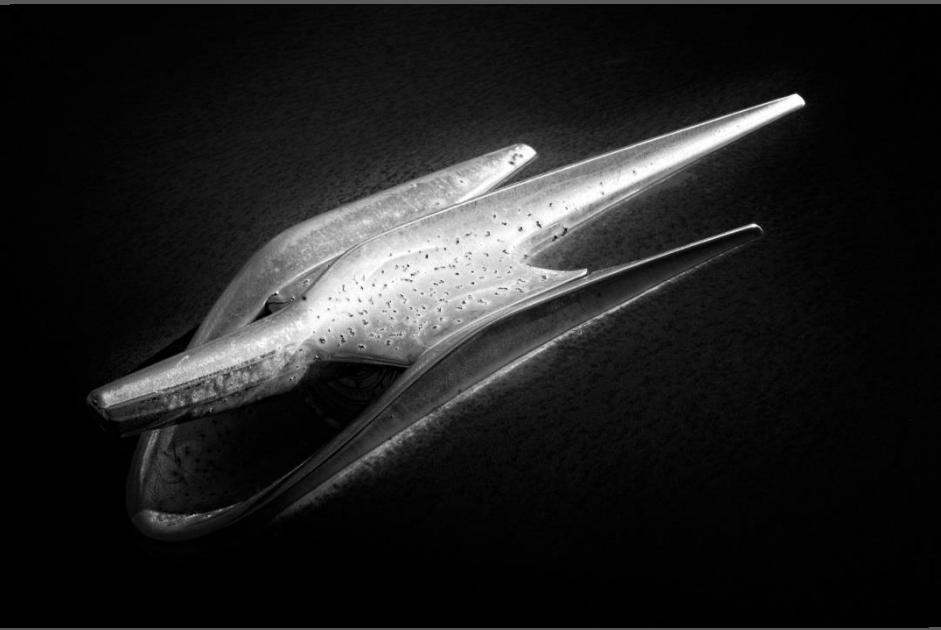
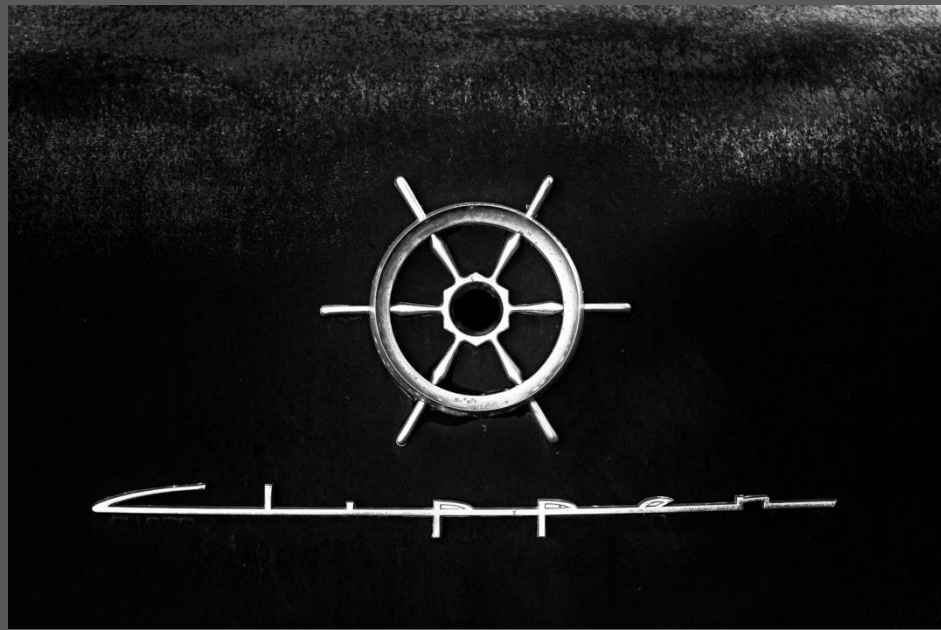












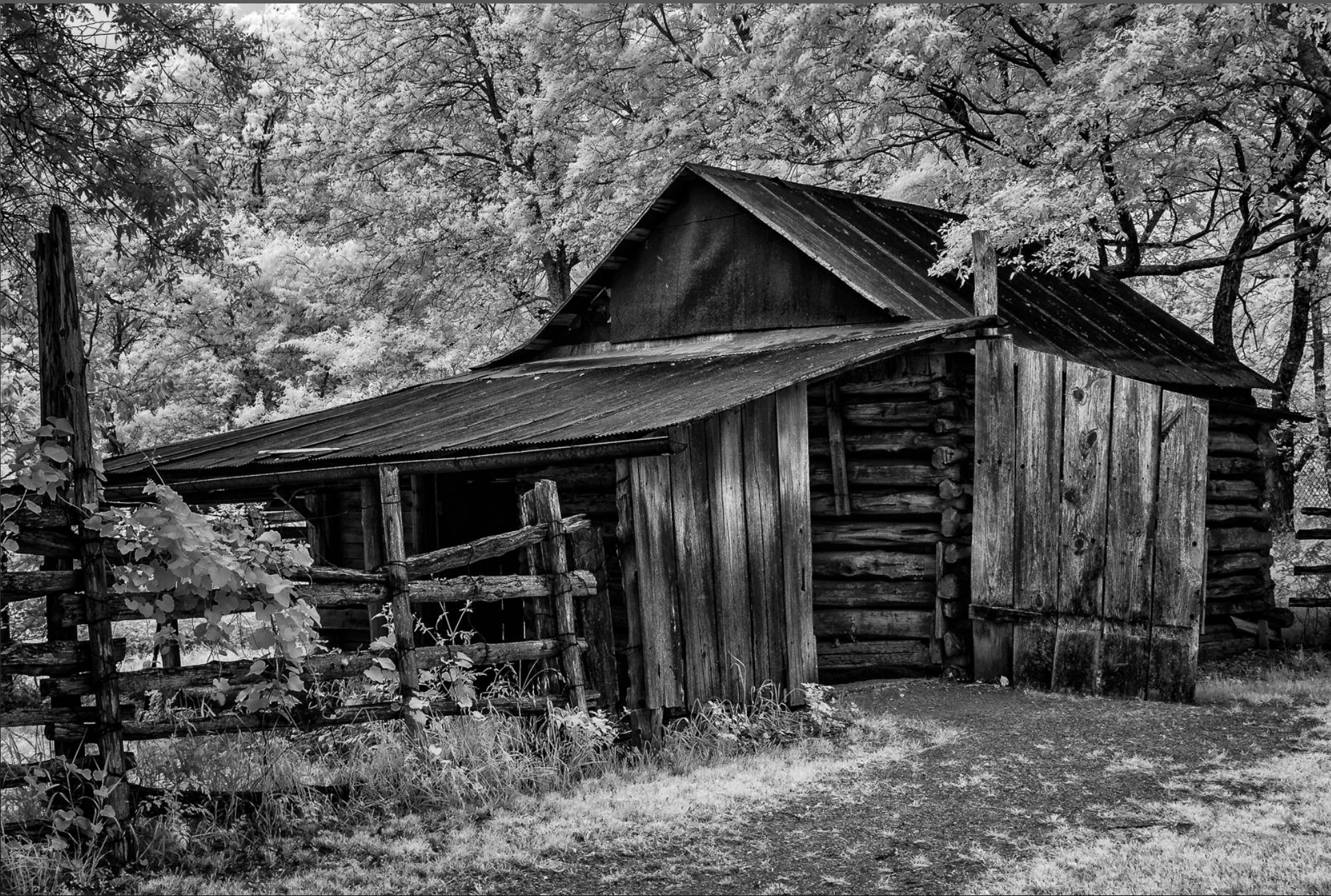
# Infrared Digital Photography

- Requires camera modification.
- Cuts haze.
- Great for mid-day when visible light photography is not at its best



















## Teaching Workshop with Charles Cramer and John Sexton

- Live critiques are useful and humbling
- Both of these masters avoid skies as much as possible.
- Photographing after sunset has some real advantages.









Practice

Practice

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