

Thru The Lens

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

October 2020

Volume 86 No. 10



Editor - Jay Hoppenstein, MD, FDCC, APSA

Focal Point - Larry Petterborg, PhD - President

In Praise of Photo Projects

After having been cooped up now for six months, I am feeling a need to start a new photo project. I have done many projects over the years, beginning with a seasonal look at a state park near our home back in Columbia, Missouri. Every month for a year I would go to the park and shoot a roll of slide film. At the end of the year I selected what I thought were the 10 best images from each month giving me a 120-slide program on the changing seasons in the park. Remember using two slide projectors and a dissolve unit for programs?

We moved to Dallas over 20 years ago and my first Texas photo project was a repeat of the seasonal documentation of a local park, in this case it was White Rock Lake in Dallas. Again, I went to the park at least once a month and shot a roll of film. The single most memorable photograph from that project turned out to be of a group of people marching

around the lake waving flags and banners in response the 9/11 attacks. A very moving experience.

Since that time, I have done many more projects and can strongly recommend projects as a means of creative development and enjoyment. This would be a good time to start thinking about something that you are very much interested in or care deeply about that you may wish to memorialize in photographs. Maybe there is a new photographic technique or tool that you have been meaning to learn. Possibly you have watched enough Zoom presentations and/or YouTube videos and just need to get out and make photographs. There is no better time than the present to design (storyboard) a project based on an idea you have and start. Make a plan and then a schedule, and then get out there (you could also stay in if that suits your vision) and do it. Once you have your images, turn them into a photobook or a slide show. Share your photos with others. Explore. Have fun. Be creative. Learn. –

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

**Sedona Cathedral
Rock**

Dennis Fritsche



Back Cover Image

Catty Nature

Sharon Collins



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**

Check the DCC Web Site for the Link to ZOOM

Oct 13 & 27 - DCC Zoom Meetings

Oct 27 - Adam Jones - Canon Explores of Light ZOOM presentation: *Through the Lens of Adam Jones*. Go to Dallascameraclub.org to **register** for this program.

Turn in Competition Image files - Oct 11 & Nov 8

October 31 - Halloween

November 10 & 24 - DCC Zoom meeting

November 26 - Thanksgiving



October 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

November 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					

Dallas Camera Club Programs

2020

January	Photos of Texas, but not DFW , by Dallas Camera Club members
February	Jeremy Woodhouse: Around World in 80 Photos (469-381-5310)
March	No program (Covid-19)
April	No program (Covid-19)
May	Nikola Olic: Structure Photography
June	Alan Whiteside: From Photographic Tourist to Explorer
July	Tom Savage: Safaris in Tanzania
August	Daniel Rodrigue: Photojournalism/Street Photography
September	Shelley Vandegrift: <i>Invisible Story: Artistic Infrared Photography</i>
October	Adam Jones: Through the Lens
November	
December	No program

2021

January	Photos of DFW by Dallas Camera Club members
February	Lisa Langell: A Creative Photographer in All of Us.



October Guest Speaker - Adam Jones



Explorers of Light 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 even-



ing 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 DeLimon 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

(Continued on page 6)



(Continued from page 5) Adam Jones

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.

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



Welcome New Members



Jennifer Bell



Nancy Mack

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.



Visions - Jennifer Bell



I have been to Africa 6 times and was to go again in November for 18 days, but it has been rescheduled to next year. I have been to Tanzania, Kenya, Rwanda, Botswana, Namibia, and Zimbabwe. I really got into photography in 2012 when I first went to Africa with Traveling Aggies at Texas A&M.

Gorilla/baby

2016 Rwanda

Nikon D3000 (my D750 had malfunctioned 3 days into the trip) DX format

[Nikon 24-120](#)

F/4

ISO 900

+.3

Focal Length 138 mm

Aperture 4

Lion Tanzania 2015 2651

Tanzania

Nikon D750

Sigma 150-600 C

F/6.3

ISO not recorded on the properties

1/800 sec

.33 step

Focal Length 600 mm

Leopard Tanzania (she was watching



the vultures tearing into her kill) she also had at least one cub in the Kopje rocks

Nikon D750 By now I had dropped my D810 with my Sigma 150-600 lens and

(Continued on page 9)

(Continued) - Jennifer Bell

had to use only the 750. The lens was fine!

Sigma 150-600 C

f/5

1/500 sec

ISO 200

+1.3

180 mm

Aperture 4.7

Lion 5432 Chobe River Zimbabwe

2019 we were following these two lions (brother not pictured). The sun was setting so the light was perfect for this picture. An artist in S. Africa saw this picture and another. With my permission he will be painting them in the near future. I was very pleased that he asked.

Nikon D750

Sigma 150-600 C

F /6.3

1/60 sec

Exposure Comp 0

The equipment I take with me to Africa is my Nikon D750, D810, and now I



have the Z-7. I am learning that. I also have the Nikkor 24-120 mm lens as well as the mentioned Sigma 150-600C.



Visions - Nancy Mack



Born and raised in California, I met a man from New Zealand in Texas. Imagine the vacation spots between here and there! We have a library of lovely family albums and travel journals all taken with point and shoot cameras. No one gave me a camera when I was ten. I spent 38 years as an art professor, retiring just as student-produced cell phone videos went viral.

I learned to take photos from a cookbook I was perusing in a bookstore about five years ago. I immediately purchased the book, which described focus-stacking in an Appendix. I love to cook, but have no patience for photographing my food. I researched the process painstakingly while hundreds of bouquets of flowers from Trader Joe's and my garden provided subject matter. I took a few classes at Collin College and a friend of my husband's suggested joining a photo club. Membership in the Heard and Plano Clubs has provided classes, seminars, presentations and new friendships.

Now that I understand "manual



mode", I would love to revisit our travels to spectacular places. I dream of my teaching days in Japan and wander-

ing through Italy, Iceland and Ireland.

Then I wake up, stuff my mask into my pocket, just in case, and spend the



(continued on page 11)

(Continued) - Nancy Mack



morning under a freeway overpass studying the shafts of light and shadows and experimenting with compositions. I am happy with my flower photos, but now am trying landscape and still life. I joined the Dallas Camera

Club because I wanted more learning opportunities. The cooperation between all local clubs during this pandemic has been a great inspiration!

I use a Nikon 750 and a variety of

lenses. I process in Lightroom and Photoshop and use Helicon Remote/Focus for focus-stacking.



(Continued on page 12)

(Continued) - Nancy Mack



Q&A - What is image stacking for?



While there can be several reasons to use image stacking in Photoshop (PS) one of the most useful is to combine 3 or more images taken within moments of one another but focused at a near, medium and distant place in your camera's scene. When these images are combined in PS they will be focused from the closest to the farthest element in the scene. Sometimes this is the only way for near foreground and distant aspects of a scene to be "in focus".

For this to be successful it is best to have the camera on a tripod and have your scene composed as you would like it. Note the exposure of the scene and transfer that information to the manual settings of your camera. This is to prevent the camera from changing the exposure as you subsequently change the focusing distance.

With the camera fixed in place, using your choice of focusing points in the view finder (or on your camera's LCD screen in the higher end versions of many cameras) focus on an object close to the camera and make an exposure. Then refocus on an area midway to the farthest point in your scene and make another exposure. Finally, focus at the

extreme distant point in your scene and make another exposure.

Three exposures usually are sufficient; however, there is no limit to the number of different focus point one can choose to make. In macrophotography it may take many steps to get everything in focus in the final stacked image.

The process begins by importing the images into PS as separate layers. If the images were in Lightroom (LR) then select the series to be stacked in PS, click on Photo in the top menu banner



of the LR window and select Edit In. A new menu will appear which will allow you to click on Open As Layers in PS. PS will open with your selected images from LR in the Layer panel. Select them all (Ctrl Click on each one or Shift click on the top and bottom layer to select them).

Click on the Edit in the top menu of the PS window, move your cursor down to Auto Align Layers and click to accept the process.

Next go to the Edit menus as before but this time choose Stack Image and accept the defaults. Click OK and soon a new layer in PS will appear in your layers panel which will be the stacked image which has taken the sharpest

parts of each layer and blended them together to make a new layer which should be focused from the point nearest the camera to the most distant part of your original scene.

Click Ctrl S to save this new focused image back to LR where it should be found adjacent to your original image as a tiff file.

This should result in an image combined from the original 3 (or more) images which will have everything in focus. Try it. You should find it useful.



Storyboard _ Steve Evans



I just received notice that one of my mini portfolios has won an Honor Mention in the 2020 "Prix de la Photographie Paris" (Paris Photo Prize or PX3).

I thought this portfolio might be a good candidate for the newsletter. Photos were taken in rural Romania just outside the small town of Marin. The title is Rural Romania: Girls on the Farm.

The photos were taken in a countryside farm near the small town of Marin in rural Romania. The entire community was dressed up in traditional clothes reflecting an earlier time.

I focused on three kids who appeared to be best friends. They were posing and interacting with our visiting group and their friends. Marin is one those few villages that are bringing back to life traditions, wonderful folk costumes and ancestral stories and skills that would otherwise completely disappear. I gave no direction as the kids set up group and single poses. Some photos were not posed.

My photography and multi-media art spans a variety of genres. The photography is focused on street and contemporary topics. For **street photography**, I look for narratives driven by emotion, humor, anger, surprise, terror, humanity, the extraordinary, the unexpected, and surrealism. The prime objective is to draw the viewer to take a closer look, to ask questions and, possibly, to create their own narrative.

My **contemporary photography** is focused on capturing geometric forms from a unique and artistic perspective,

highlighting repetition, abstraction, and dimensionality. I also create composite designs using photographic elements to achieve a visualized narrative or abstract design.

The **Projected Forms** project mixes human body forms, projected images, and light & shadow to create an altered perception of compelling geometric and abstract designs. The designs are created in adobe suite or in a program that mixes original animations and sound to create abstract images. The body is the pallet and the projector is the brush to explore a greatly enhanced creative space, spawning highly engaging multi-dimensional visual images.

Abstract Intersections Amplified project is the synthesis of original sound and multiply animations. Abstract video and prints are created by mixing original animations and sounds using hard-



ware and software modular synthesis techniques. The design of this project

was driven by my desire to create compelling abstract video, still images, and



(Continued on page 15)

(Continued from page 14) Steve Evans

sound that engage the viewer to explore a multi-dimensional, surreal realm of the original topics.

Samples of photography and video portfolios are shown on my website:
www.stephenevansimages.com.



October 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.

Sam Houston Lucas



Projected Images



Beginners

Keni Evans

Sweet Betty Lou



Advanced

Phil Wirth

Nostalgia



Masters

Mike Hill

Country Cupboard

Monochrome Projected Images

Artists



Beginners

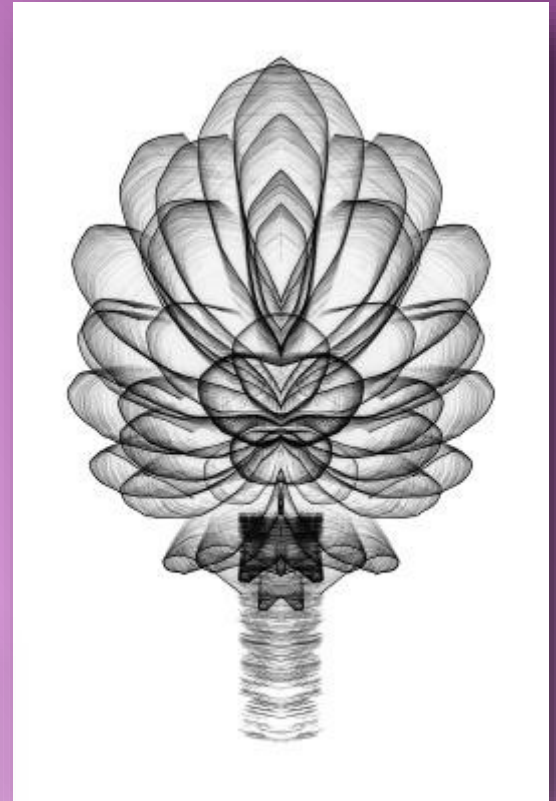
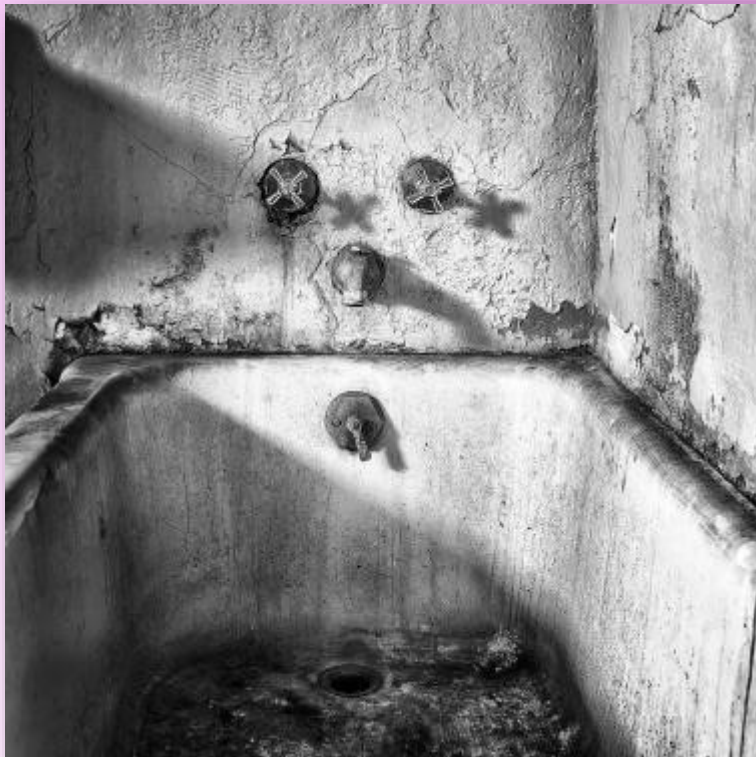
Lola Laird

Old Barn

Advanced

David Mann

Summer Holiday Bloom



Masters

Alan Whiteside

Playing Against Type

Outside Competition - Larry Golden

"Sunset in Kilgore" won its category in the *We are East Texas* Photo Contest.





Classified Ads



Epson 3800 for \$250 and an Epson R3000 for \$250 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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Outside Competitions

Steve Hawiszczak

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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