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# Meeting Location

Northaven Church, 11211 Preston Rd, Dallas

Dallas Camera Club's 2nd and 4th Tuesday meetings each month are held at Northaven Church, 11211 Preston Road, Dallas 75230. Regular meetings begin at 7:30pm. Training (when scheduled) begins at 6:15pm. Refer to the club's website for up-to-date information.

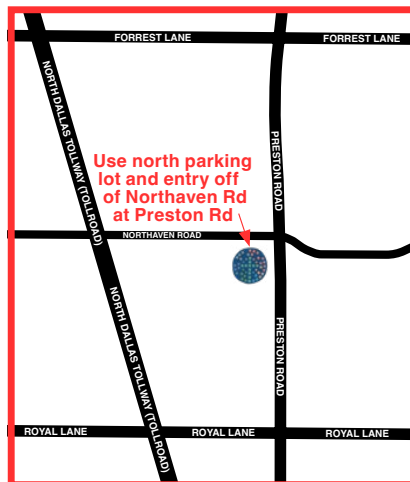


© Holly D Gray

## DCC Meets at Northaven Church

11211 Preston Rd • Dallas, TX 75230

(Use north parking lot & entry off of Northaven Rd)  
2nd & 4th Tuesday of the Month • 7:30pm



# Navigation

An interactive newsletter

*Thru The Lens* is an interactive .pdf document.

If you click or tap on the bulleted text underneath "In this issue" on the front cover you will\* be linked directly to the first page of that section within the newsletter. Also, by clicking or tapping on maps, website addresses as well as any text or colored buttons labeled "View", the related webpage will\*\* open.

### In this issue...

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To return to the front cover quickly, simply click or tap on any one of the rainbow colored logo icons located at the bottom of each interior page.

*Thru The Lens* is designed to showcase our members, our photography and who we are as a camera club. Please submit your 11"W x 8.5"H ratio images for consideration as the front or rear cover image. And, also please send the editor your achievement news, photos and story ideas for the Storyboard section as well as any technical, instructional or other story idea you may have.

*\*Interactive functionality depends on the use of compatible browsers, devices and .pdf viewer apps.*

*\*\*Viewing maps & websites requires internet access.*

# Dallas Camera Club Celebrates 90 Years!

2024 marks DCC's 90th year! Started in 1934 by 52 printmakers meeting twice a month, Dallas Camera Club has stood the test of time as photography and camera technology has evolved. A committee is busy making plans to properly celebrate the occasion and a commemorative DCC logo has been designed by fellow member, Keni Evans. More details coming soon!



Inspiring Photographers For 90 Years 1934-2024

**DCC's commemorative 90th anniversary logo designed by member Keni Evans.**

# Fellow of the Dallas Camera Club (FDCC) Active Members

Listed below are active members of the Dallas Camera Club who have had the distinct lifetime honor of being named a "Fellow of the Dallas Camera Club". This award is bestowed to those who have submitted 90% or more of possible entries and ranked first, second or third in high point standings at the end of the competition year in the Master class for color prints, monochrome prints or projected images. Typically, the initials FDCC would follow the photographer's name. However, for the sake of brevity, *Thru The Lens* acknowledges all active Dallas Camera Club FDCC members at once below:

Michael Blachly FDCC  
Michael Farnham FDCC  
Dennis Fritsche FDCC  
Bill Hayes FDCC

Kay Hale FDCC  
Kaye Hargis FDCC  
Mike Hill FDCC  
Jay Hoppenstein MD FDCC

Clinton Kemp FDCC  
Susan Kindley FDCC  
Larry Petterborg FDCC  
Erin Reeves FDCC

Steve Reeves FDCC  
Frank Richards FDCC  
Jim Walsh FDCC  
Alan Whiteside FDCC

## 2023-2024 Club Officers

Jim Walsh, President  
Larry Petterborg, Past President  
Dennis Fritsche, President Elect  
Clinton Kemp, Secretary  
Mike Hill, Treasurer  
Kay Hale, Programs Director  
Larry Petterborg, Field Trip Director  
David Mann, Membership Director  
Sam Lucas, Competitions Director  
Dennis Fritsche, Online Education Director  
Alan Whiteside PhD, Live Education Director  
Jay Hoppenstein MD APSA, Comm Director

## 2023-2024 Program Managers

Nancy Mack, *Thru The Lens* Editor  
Clinton Kemp, *Thru The Lens* Designer  
Dennis Fritsche, Co-Webmaster  
David Boomstein, Co-Webmaster  
Jan Dreskin-Haig, GSCCC Co-Representative  
Janice Goetz, GSCCC Co-Representative  
Don Haig, House Manager  
Larry Golden, Social Media  
Hal Sommer, PSA Representative  
Steven Reeves, Historian  
Steve Hawiszczak, Outside Competitions  
Jerry Martin, Resources  
Erin Reeves, Bird Competition  
Steven Reeves, Bird Competition



Inspiring Photographers For 90 Years 1934-2024

**www.dallascameraclub.org**

info@dallascameraclub.org

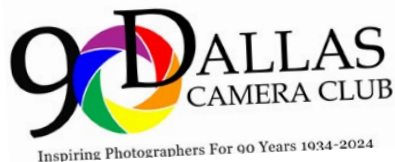


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## President's Message

from Jim Walsh



March 1, 2024

It is hard for me to believe that I am nearing the end of my second year as President of the club. I joined the club in 2012 with the objective of rekindling my lifelong, on again, off again relationship with the magic of photography. I know many of you have traveled similar paths. Photography can be addictive.



**Jim Walsh**  
DCC President

The Dallas Camera Club has, for the last 90 years, offered the opportunity for members, at whatever level of skills or interest, a supportive environment for pursuing their goals in photography. We take it as our responsibility to ensure that this long tradition continues to benefit current and future members for many years to come.

The club is only as strong as its members make it. We all pursue different interests and have different demands on our time. The club is here to provide what you ask of it. It pays back whatever you invest in it. If you can, get more involved. You will get more out of it.

As with any organization, we have a core group of members who invest the time and effort to make this a smooth-running operation. They provide the services we all benefit from...the training, the programs, the management of competitions, the house management, the newsletter and many other behind the scenes support roles. It is their dedication and efforts that provide the value and keep us relevant. A thanks is due to all of them.

The Annual Awards Banquet, held every April, is the highlight event of the club competition year. We recognize and celebrate the achievements of members who have competed in monthly competitions. There is also a category of Special End of Year Competitions that is open to everyone whether they have competed or not in the past year. We have a lot to celebrate this year. The banquet will be held on Wednesday, April 10th at Maggiano's Little Italy in NorthPark Center. The website will provide the details.

It's been another good year. Thanks to everyone. - Jim

## 2023-24 Awards & Recognition Banquet

Don't miss our celebration dinner on Wed., April 10th

### *Dallas Camera Club*

*cordially invites you and a guest to our 2023-2024*

## *Awards & Recognition Banquet*

*Come celebrate our members' achievements*

Annual Award for Distinguished Service  
High Point Awards

Print and Projected Images of the Year

J.J. Spurlock Award for Creative Portraiture

Marge Dance Award for Contemporary Images

Milton J. Rudick Travel Image Award

Barbara and Ralph Pyke Photojournalism Award

Cellphone Camera Competition Award

*Enjoy an evening of fine dining at*

**MAGGIANO'S**  
LITTLE ITALY.

NorthPark Center • 205 NorthPark Center • Dallas, TX 75225

**Wednesday, April 10, 2024**

**Social Hour Starts at 6:00pm • Cash Bar**

**3 Course Family Style Dinner at 7:00pm**

**\$49 per person**

*Spouses and significant others welcome!*

**Purchase tickets in advance at [dallascameraclub.org](http://dallascameraclub.org)**

or mail check made out to Dallas Camera Club to Mike Hill, 2977 Cattle Baron Dr, Little Elm, TX 75068-2807

# Dallas Camera Club Calendar at a Glance

*A listing of competition entry deadlines, meetings, trainings, guest speakers and field trips currently scheduled\**

## MARCH 2024

- 12 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Review of February Image Competition Results
- 23 Field Trip: 7th Annual Sherman Celtic Festival
- 26 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Presentation by Graham Hobart, *Visualization*

## APRIL 2024

- 8 Total Solar Eclipse
- 10 2023-2024 Competition Year Awards Banquet (*note: on Wednesday, not Tues*)
- 11-14 Field Trip: White Sands National Park, Alamogordo, NM
- 23 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Presentation by Rebecca Flores, *Making the Move to Moving Images*

## MAY 2024

- 12 May Image Competition Submission Deadline
- 14 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Turn-in May Prints / Member's Potpourri Shows
- 18 Field Trip: Texas Rose Horse Park, Tyler
- 28 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: *90th Anniversary Celebration of the Dallas Camera Club*

## JUNE 2024

- 9 June Image Competition Submission Deadline
- 11 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Turn-in June Prints / Review of May Image Competition Results
- 15 Field Trip: Stokers Dallas - It's a lifestyle
- 25 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Presentation by Jack Warner, *Funtography*

## JULY 2024

- 7 July Image Competition Submission Deadline
- 9 6:15pm - Live Training Sessions (TBD)  
7:30pm - DCC Meeting: Turn-in July Prints / Review of June Competition Results
- 23 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

## AUGUST 2024

- 11 August Image Competition Submission Deadline
- 13 6:15pm - Live Training Sessions (TBD)  
7:30pm - DCC Meeting: Turn-in August Prints / Review of July Competition Results
- 27 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

## SEPTEMBER 2024

- 8 September Image Competition Submission Deadline
- 10 6:15pm - Live Training Sessions (TBD)  
7:30pm - DCC Meeting: Turn-in September Prints / Review of August Competition Results
- 24 6:15pm - Live Training Sessions (TBD)  
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

## OCTOBER 2024

- 6 October Image Competition Submission Deadline
- 8 6:15pm - Live Training Sessions (TBD)  
7:30pm - DCC Meeting: Turn-in October Prints / Review of September Competition Results
- 22 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)
- 27-1 Field Trip: Fall Color in the Great Smoky Mountains National Park, Townsend, TN

## NOVEMBER 2024

- 10 November Image Competition Submission Deadline
- 12 6:15pm - Live Training Sessions (TBD)  
7:30pm - DCC Meeting: Turn-in November Prints / Review of October Competition Results
- 26 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

## DECEMBER 2024

- 8 December Image Competition Submission Deadline
- 10 7:30pm - DCC Meeting: Turn-in December Prints / Review of November Image Competition Results
- 24 Happy Holidays - No Fourth Tuesday Meeting this Month

## JANUARY 2025

- 12 January Image Competition Submission Deadline
- 14 6:15pm - Live Training Sessions (TBD)  
7:30pm - DCC Meeting: Turn-in January Prints / Review of December Image Competition Results
- 28 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

## FEBRUARY 2025

- 9 February Image Competition Submission Deadline
- 11 7:30pm - DCC Meeting: Turn-in February Prints / Review of January Image Competition Results
- 25 6:15pm - Live Training Sessions  
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

\*All dates and events are subject to change.

For up-to-date information, please visit [www.dallascameraclub.org](http://www.dallascameraclub.org)



# Past Field Trip: Rugby at Lake Highlands Park

*DCC members braced a wet, cold morning to photograph muddy rugby at White Rock Lake*

**by Larry Petterborg, Field Trip Director**

## **January Field Trip Report: Dallas Rugby Club**

On the heels of substantial rain falling several days preceding our Saturday outing, we were greeted with soggy fields and a cold wind. The rugby players took the pitch at Lake Highlands Park in fresh clean shirts and dry shoes. Play began, the players slogged through the ankle-deep water, and photographers fired away (I ended up with over 2500 shots). What a glorious day for taking pictures it was, we even had a nesting pair of bald eagles supervising the spectacle. By the end of the last match, the playing surface had been pounded into a sloppy, muddy quagmire.

Over 20 members of the *Dallas Camera Club* turned out including the newest member (of only 24 hours), Jim Bird. After the first match and a half, next we went to lunch at *Goodfriend Beer Garden & Burger House*. I returned to the park after lunch and found Clinton Kemp still shooting away with a great big smile on his face. Although some of us got chilled and none of us knew what was going on, I think everyone had a good time and got many great photos.



*(See more of the Muddy Rugby story on the next page)*



# Past Field Trip: Rugby at Lake Highlands Park

*DCC members braced a wet, cold morning to photograph muddy rugby at White Rock Lake*





# Past Field Trip: McKinney Farmers Market, Scavenger Hunt

*DCC members met in downtown McKinney for the annual scavenger hunt*

**by Larry Petterborg, Field Trip Director**

## February Field Trip Report: Charming McKinney Scavenger Hunt

Another February, another DCC Scavenger Hunt in the cold. Twenty-five hearty souls said that they would be there. Most of us started our “hunt” (for 8 different subjects) around 9 am at the McKinney Farmers Market and then fanned out from there. Walking around downtown McKinney and the surrounding neighborhoods gave everyone ample opportunities to hunt down and photograph the items derived from the letters: C-H-A-R-M-I-N-G (it will make sense when you see the slideshow). Items we hunted: clothing, hat, artwork, red, my choice, iron, necklace and garage.

Getting out of the chilly wind, we stopped for lunch at The Yard. Judging from the lively conversations I could hear during the meal, folks had a very good time. Afterwards, some of the group headed back out on the streets of Charming McKinney for more photo fun while the rest of us left for home. Please join us next time on a club field trip where you will enjoy yourself, collect some good images and make memories with friends.



*(See more of the Scavenger Hunt story on the next page)*



# Past Field Trip: McKinney Farmers Market, Scavenger Hunt

*DCC members met in downtown McKinney for the annual scavenger hunt*





# This Month's Program: Graham Hobart - March 26, 2024

*Visualization: How to see the finished print before pressing the shutter release*



## Biography

Growing up during a civil war in Africa as well as having lived on three continents may explain why his work is anything but ordinary. At age ten he was carving stone at the feet of native Zimbabwean artists. While still in high school he began casting bronze sculptures and painting in oils. This was followed by a period of where he began to explore as much of the African subcontinent as he could, sometimes by canoe or bicycle simply because roads did not exist.

“It was during these travels that I realized that I just had to have a camera to record all those incredible experiences”, Hobart says when asked about the transition to becoming a professional photographer in 1985. So from the simple desire to share his stories with others he bought his first camera and the next great adventure began.

Hobart spent the next 25 years doing commercial photography. Before Photoshop Hobart was already doing special effects with complex masks and layers in-camera and in the darkroom but when the digital camera arrived he was an early adopter.

For more than a decade Hobart has been concentrating most of his effort into capturing the natural world within the infrared spectrum with specially modified cameras.

Since Graham Hobart's last lecture titled “Finding your Visual Voice” Graham Hobart has been exhibited by several museums and institutions in Africa, Europe and the USA.



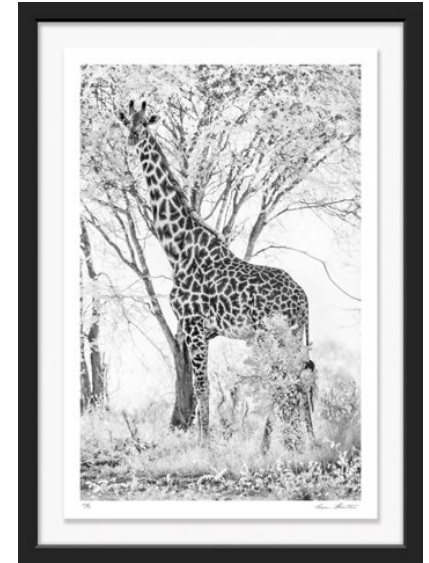
© Graham Hobart



© Graham Hobart



© Graham Hobart



© Graham Hobart

## Topic title:

“VISUALIZATION” (how to see the finished print before pressing the shutter release.)

Good photographic images are more than pretty pictures. Every good photographer must have a firm command over the look and messaging of his/her images. Once a degree of maturity has been achieved a sort of “self-introspection” is essential in order to go back to repeat that success again and again so that a recognizable style or brand can be established.

A key component of this journey is knowing what you want to say as an artist and learning how to see the finished print while still looking through the viewfinder..... long before the image is captured.

Some of the topics included will be:

- Learning to see and understand what you are looking at.
- Using composition to reinforce your message.
- Asking why there are rules and why are we told to break them?
- Discussing the validity of prints in a digital world.
- Reverse engineering a recent exhibition to see if my “visualization” technique works.

[View Graham Hobart's photography website](#)

In this presentation Hobart will break down how he arrived at his iconic illustrative style and how he was able to reinforce his messaging with a branded look that is undeniably his own. Hobart will challenge you to find your own look and learn ways to build that brand into a body of work that is more dependent on belief and command than on luck.

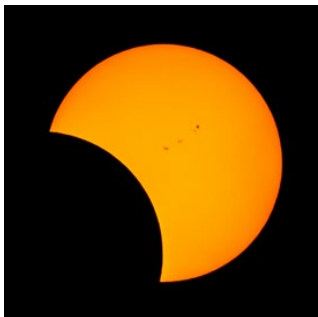
# Tech: How to Photograph a Total Solar Eclipse

Don't miss the rare opportunity to take some shots of the April 8, 2024 TSE

by Clinton Kemp

If you've never experienced a Total Solar Eclipse (TSE), you are in for a real treat on April 8, 2024 (weather permitting, of course). In 2017, I photographed the August 21st TSE from Grand Teton National Park (GTNP) and lucked out with perfectly clear skies. I've been counting down the days ever since for the chance to do it again in 2024.

Unlike last year's Annular Solar Eclipse, where our moon (at its farthest distance) only covered the center of our star, TSEs occur when the moon's distance allows it to completely cover the sun. This is able to occur because the sun is roughly 400 times larger than the moon, but the moon is roughly 400 times closer to earth.



2017 Total Solar Eclipse Partial Phase  
© Clinton Kemp

The most impressive part of a TSE is the Totality phase, which occurs in between the two partial phases. Totality is when the moon completely obscures the sun and the moon's shadow falls on earth. It is a mesmerizing and beautiful sight. ONLY during the Totality phase of a TSE are you able to remove protective solar viewing glasses or put down your handheld solar viewer. And ONLY during Totality can you photograph the eclipse without a solar filter. See the next page for important info about solar filters.

I can't emphasize enough what an other-worldly and spectacular sight Totality is. You'll see the sun's impressive pearly white corona radiating out around the moon and have the chance to see the sun's chromosphere and possible fiery red prominences.

Totality provides a lot of other surreal experiences, too. You'll see daylight dim so much that other stars and planets, including Venus and Jupiter, will be visible in the sky. While being in the moon's shadow, you'll also see yellow and orange colored twilight on the horizon on the other side of the shadow. You'll feel the temperature drop between 8-15 degrees or more and may see birds and other fowl act as if it's time for them to head to roost. You may even see or hear frogs, crickets and other wildlife react as if the sun has set for the day.

While TSEs happen somewhere around the world on average every 18 months, the next ones in the contiguous United States after 2024 are not until 2044 (North Dakota, South Dakota and Montana) and 2045 (California to Florida).



2023 Annular Eclipse © Clinton Kemp  
lopsided since shot north of centerline

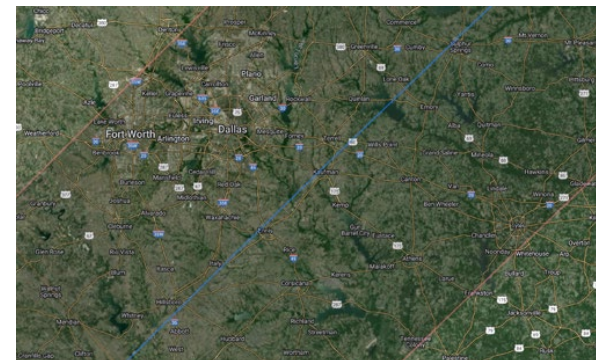
Don't miss this rare opportunity to see and photograph a Total Solar Eclipse.

Thankfully, Totality this year will last quite a bit longer than it did in 2017. That means more time to take photos and more time to put your camera down and just take in the beautiful view. At my location in 2017, Totality only lasted 2 minutes 20 seconds, and I was positioned on the centerline of the eclipse path in GTNP.

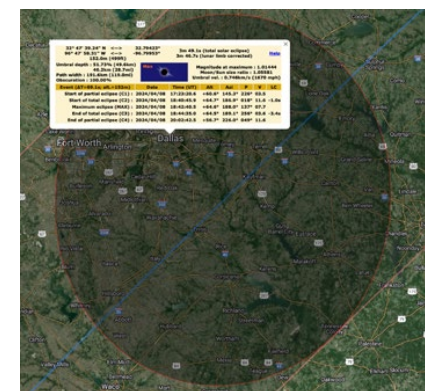
In North Texas, Totality on April 8th will last about 4 minutes 20 seconds on the centerline, which roughly runs along a path from Hillsboro to Ennis to Kaufman to Lake Tawakoni. But, it's important to note that how long Totality lasts decreases as you move farther away from either side of the centerline. In Dallas, Totality will last anywhere from 4 minutes in far South Dallas to 3 minutes 45 seconds in far North Dallas. In downtown Plano, Totality will last 3 minutes 27 seconds and in downtown Fort Worth it will only last 2 minutes 37 seconds. But if you're in Denton or at the Texas Motor Speedway north of Fort Worth you will be outside the path and will only experience a partial solar eclipse. Another difference between 2017 and 2024 is that the eclipse path this year will be nearly twice as wide and it will pass over more densely populated cities. That means more people (12 million in 2017 vs 31.6 million in 2024) will have the opportunity to experience Totality. And, given this year is the sun's "solar maximum," a cyclical event that occurs every 11 years with increased solar activity, the sun's corona is expected to appear larger and brighter than it did in 2017. The sun will also likely have more sunspots and possibly a lot more prominences firing out around the moon's limb. It will be an amazing sight - but, only if sky conditions allow you to see it.

To calculate how long Totality will last at your planned observing location, I highly recommend the [interactive map](#) created by Frenchman Xavier Jubier using Google Maps. (More on Monsieur Jubier, later.)

Once the Google map launches, zoom in and find your planned eclipse viewing location and click there. You will be provided all kinds of information, including the precise start and end times for all phases of the TSE, as well as how long Totality will last at that location. The start / end times shown will be in Universal Time (UT). To convert UT time to local time subtract 5 hours (the time difference between UT and CST after daylight savings time begins on March 10th and the difference it will be on April 8th). You'll then have to convert from 24-hour time to 12-hour am/pm time. More solar eclipse maps can be viewed on [Xavier Jubier's website](#).



Path of 2024 Total Solar Eclipse in North Texas  
blue line=centerline; within pink line=totality • map by Xavier Jubier



Click the map for detailed eclipse information for any location • the shaded area is the moon's shadow • map by Xavier Jubier



# Tech: How to Photograph a Total Solar Eclipse

Don't miss the rare opportunity to take some shots of the April 8, 2024 TSE

## SAFETY FIRST:

Before covering anything else about total solar eclipse photography, it's important to first address safety. Protecting your eyes and your camera's sensor and electronics is paramount.

## SOLAR VIEWERS - Protection for your eyes when viewing the sun *without magnification*

**When viewing the full sun or partial phases of a TSE, you must wear solar eclipse viewing glasses or use a handheld solar eclipse viewer card.** You can take the solar eclipse viewing glasses off during Totality. As soon as Totality ends, put your glasses back on to view the last partial phase of the eclipse. Even if 99% of the sun is covered by the moon, the 1% crescent of sunlight is dangerous to view with the naked eye and can cause severe eye damage and even blindness. A list of approved suppliers of solar eclipse viewers that meet ISO safety standards is provided by the American Astronomical Society (see link below). I would advise purchasing directly from one of the listed approved suppliers and avoid purchasing eclipse viewers from places like eBay, Facebook Marketplace or even Amazon unless you are confident they meet ISO safety standards. In 2017, a lot of unsafe viewers were sold online. Below are recommended links about solar viewers:

[How to Safely Use Solar Viewers](#)   [Suppliers of Solar Viewers](#)



Solar Viewers: Eclipse glasses & card viewer

## SOLAR FILTERS - Protection for your camera and your eyes when photographing the sun *with magnification*

At all times before and after Totality, a proper solar filter must be attached to the front of your camera lens and any other optics that magnify sunlight, such as telescopes and binoculars. Focusing your camera on the sun without a proper solar filter will result in major damage to your camera's digital sensor and electronics. During Totality, and only during Totality, should the solar filter be removed from your lens. **Important: Don't forget to put the filter back on after Totality ends. Also, never look through a DSLR's optical viewfinder without making sure a proper solar filter, labeled for such use, is securely attached, otherwise severe eye damage and even blindness can occur.** Solar filters are available threaded for screwing on or slip-on style (best option for quick on/off when Totality begins and ends). Slip-on solar filters must be ordered sized to fit over the outside diameter of your lens, which is larger than your glass' mm. **WARNING: Never use Solar Viewers where a Solar Filter is required. Solar Viewers are not safe for optics that magnify. I would also avoid using neutral density (ND) filters labeled for solar photography as they are NOT safe for use when viewing through optical viewfinders. Some other solar filters such as those made with Baader AstroSolar Photo Film (ND 3.8) are also not safe for viewing through viewfinders. Before looking through any camera viewfinder, always refer to the manufacturer of your solar filter for instructions on how to safely use it in order to keep your eyes and your equipment protected.** Using your camera's LCD screen or Live View instead of your viewfinder is a sure way to keep your eyes safe. Below are recommended links to learn more about solar filters:

[How to Safely Use Solar Filters](#)   [Suppliers of Solar Filters for Camera Lenses, Telescopes and Binoculars](#)



Solar filters available from [www.thousandoaksoptical.com](http://www.thousandoaksoptical.com)

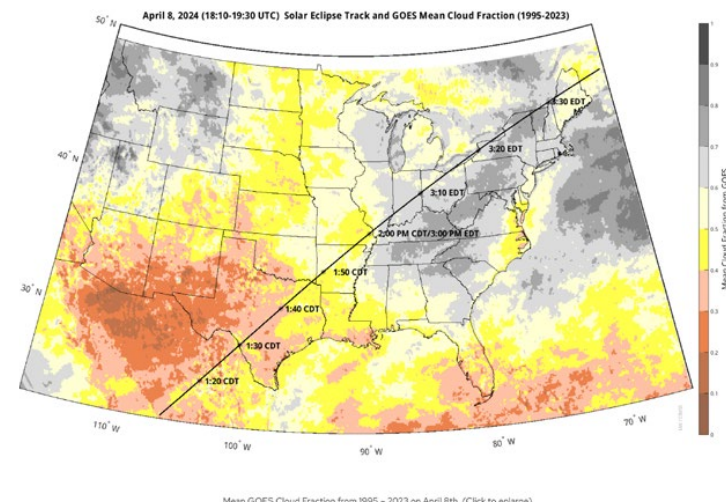
## DISCLAIMER:

In the paragraphs that follow I will provide very basic information on photographing a TSE using a DSLR or a DSLM (mirrorless) camera. There are also many other devices that can be used to capture photos, timelapses and videos if fitted with solar filters, when required. Smartphone cameras, GoPros, cameras connected to telescope optics and even drones are all possibilities. I encourage you to research all imaging options, safety information and photography steps further by clicking on the links provided at the end of this article and ideally buying one of the recommended e-books. I feel fairly confident the information I'm sharing is accurate. But, everyone makes mistakes and I've only photographed a TSE once before. So... I highly recommend you study additional resources to confirm everything. Because there is no doing it again, unless you're willing to travel around the world and become an eclipse chaser or wait until 2044 for the next TSE visible in the contiguous U.S. The Totality phase happens quickly and time passes by faster than you think it will. So, practice your plan before the big day and be prepared.

## PLANNING YOUR SHOOTING LOCATION:

Hopefully we will be blessed with a beautiful, clear day in North Texas on April 8th. But April is a stormy time of year and it's impossible to know what the conditions will be like until we get closer to the date. Climatologists have studied [NOAA satellite data from the past 28 years](#) and determined that Texas is less likely to have cloud cover on April 8th than northeastern areas of the eclipse path. However, on April 8, 2023 the direct opposite occurred with cloudier conditions in Texas and clearer skies in the northern areas. So, time will tell. If you're willing to travel, you might want to have some alternate locations in mind, if conditions warrant. Statistically speaking, areas in South Central Texas have a slightly better chance of being clear or having less clouds than DFW, based on historical data from prior April 8ths. But even in the areas with the best chance of having a clearer sky, there is still a 30% chance of cloud cover. Once you've decided on an alternate location, be sure to utilize the [interactive eclipse map](#) referred to on the previous page to calculate the precise timing of the TSE phases at your new location.

The map at right represents the results of aggregated cloud cover data from NOAA GOES satellite images taken over the past 28 years (1995-2023). This is not a forecast, but it shows historically the chance of clouds on April 8th. The good news is that South Central Texas has the lowest chance in the U.S., with a 30 to 40% chance of clouds. The chance of clouds in DFW on April 8th is about 40 to 50%.



Mean GOES Cloud Fraction from 1995 - 2023 on April 8th. (Click to enlarge)

# Tech: How to Photograph a Total Solar Eclipse

Don't miss the rare opportunity to take some shots of the April 8, 2024 TSE

## EQUIPMENT:

As mentioned previously, there are different devices capable of capturing photos, timelapses and videos of a TSE, as long as filters are used to protect your equipment and your eyes, if required. The equipment listed below assumes a DSLR or DSLM (mirrorless) camera is used.

**CAMERA LENS OPTIONS** - Any lens can be used to capture a TSE, however lenses with longer focal lengths will produce more detailed images. The chart below shows how large the eclipsed sun during Totality will be in your frame based on what lens focal length you choose to use. Focal lengths in black are for full frame cameras. Focal lengths in blue are for crop sensor cameras. If your plan is to take bracketed shots during Totality to get the raw data necessary to process detailed shots of the corona like those seen at right, I advise not going longer than 800mm on a full frame camera, otherwise you will likely crop off the edges of the corona. And don't forget about teleconverters if you have one. For instance, a 500mm lens with a 1.4x teleconverter would produce an effective focal length of 700mm. Since this year is the sun's "solar maximum," the corona is expected to be more impressive, and possibly more starburst-like than the elongated corona in 2017. You can google "[images: 2023 eclipse corona](#)" to get photos taken of the April 20, 2023 TSE. Many are predicting this is similar to how the corona will look on April 8th.

Lens Focal Length vs. Image Size – Total Solar Eclipses



2017 Total Solar Eclipse Composite, GTNP  
© Clinton Kemp

Wide angle lenses are also an option. The sun will be very small in your image, but you can get creative and do something like a composite of the entire eclipse from beginning to end and include the scenery / landscape below. I created the composite at left in 2017 using PhotoPills app to figure out how wide I needed to shoot to fit all phases of the eclipse in one frame. I set my camera on a tripod to take photos throughout the eclipse at equally spaced intervals and used Photoshop to merge the images together. The orange partially eclipsed suns were captured with solar filters on the lens. Once Totality started, I removed the solar filter from the lens to capture the corona and then reattached the filter for the final partial phase. An extra wide angle lens will be required this year in North Texas since the high position of the sun at that time of day will make it difficult to get both the entire eclipse and the landscape in one frame.

And, don't forget to capture your family and friends viewing the eclipse, and the crescent shadows created during the partial phases, etc. A 35mm or 24-70mm would work well.

**SOLAR FILTERS & VIEWERS** - Refer to the [previous page](#) for info on solar filters & solar viewers.

**TRIPOD** - While you can certainly shoot parts of the eclipse and the environment around you without a tripod, it really doesn't make sense if you're using a telephoto lens. A sturdy tripod and head that will support your camera and lens at the steep shooting angle required will allow you to get sharper images. It will also make getting the number of bracketed shots necessary to capture the corona's full dynamic range easier. Bear in mind that as the earth rotates, the position of the sun will move across the frame. Every so often throughout the eclipse you'll need to readjust the frame of your shot. Use a geared three-way tripod head if you have one, as it will make this process easier. Also, don't forget to turn off vibration reduction / image stabilization when your camera is mounted on a tripod.

**SHUTTER RELEASE** - To further minimize camera shake, use a remote shutter release. Alternatively, you can set your camera's timer function to delay exposure by a couple seconds after pressing the shutter release on the camera. But given the short amount of time that Totality lasts, every second is valuable. A wired or wireless shutter release is the way to go.

**APPS & SOFTWARE** - Optional apps and software exist that do everything, from helping you know when to take shots, to automating eclipse imaging by tethering your camera to your computer. [Solar Eclipse Timer](#) is a good app that works off your geolocation to tell you precisely when you should take shots, as well as when you should remove and reattach your solar filter. Plus, it has many more features. [Solar Eclipse Timer](#) is available on the Apple App Store for iPhone / iPad as well as on Google Play for Android devices. In 2017, I used [Solar Eclipse Maestro \(SEM\)](#), a MacOS software developed by Xavier Jubier (the same guy who makes the interactive solar eclipse maps). SEM allows you to fully automate your photography by firing your camera at the precise time and exposure required to capture various phases of Totality (Baily's beads, diamond ring, chromosphere, prominences, earthshine, etc). There is a learning curve to such software (you write the code that SEM uses), but I did it and I know nothing about computer programming. I will say if I had it to do over again I wouldn't have used it on my first TSE. I encountered some technical issues and about had a breakdown before finally getting it to work at the tail end of the 2017 eclipse. SEM was never updated to run on newer Mac operating systems, so it requires a computer running Mojave operating system (circa 2018). Other software is available, such as [Eclipse Orchestrator for Windows](#), [CaptureEclipse \(MacOS\) for Canon Cameras](#) and others. [Learn more about Apps and Software Available.](#)

**INTERVALOMETER** - Intervalometers allow you to create timelapses or a sequence of images by taking shots at timed intervals that can later be composited together. Many cameras have built-in intervalometers, but if your camera doesn't have that function, wired intervalometers are available and can also be used for remote shutter release.

**TRACKING MOUNT** - Equatorial tracking mount devices like Sky-Watcher Star Adventurer eliminate the need to readjust your frame as the earth rotates and causes the sun to drift. Tracking mounts are mostly used for night sky and deep space photography, but usually offer settings for lunar and solar tracking, in addition to tracking celestial objects. If your mount doesn't have sun tracking, you can set it to track the moon while photographing the eclipse. Unless you already own a tracking mount, I would advise against investing in one merely for the upcoming eclipse. Tracking mounts have to be polar aligned to work properly and polar alignment and the successful use of a tracking mount takes a lot of practice. Photographing a TSE is no time to risk using new technology.



# Tech: How to Photograph a Total Solar Eclipse

Don't miss the rare opportunity to take some shots of the April 8, 2024 TSE

## CAMERA SETTINGS:

**IF YOU DON'T HAVE A SOLAR FILTER** - To successfully and safely photograph the full sun and partial eclipse phases that occur before and after Totality, you'll need a solar filter ([see other page where solar filters and solar viewers are explained](#)).

However, if you don't have a solar filter for your camera lens on April 8th, you could instead focus on the people and environment around you during that time. I highly recommend you plan on sharing this TSE experience with friends and family. Meter and choose camera settings like you normally would during this time.

Photos of people wearing their solar viewing glasses, as well as capturing the shadows produced by the partial eclipse phases, always make for great photo subjects. Big spoons with drain holes, kitchen colanders, and any other objects that have small openings and would allow sunlight to go through (i.e. under leafy tree limbs, etc), will create unique crescent-shaped shadows. If you have a hole punch or cricut machine you could create designs made of holes that spell out names or phrases to create one-of-a-kind crescent-shaped shadow art to commemorate the event. Your camera could also be used to document how the shadows become sharper as the sun's crescent becomes thinner closer to Totality.



Shadow portrait toward end of partial eclipse phase of Oct 14, 2023 Annular Eclipse • © Clinton Kemp

Once Totality begins (you'll be able to look up and see no direct sunlight), you can point your camera to the sky and shoot without a solar filter (see [Photographing Totality](#) in this article). This would be a good time to have changed to a longer lens and mounted your camera on a tripod.

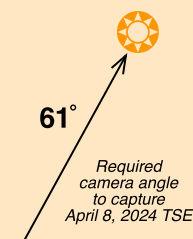
Before the sun reemerges at the end of Totality, you can lower your camera from the sky and resume photographing the people and environment around you. I guarantee you'll have plenty of amazed and excited faces to capture. And you'll have another round of partial phase eclipse shadows to shoot.

## Get Creative - Partial Phase Photography Ideas Without a Solar Filter

- Capture friends and family wearing eclipse glasses and their reactions after Totality.
- Use colanders, big spoons with drain holes and your hands to make shadows.
- Use a cricut machine or hole punch to create designs, words or phrases made only from cut out holes in paper. Use it to make shadow art to commemorate the event.
- Leafy tree limbs also produce interesting shadows, too!
- Capture how the shadows have sharper edges as the crescent sun becomes thinner.

## TEST YOUR TRIPOD WELL IN ADVANCE OF ECLIPSE DAY -

You have probably never mounted your camera on a tripod as steep as it will need to be on April 8th. The eclipse will happen mid-day, between 12:23pm and 3:02pm, in Dallas. At that time of day the sun will be about 61 degrees in the sky. Test your loaded tripod well in advance. You may find your tripod is not sturdy enough or your camera slips or droops at this angle. By practicing in advance, you'll have time to borrow, rent or buy a different tripod or tripod head. But remember, if you don't have a solar filter attached, NEVER point your camera at the sun.



**IF YOU DO HAVE A SOLAR FILTER** - If you have a solar filter for your camera lens, it's best to practice photographing the sun before the big day. This will also allow you to figure out what settings work best for your camera when using the type of solar filter you have.

On a clear day, well in advance of eclipse day, mount your camera with the lens you plan to use onto your tripod. Focus on the farthest object in the landscape around you to achieve infinity focus. Once your lens is focused to infinity, securely **attach your solar filter** to the front of your camera lens and turn off your autofocus. Then point your lens at the sun. It's best to do this at about 1 o'clock in the afternoon so you'll see about how high the sun will be on eclipse day.

Using Live View on your camera's LCD screen, center the sun in the frame. If you're using a zoom lens you can zoom out to help find the sun and then zoom back in. This will give you the opportunity to see how large the uneclipsed sun will be in the frame. But remember, if you will be using the same lens at the same focal length during Totality, make sure you have plenty of room in the frame to capture the expansive white corona around the eclipsed sun. Once you have the sun framed, you should refine the focus. This is best done on Live View by using the magnifying feature on the LCD. Magnify and navigate so that the LCD shows the edge of the sun or a sun spot if you can find one. Then use your lens' manual focus ring to refine focus. Once your focus is perfected you can put a piece of masking or gaffer tape across the focus ring to keep it in place or put pieces of tape on either side of the focus ring and mark where perfect focus for your camera is achieved. This is not a necessary step but a good idea if you'd like to quickly re-achieve focus in case you or someone else bumps your tripod.

In manual mode, set your ISO on 100 or 200 and your aperture between f/8 and f/16. Take a series of bracketed shots from 1/2000 sec to 1/30 sec. Always shoot in RAW. Once you've completed the bracketed shots, select the best looking exposure. The center of the sun should be a little brighter since you're looking directly into the hottest part of the sun. The perimeter or "limb" is darker because you're looking at its cooler upper atmosphere from the side. Once you've determined which settings created the best exposure of the sun, write the settings down. Now you've got the camera settings you'll use for all the shots taken of the sun with your solar filter before and after Totality, as long as sky conditions are the same. If sky conditions are different on the day of the eclipse, you'll need to add an additional stop or two to compensate for hazy conditions, etc.



02-24-24 at 12:44pm 1/100 sec f/8 ISO200  
T.O. SolarLite Solar Filter © Clinton Kemp



# Tech: How to Photograph a Total Solar Eclipse

Don't miss the rare opportunity to take some shots of the April 8, 2024 TSE

## CAMERA SETTINGS (continued):

### PHOTOGRAPHING TOTALITY - NO SOLAR FILTER OR SOLAR VIEWER IS NEEDED

The highlight of total solar eclipses is Totality. You should remove your solar viewing glasses and solar filter from your lens to safely photograph the sun totally eclipsed by the moon. In fact, if you keep your solar viewing glasses on, or the solar filter on your lens, you will miss the show.

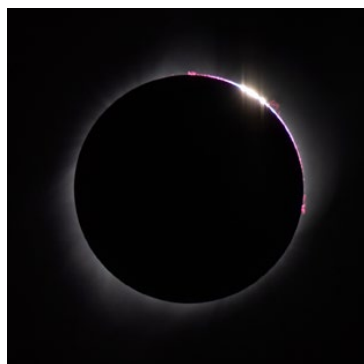
The priority for most people will be to get good, detailed images of the sun's corona. The corona is the sun's outermost part of the sun's atmosphere. It is only able to be seen during a TSE. The issue with imaging the corona is that its dynamic range is far wider than one shot will capture. So, you'll need to use your camera's automatic exposure bracketing feature on burst mode to capture as many images as you can between 1 second and up to 1/2000 second. Later you'll be able to process these images much like HDR processing to develop an image that better represents what your eye will be able to see.

Fred Espenak, aka Mr. Eclipse, generously gave permission to include his "[Lens Focal Length vs Image Size](#)" graphic on the first page of this article, as well as his "[Solar Eclipse Exposure Guide](#)" at right. After finding your ISO on the top left side of the *Guide*, go across the chart to the aperture (f/stop) you will be using. Then go directly down to the column at bottom and refer to the shutter speeds for Corona -0.1Rs through -8.0Rs. If you are successful in using your camera's auto bracketing to shoot that range of shutter speeds, you should make a good set of images that you can process later.

### BAILY'S BEADS, CHROMOSPHERE, PROMINENCES & DIAMOND RING

Besides the beauty of the corona itself, there are other features and phenomena that can be photographed if using the correct exposure settings. Fred's chart at right also gives his recommended camera settings for Baily's beads, chromosphere and prominences.

Baily's beads occur during the 1-3 seconds just *before and after* Totality. The "beads" are the sun's *last or first* bit of light streaming through the moon's rugged topography on either side of Totality. They are named for Francis Baily, who explained the effect in 1836. You may have also heard of the "diamond ring" which occurs 5-15 seconds *before and after* Baily's beads. Diamond ring effect is created by sunlight *before and after* it is filtered through the moon's mountains and valleys.



2017 TSE: Baily's beads, chromosphere and prominences © Clinton Kemp

Chromosphere is visible immediately after C2, which means 2nd Contact. By the way, 1st Contact (C1) is the beginning of the first partial phase. 2nd Contact (C2) is the beginning of Totality. 3rd Contact (C3) is the beginning of the last partial phase and 4th Contact (C4) is the end of the eclipse. Chromosphere is the second layer of our star's atmosphere. It is seen as a thin band of red, pinkish light around the eclipsed sun.

Prominences are huge ejections of gas from the surface on the sun. I was lucky enough to capture Baily's beads, chromosphere and prominences in one shot in 2017. With the sun being near "solar maximum" this year, when its magnetic activity is at its highest, scientists are hoping to see a lot of spectacular prominences on April 8th.

## FRED ESPENAK'S SOLAR ECLIPSE EXPOSURE GUIDE

ISO	f/Number									
25	1.4	2	2.8	4	5.6	8	11	16	22	
50	2	2.8	4	5.6	8	11	16	22	32	
100	2.8	4	5.6	8	11	16	22	32	44	
200	4	5.6	8	11	16	22	32	44	64	
400	5.6	8	11	16	22	32	44	64	88	
800	8	11	16	22	32	44	64	88	128	
1600	11	16	22	32	44	64	88	128	176	

Eclipse Feature	Q	Shutter Speed									
Partial <sup>1</sup> - 4.0 ND	11	—	—	—	1/4000	1/2000	1/1000	1/500	1/250	1/125	
Partial <sup>1</sup> - 5.0 ND	8	1/4000	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	
Baily's Beads <sup>2</sup>	11	—	—	—	1/4000	1/2000	1/1000	1/500	1/250	1/125	
Chromosphere	10	—	—	1/4000	1/2000	1/1000	1/500	1/250	1/125	1/60	
Prominences	9	—	1/4000	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	
Corona - 0.1 Rs	7	1/2000	1/1000	1/500	1/250	1/125	1/60	1/30	1/15	1/8	
Corona - 0.2 Rs <sup>3</sup>	5	1/500	1/250	1/125	1/60	1/30	1/15	1/8	1/4	1/2	
Corona - 0.5 Rs	3	1/125	1/60	1/30	1/15	1/8	1/4	1/2	1 sec	2 sec	
Corona - 1.0 Rs	1	1/30	1/15	1/8	1/4	1/2	1 sec	2 sec	4 sec	8 sec	
Corona - 2.0 Rs	0	1/15	1/8	1/4	1/2	1 sec	2 sec	4 sec	8 sec	15 sec	
Corona - 4.0 Rs	-1	1/8	1/4	1/2	1 sec	2 sec	4 sec	8 sec	15 sec	30 sec	
Corona - 8.0 Rs	-3	1/2	1 sec	2 sec	4 sec	8 sec	15 sec	30 sec	1 min	2 min	

### Instructions

Choose the ISO speed in the upper left column. Next, select the f/number of the lens or telescope (on same line as ISO). Finally, drop straight down to the bottom table to get the correct exposure for each feature of the solar eclipse.

Note that the brightness of the corona varies dramatically with distance from the Sun's edge. All exposure values in this guide are estimates. For best results, use them only as a guide and bracket your exposures.

Exposure Formula:  $t = f^2 / (I \times 2^Q)$  where: t = exposure time (sec)  
 f = f/number or focal ratio  
 I = ISO film speed  
 Q = brightness exponent

Abbreviations: ND = Neutral Density Filter.  
 Rs = Solar Radii.

Notes: <sup>1</sup> Exposures for partial phases are also good for annular eclipses.  
<sup>2</sup> Baily's Beads are extremely bright and change rapidly.  
<sup>3</sup> This exposure also recommended for the *Diamond Ring* effect.

[www.mreclipse.com/SEphoto/SEphoto.html](http://www.mreclipse.com/SEphoto/SEphoto.html)

©2008 Fred Espenak

# Tech: How to Photograph a Total Solar Eclipse

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## Total Solar Eclipse Photography Checklists

These checklists may help you plan your experience. Many items are optional, of course.

### Before Eclipse Day:

- Put your camera on your tripod to make sure it is stable at required 61 degree angle
- If taking photos of partial phases, practice with solar filter to get your settings right
- Study Fred Espenak's [Solar Eclipse Exposure Guide](#) for Totality exposure settings
- Write your exposure settings and shot list down
- View interactive map linked in article to get timing for your location
- If willing to travel, due to sky conditions, research alternate location options
- Load and know how to use apps like [Solar Eclipse Timer](#)
- Talk to children about eclipse safety / eyewear and what to expect in advance

### Day of the Eclipse:

- Camera(s) with fully charged batteries and empty memory cards
- Lens(es)
- Solar filter(s) for front of camera lens(es) - Quick on/off type filters are the best
- Solar viewing glasses or solar viewer card
- Tripod
- Shutter release
- Clipboard or index card with exposure settings / brackets you plan to shoot
- Extra camera batteries
- Extra memory cards - The faster writing the memory cards are, the better
- White sheet or large piece of white foam or mat board to observe shadow bands
- Colander, large spoon with drain holes or any other holey props for crescent shadows
- Portable power bank - to keep your devices charged
- Solar binoculars (optics made of solar filter glass) for partial phases
- Regular binoculars for viewing Totality (solar filters for binocular optics are also available)
- Fun party food - SunChips, Starbursts, Moon Pies, Capri Suns, Eclipse gum, etc.

### Tips for Maximizing Tripod Stability

- Do not extend center column
- Hang weight from center (backpack, gallon jug of water, sand bag, etc)

### Accessories That Help Find And Keep Sun in Frame

- Geared 3-way tripod heads make the required fine adjustments easier
- Equatorial tracking mount if you have one and know how to use it
- A sun finder such as an inexpensive 3-d printed [DSLR Hot Shoe Solar Finder](#)

### Extra Things If You'll Be Traveling To Find Cloud-Free Sky

- Keep gas tank full - traffic jams inside eclipse path are likely, especially in rural areas
- Print out everything in case you don't have cell service where you shoot
- Tarp to lay everything out quickly and not leave anything behind
- Sunscreen
- Chairs and a way to make shade
- Extra water, food and a blanket

### ALTERNATIVE WAY TO CALCULATE EXPOSURE SETTINGS:

Most solar filters sold are rated ND 5, however in testing I found that while using a SolarLite solar filter from Thousand Oaks, the ND 5 settings that Fred Espenak recommends on his [Solar Eclipse Exposure Guide](#) resulted in images of the sun that were too dark. I then discovered an [Exposure Calculator](#) on Xavier Jubier's website as a way to calculate exposure settings for TO SolarLite (TO=Thousand Oaks) and rated it ND 5.6 not ND 5. Fred Espenak's *Solar Eclipse Exposure Guide* only offers partial eclipse exposure settings for ND 4 and ND 5 solar filters. The partial phase exposure settings I got for SolarLite using Xavier's shutter speed calculator provided settings closer to those that I found to be best in my tests. But, you shouldn't strictly rely on any guide or calculator for your camera and lens' ideal exposure settings when shooting with a solar filter. Instead, figure out your baseline exposure using a solar filter on a clear day before the eclipse, as mentioned previously. Then, adjust accordingly for sky conditions on the big day. Xavier's calculator also provides estimated exposure settings for the corona, Baily's beads, chromosphere, prominences, diamond rings and even earthshine. As far as exposure settings for photographing the high dynamic range of the corona during Totality, use your camera's auto bracketing feature to capture as many of the recommended exposures as you can.

### RECOMMENDED ONLINE SOURCES FOR ECLIPSE PHOTOGRAPHY -

Below are some publications and articles I recommend:

[Eclipse Day 2024 and More! How To Observe, and Photograph a Total Solar Eclipse](#) by Gordon Telepun - 519 page digital book available on Apple Books, Google Books or .pdf format for only \$9.99. A printed book is available for \$49.99 plus shipping. The author, Gordon Telepun, also created the mobile app [Solar Eclipse Timer](#) and he covers how to use his app to time your shots. This book and Gordon's app are highly recommend.

[How to Photograph The Solar Eclipses of 2023 and 2024 by Alan Dyer](#). For \$10.99 you get 355 pages of everything you need to know plus much more. Beautifully designed with photos and graphics. It is available in digital format on Apple Books or in .pdf format for Windows and Android users.

[Solar Eclipses 2024: The Definitive Photography Guide](#) by Antoni Cladera - a free PhotoPills downloadable eBook. Great, informative guide if you plan to use PhotoPills app.

[Eclipse2024.org](#) - Comprehensive website developed by eclipse chaser Dan McGlaun with a lot of information about all eclipse subjects. One of the coolest parts of the website is a simulator to see the direction and arc of the eclipse through the sky. He created more than 2000 [videos](#) on Youtube that simulate how the 2024 TSE will look from over 2000 cities in the United States, Mexico and Canada.

[mreclipse.com](#) - personal website of Fred Espenak, a retired NASA astrophysicist, author, photographer and eclipse expert. Lots of great information, including choosing the right lens, exposure chart for settings required to capture the various features of the TSE, such as Baily's beads, prominences, chromosphere, and the corona during Totality.

[How to Photograph a Solar Eclipse](#) - a guide produced by B&H Photo/Video

### SOURCES FOR SOLAR FILTERS AND ECLIPSE VIEWING GLASSES -

[Thousand Oaks Optical](#) - manufacturer direct source for threaded camera solar filters "white light", and solar viewing glasses.

[Celestron EclipSmart](#) - reputable manufacturer of solar viewing glasses and binoculars

[Rainbow Symphony](#) - source for solar eclipse viewing glasses

[Complete list of sources for Solar Eclipse Viewing Glasses and Handheld Solar Viewing Cards](#)

\*Beware of solar viewers and solar filters being sold online that do not meet safety standards. It's best to purchase from one of the suppliers listed at the link above.



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[Click to watch a short video of my setup from August 21, 2017 TSE](#)

Video shows my camera setup using 2 Nikon cameras tethered to a MacBook running Solar Eclipse Maestro. Video also shows setup of sheet to observe shadow bands.

## But, wait....there's more: SHADOW BANDS

Don't miss the opportunity to observe and take videos of shadow bands, a mysterious phenomenon that occurs minutes before and after Totality.

Shadow bands are faint gray shadows that ripple across surfaces. Best to use a large piece of flat white foam or mat board. If traveling, take a white sheet.

[Click to download my video of shadow bands\\*](#)

\*You won't be able to see them if you just stream the video on dropbox.  
You must download the video to your device to see the shadow bands.





# Building Depth in Your Images

Anita Oakley shares techniques for creating images that engage the viewer

by Anita Oakley

As photographers we are at a disadvantage as we try to depict a three dimensional subject in a two dimension medium. Adding depth to your images can take decent photos to great ones.

In the field, you can add depth in several ways:

**Camera angle:** Often using a low camera angle in a wide angle shot will emphasize the foreground, and make the background seem to recede.

**Leading lines:** Anything that leads you into the image like a fence or road or natural features like rivers, waves, sand dunes, trees or even rays of light can concentrate the viewer's attention on the subject and add a sense of depth. Just remember leading lines need to lead somewhere, (to something).

**Think foreground, middle ground, background:** I've heard judges summarily dismiss landscapes that fail to have all three, and I don't agree that they must - intimate landscapes may not. However, this formula does create depth in an image.

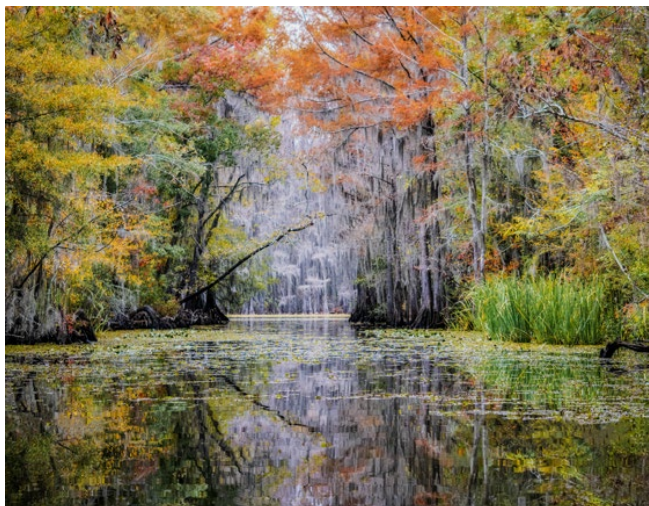
**Shoot through something:** This can be very effective when you are using telephoto lenses, as they tend to reduce depth.

OK - so you have done what you could in the field to create depth and engage your viewer. What can you do during the editing process? Remember that there are three things that create depth when you are editing:

**Cool to warm:** Use warmth to pull your viewer's eye into the frame. For instance, A forest scene might benefit from warmth along a path and a warm glow shining through the trees, while the areas outside the path are cooler.

**Dark to light:** You can use light areas to draw the user's eye. Taking that same forest scene, you might want to darken the closest part of the foreground to encourage your viewer to look deeper into the scene. A broad landscape sometimes benefits from a dark sky. Sharp to haze: Close objects are sharper and brighter than distant ones. That's because the atmosphere dims them and makes them a little harder to see. But sometimes that doesn't come through enough in the photograph. So to increase a sense of depth, you might add a little haze in the distance.

On the image below I enhanced the haze in the background with a radial gradient. Then I inverted it, enlarged the gradient to soften the edges cooled the edges and reduced the exposure just a little. Remember, whatever you do to the top needs to carry through to the reflections.



© Anita Oakley

In the image at right of Mount Rundle near Banff, you can see several examples of the methods I described on the previous page. First of all, the pattern of the water, the cloud reflections, and the grass all create a leading line toward the mountain. You see dark to light both in the foreground and the sky, leading again to the mountain and the sunrise. The foreground is also cooler than the background, again leading you into the frame. Note that even though I darkened part of the sky, it is still lighter than the reflections. The sky should never be darker than the reflections. Finally, I created a little directional light on the right side with a radial gradient increasing the exposure and decreasing the dehaze.



© Anita Oakley

It would be hard for this image of Mesa Arch to miss where depth is concerned. The arch is so prominent here and the background is so much smaller. But we still see some of the basic principles:

- In this case, the distance is bluer than the arch, as the arch is the primary subject.

- The background is hazy and indistinct, even though it is in focus.

- The low camera angle accentuates the foreground in comparison to the distant objects.

- Finally, the rocks in the foreground and the clouds in the sky all point to the arch, and the curves of the arch point to the sun.

The image below leans heavily on the stream creating a leading line to the mountains. But at the same time, a lighter dodge along the S curve provides dark to light along the sides of the frame. The haze over the mountains makes it clear that they are way off in the distance, and the clouds hanging over the mountains provide a touch of moodiness.

I hope this sparks your creative side and gives you some new ideas.



© Anita Oakley



© Anita Oakley

## Upcoming Training Opportunity

### Competitive Cameras, Dallas

COMPETITIVE CAMERAS, Dallas, has been a longtime sponsor of DCC and now offers a series of in-person classes on Photoshop and Lightroom.



Upcoming  
Photo Editing Workshops

## Upcoming Training

### In-person and online training opportunities

### In-Person Training\*

March 12	<i>New Member Orientation</i> by Jerry Martin, 6:15pm, Room 237
March 12	<i>Street Photography: Show and Tell</i> by Larry Petterborg, 6:15pm, Room 239
March 26	<i>New Member Orientation</i> by Jerry Martin, 6:15pm, Room 237
March 26	<i>Interactive Discussion: Michael Kenna</i> by Alan Whiteside, 6:15pm, Room 239
April 9	<i>No Training or Meeting (The 2023-2024 Competition Year Awards Banquet will be held the next day, April 10th)</i>
April 23	<i>Image Review</i> - Multiple Instructors
May 14	<i>New Member Orientation</i> by Jerry Martin, 6:15pm, Room 237
May 14	<i>My Photography Passion : Landscapes</i> by Dennis Fritsche, 6:15pm, Room 239
June 11	<i>New Member Orientation</i> by Jerry Martin, 6:15pm, Room 237
June 11	<i>My Photography Passion : Moving Water</i> by Alan Whiteside, 6:15pm, Room 239

\*Schedule and classes are subject to change. For up-to-date information, visit "Training and Education" at [www.dallascameraclub.org](http://www.dallascameraclub.org)

### Online Training via Zoom\*\*

March 12	<i>Solar Eclipse 2024 - A Once in a Lifetime Event</i> by Cliff McKenzie, 7:00 pm Zoom
March 12	<i>Using PhotoPills and The Photographer's Ephemeris (TPE) for Location Mapping</i> by Anita Oakley, 7:00 pm Zoom

\*\*Online Training via Zoom: DCC members may login at [www.dallascameraclub.org](http://www.dallascameraclub.org) and visit "Training and Education" page for online training schedule and access codes.



# 2024-2025 Competition Topics

*Themes for each competition category this year*

The Dallas Camera Club monthly competitions run from May to February of the following year. There are no monthly competitions in March or April. The Annual Awards Banquet is in April.

## MAY 2024

Projected: Open  
Color Print: Open  
Monochrome Print: Open  
Upload Image(s) by May 12  
Turn in Print(s) by May 14

## JUNE 2024

Projected: Water  
Color Print: Water  
Monochrome Print: Open  
Upload Image(s) by June 9  
Turn in Print(s) by June 11

## JULY 2024

Projected: Open  
Color Print: Open  
Monochrome Print: Open  
Upload Image(s) by July 7  
Turn in Print(s) by July 9

## AUGUST 2024

Projected: Low Key  
Color Print: Open  
Monochrome Print: Low Key  
Upload Image(s) by August 11  
Turn in Print(s) by August 13

## SEPTEMBER 2024

Projected: Open  
Color Print: Open  
Monochrome Print: Open  
Upload Image(s) by September 8  
Turn in Print(s) by September 10

## OCTOBER 2024

Projected: Negative Space  
Color Print: Negative Space  
Monochrome Print: Open  
Upload Image(s) by October 6  
Turn in Print(s) by October 8

## NOVEMBER 2024

Projected: Open  
Color Print: Open  
Monochrome Print: Open  
Upload Image(s) by November 10  
Turn in Print(s) by November 12

## DECEMBER 2024

Projected: Street Photography  
Color Print: Open  
Monochrome Print: Street Photography  
Upload Image(s) by December 8  
Turn in Print(s) by December 10

## JANUARY 2025

Projected: Open  
Color Print: Open  
Monochrome Print: Open  
Upload Image(s) by January 12  
Turn in Print(s) by January 14

## FEBRUARY 2025

Projected: Nighttime  
Color Print: Open  
Monochrome Print: Open  
Upload Image(s) by February 9  
Turn in Print(s) by February 11

For competition rules and how to prepare images, go to the "Competitions" page at [www.dallascameraclub.org](http://www.dallascameraclub.org)

# Front & Rear Cover Photos

*Thanks to Jerry Martin for these cover images*



Front Cover: *Yosemite* by © Jerry Martin



Back Cover: *Roadster* by © Jerry Martin

# January 2024 Color Print Competition Results

*Congratulations to all Beginner, Advanced and Master Class winners*

## Color Prints Judge



Marea Downey considers being a judge as a position of trust and that the critiques are her opinion after considerable study of each image.

Trained by the PSA, she is also a Portfolio assessor for PSA. In 2016 she was awarded the distinction of Licentiate, and in 2022 gained the distinction of Associate with the Royal Photographic Society, London.



[View Color & Mono Prints Video](#)

[View this judge's photography portfolio](#)

## January 2024 Master Class Color Prints

- 1st *Blue Heron Golden Hour Caddo Lake* by © Jan Dreskin-Haig
- 2nd *Dancers at Fiesta Charra, Lewisville* by © Clinton Kemp
- 3rd *The Blue Moon Over Dallas* by © Jay Hoppenstein
- HM *Lobster Boxes, Fifield Point* by © Alan Whiteside



**1st Place Color Print, Master Class**  
***Blue Heron Golden Hour Caddo Lake* by © Jan Dreskin-Haig**



# January 2024 Color Print Competition Results

*Congratulations to all Beginner, Advanced and Master Class winners*



**1st Place Color Print, Advanced Class**  
***Home Stretch* by © Janice Goetz**



**1st Place Color Print, Beginner Class**  
***Germanisches National Museum Nuremberg***  
**by © Robert Gullick**

## **January 2024 Advanced Class Color Prints**

- 1st *Home Stretch* by © Janice Goetz
- 2nd *Baby Owl (118 of 1069) - Dallas* by © Bob Robinette
- 3rd *Dubois, WY Badlands* by © Jeffrey Sarembock
- HM *Independence Bluebonnets* by © Larry Golden

## **January 2024 Beginner Class Color Prints**

- 1st *Germanisches National Museum Nuremberg* by © Robert Gullick
- 2nd *Autumnal* by © Kelly Whittlesey
- 3rd *Foggy Amboseli Forest Rothschilds Giraffe* by © Jennifer Bell
- HM *Bald Eagle Has His Eye on You* by © Tom Panzer

# January 2024 Monochrome Print Competition Results

*Congratulations to all Beginner, Advanced and Master Class winners*

## Monochrome Prints Judge



Jerry Schlesinger has been active in the Plano Photography Club for 20 years and the club at Robson Ranch for 15. He has been the contest administrator for both clubs.

The approach he takes is simple. He looks for two things: conformance to specific rules for the contest and IMPACT.



[View Color & Mono Prints Video](#)

## January 2024 Master Class Monochrome Prints

- 1st *Elder Statesman* by © Alan Whiteside
- 2nd *Pagoda by the Water* by © Jay Hoppenstein
- 3rd *Basket of Onions* by © Kaye Hargis
- HM *Shadows* by © Susan Kindley



**1st Place Monochrome Print, Master Class**  
***Elder Statesman* by © Alan Whiteside**



# January 2024 Monochrome Print Competition Results

*Congratulations to all Beginner, Advanced and Master Class winners*



**1st Place Monochrome Print, Advanced Class**  
***Lava Flow* by © Lola Laird**



**1st Place Monochrome Print, Beginner Class**  
***Gone With the Windmill* by © John Johnson**

## January 2024 Advanced Class Monochrome Prints

- 1st *Lava Flow* by © Lola Laird
- 2nd *Casting Shadows* by © Janice Goetz
- 3rd *The Pier* by © Fernando Kohan
- HM *Under Deborah's Tree* by © Phil Wirth

## January 2024 Beginner Class Monochrome Prints

- 1st *Gone with the Windmill* by © John Johnson
- 2nd *Japanese Garden v.2* by © Jeremy Blick
- 3rd *DFW Freeway at Night* by © Tom Panzer
- HM *Heavenly Zion* by © Karen Gilmore

# January 2024 Projected Images Competition Results

*Congratulations to all Beginner, Advanced and Master Class winners*

## Monochrome Prints Judge



Tom Savage has been involved with photography since 7th grade. His favorite photography subjects are nature and sports. He is Competitions VP of the GSCCC and manages monthly competitions. Within the PSA he is on the Board of Directors.

His work is in Nature and Photojournalism International Exhibitions, winning many medals.

  
Projected Image  
Competition

[View Projected Images Video](#)

[View this judge's  
photography portfolio](#)

## January 2024 Master Class Projected Images

- 1st *Fallen Petals* by © Susan Kindley
- 2nd *Not So Simple a Temple* by © Jay Hoppenstein
- 3rd *On the Prowl* by © Michael Blachly
- HM *Colors* by © Jim Walsh



**1st Place Projected Image, Master Class**  
***Fallen Petals* by © Susan Kindley**



# January 2024 Projected Images Competition Results

*Congratulations to all Beginner, Advanced and Master Class winners*



**1st Place Projected Image, Advanced Class**  
***No Photos Please* by © Hal Sommer**



**1st Place Projected Image, Beginner Class**  
***Passed By The Skyways* by © John Johnson**

## **January 2024 Advanced Class Projected Images**

- 1st *No Photos Please* by © Hal Sommer
- 2nd *Dubois, WY Valley Textures* by © Jeffrey Sarembock
- 3rd *Mother and Baby with Leaves* by © Jan Dreskin-Haig
- HM *Bird's Eye View, Na Pali, Kauai* by © Anita Oakley

## **January 2024 Beginner Class Projected Images**

- 1st *Passed By The Skyways* by © John Johnson
- 2nd *Cheetah Mom & Cubs, Masai Mara* by © Jennifer Bell
- 3rd *Dawn's Embrace - Milan Cathedral* by © Yan Leveton
- HM *La Madeleine, Paris* by © Robert Gullick

# January 2024 GSCCC Image Competition Winners from DCC

*Congratulations to Jay Hoppenstein & Clinton Kemp*



**Monochrome Projected  
Second Place**

*Sky Scrapping Starburst* by © Jay Hoppenstein



[View GSCCC Website](#)



**Photojournalism Projected  
Second Honorable Mention**

*A Well Deserved Siesta* by © Clinton Kemp



# January 2024 GSCCC Image Competition Winners from DCC

*Congratulations to Larry Petterborg*



**Color Projected  
Second Alternate**  
*Big D* by © Larry Petterborg



**Nature Projected  
Second Alternate**  
*Afternoon at the Waterhole* by © Larry Petterborg



[View GSCCC Website](#)

# ***Black & White Magazine***

*Congratulations to Dennis Fritsche*



***Bud & Leaf* by © Dennis Fritsche  
won entry into *Black and White Magazine's*  
2024 Single Black & White Image Contest issue**



# Texas Photographic Society: Members' 36th Only Show

*Congratulations to Stephen Evans*



**Goat Games in Kyrgyzstan**  
by © Stephen Evans

View the TPS Exhibition at the  
Buddy Holly Center, Lubbock

View the TPS  
Online Exhibition

# 2024 City of Richardson Photo Contest

*Congratulations to Kaye Hargis*



***Old Schoolhouse on the Prairie* by © Kaye Hargis**  
**First Place, Best of Show &  
Best of Proficient Division Winner  
Landscape Category**

*(see the next page for more of DCC Richardson Photo Contest winners)*



# 2024 City of Richardson Photo Contest

*Congratulations to Lola Laird & Kaye Hargis*



***Crater of the Haleakala Volcano*** by © Lola Laird  
Honorable Mention  
Landscape Category



***Where Bugs Meet*** by © Kaye Hargis  
First Place  
Macro Category

*(see the next page for more of DCC Richardson Photo Contest winners)*

# 2024 City of Richardson Photo Contest

*Congratulations to Kaye Hargis*



***Lamp Globe Askew*** by © Kaye Hargis  
First Place  
Still Life Category



***The Potter*** by © Kaye Hargis  
Second Place  
People Category

*(see the next page for more of DCC Richardson Photo Contest winners)*



# 2024 City of Richardson Photo Contest

*Congratulations to Kaye Hargis and Lola Laird*



***Somewhere in South Dakota*** by © Kaye Hargis  
Second Place  
Other / Anything Goes Category



***Beach of Your Dreams*** by © Lola Laird  
Honorable Mention  
Waterscapes Category

*(see the next page for more of DCC Richardson Photo Contest winners)*



# 2024 City of Richardson Photo Contest

*Congratulations to Stephen Evans & Lola Laird*



***Rainbow Skogafoss Falls Iceland by © Stephen Evans***  
Second Place  
Waterscapes Category

## 2024 Richardson Annual Photo Contest



[Click here for results](#)



***Hey Ladies, Look at Me! by © Lola Laird***  
First Place  
Wildlife Category

*(see the next page for more of DCC Richardson Photo Contest winners)*



# 2024 City of Richardson Photo Contest

*Congratulations to Tom Panzer*



***Sundown Falls on Downtown by © Tom Panzer***  
**Second Place**  
**Architecture/Cityscape Category**



***Hidden Message by © Tom Panzer***  
**Second Place**  
**Architecture/Cityscape B&W Category**

# Outside Photography Contests

*Other competitions to consider entering....*

## Photography

C O M P E T I T I O N S

### International Photography Hall of Fame "B&W/Monochrome"

entry deadline: March 3, 2024  
<https://iphf.org/>

### Royal Observatory Greenwich "The Sky at Night" Exhibit

entry deadline: March 5, 2024  
<https://www.skyatnightmagazine.com/>

### Black Box Gallery "Taking Pictures"

entry deadline: March 13, 2024  
[www.blackboxgallery.com](http://www.blackboxgallery.com)

### Art League of Rhode Island "Pause"

entry deadline: March 29, 2024  
<https://artleaguери.org/>

### Unique by Nature, McKinney, TX Juried Art Show - all media

entry deadline: submit work in person  
March 30, 2024  
<https://www.mckinneytexas.org/1398/Juried-Art-Show>

### Decagon Gallery "Action:Reaction"

entry deadline: March 31, 2024  
<https://www.decagongallery.com/main>

### SE Center for Photography "All About the Light" Exhibit

entry deadline: March 31, 2024  
<https://www.sec4p.com/>

### A. Smith Gallery "trees" Exhibit

entry deadline: March 18, 2024  
[asmithgallery.com](http://asmithgallery.com)

### Black Box Gallery "Field Work: Trees & Water"

entry deadline: April 12, 2024  
[www.blackboxgallery.com](http://www.blackboxgallery.com)

### Comedy Pet Photography Awards various categories + video

entry deadline: April 14, 2024  
<https://www.comedypetphoto.com/>

### A. Smith Gallery "light" Exhibit

entry deadline: April 29, 2024  
[asmithgallery.com](http://asmithgallery.com)

### Black & White Magazine "Black and White Single Image"

entry deadline: June 30, 2024  
<https://www.bandwmag.com/contests>

*Members who place in outside contests are encouraged to share their news and images with the editor for recognition in TTL.*

# Online Photography Resources

*Websites to check out for inspiration*

## Eclipse Photography & Resources

*Each month TTL will list photographer's websites related to a specific photographic genre.  
This month TTL features eclipse-related photography*

### John Carmichael

<https://joncarmichael.com/108>

and

<https://www.youtube.com/watch?v=gbVGGqtleEU>

### What it's like to watch a Total Solar Eclipse

<https://www.youtube.com/watch?v=G10m2ZZRH4U>

### First Eclipse Photos 1

<https://www.space.com/37656-first-total-solar-eclipse-photo-ever.html>

### First Eclipse Photos 2

<https://academic.oup.com/astrogeo/article/42/1/1.18/270957>

### First Eclipse Photos 3

<https://time.com/4883424/solar-eclipse-first-photo-taken/>

### First Eclipse Photos 4

<https://artsandculture.google.com/story/this-haunting-photo-of-a-solar-eclipse-was-taken-in-1889/pglCQ4bkoCt2IQ>

### Julian Diamond

<https://petapixel.com/2021/06/14/photographers-eclipse-photo-perfectly-matches-his-planned-sketch/>

### Joshua Cripps

<https://www.nikonusa.com/en/learn-and-explore/a/tips-and-techniques/photographing-an-annular-solar-eclipse-in-the-desert.html>

### The eclipse photo that made Einstein famous

[https://www.youtube.com/watch?v=HLxvq\\_M4218](https://www.youtube.com/watch?v=HLxvq_M4218)

## Other Online Photography Resources

*Below are several other websites that some of our members enjoy and follow:*

### LensWork

[www.lenswork.com](http://www.lenswork.com)

### William Neill

[portfolios.williamneill.com](http://portfolios.williamneill.com)

### Michael Frye

[www.michaelfrye.com](http://www.michaelfrye.com)

### David DuChemin

[www.davidduchemin.com](http://www.davidduchemin.com)

### Elements Magazine

[www.elementsphotomag.com](http://www.elementsphotomag.com)

### Black & White Magazine

[www.bandwmag.com](http://www.bandwmag.com)

### Backcountry Gallery

[www.backcountrygallery.com](http://www.backcountrygallery.com)

### Outdoor Photographer (UK Ed.)

<https://www.outdoorphotographymagazine.co.uk/>

### Lenscratch

[www.lenscratch.com](http://www.lenscratch.com)

### Lens Culture

[www.lensculture.com](http://www.lensculture.com)



# Heard Nature Photographers Annual Contest

*Submission Dates: March 23, 2024 thru April 13, 2024*

The Heard Nature Photographers would like to invite the members of the Dallas Camera Club to participate in the annual nature photography contest that we administer each year for the Heard Natural Science Museum and Wildlife Sanctuary. Here is a little background on the contest:

We have organized the contest for over 40 years. All of the proceeds go directly to the museum for operating expenses or special projects. In just the last nine years since the contest went all digital we have raised over \$57,000 for the Heard.

It's easy to enter using a simple web form, which can be accessed through the club website: <https://www.heardnaturephotographers.com/about-the-contest-2024>. Entry fees are \$10 per image for adults, and \$5 per image for youths (18 and under).

The contest is judged by three professional and expert photographers, none of whom are connected with our club or the museum. We haven't decided on this year's judges yet, but in the past we have had Mike Mezeul II, Sean Fitzgerald, Diego Rizzo, Darrell Gulin, and other top people in the field.

This year's entry dates are March 23 through April 13, with the awards ceremony on May 19th. There are four divisions, each with a selection of categories. The best in show from each division takes home \$100.

## **Important Dates**

### **Submission Dates:**

Open: March 23, 2024

Close: April 13, 2024

### **Awards Ceremony**

May 19, 2024

2:00 pm - 4:00 pm

Heard Natural Science Museum

Science Resource Center

Winners will be notified by email in early May 2024. A complete list of winners will be posted on the website after May 21, 2024.

**Heard Museum Website**

**Heard Nature Photographers Website**

**Heard Nature Photographers Annual Contest Website**

## **46th Annual Heard Nature Photography Contest**

**All proficiency levels  
All ages  
All Nature  
Cash Prizes  
Low Entry Fees**

**Submission dates March 23 – April 13**

**All proceeds go to the Heard Natural Science  
Museum and Wildlife Sanctuary**

**Follow us on Facebook and Instagram**



**Contest Info**

If you have any questions, please feel free to contact me.

Anita Oakley

Contest Chair, Heard Nature Photographers

# Galleries and Museums with Photography on Exhibit

Venture out to these galleries and museums to enjoy photographic art and be inspired

## Art Exhibit of Russell Lee Photographs

on exhibit at Clark Gardens Chapel, Weatherford, March 1, 2024 - March 30, 2024

Renowned documentary photographer Russell Lee decided to use photography to impact change in the world. He produced stunning images, focusing on topics such as politics, travel, industry and, most touchingly, the human condition.

"Russell Lee Photographs" showcases photographs drawn from the magnificent archive that he donated to the Dolph Briscoe Center for American History just prior to his death in 1986. The exhibition offers a rare glimpse at the remarkably accomplished images he produced in 1935 and 1936 when he first took up a camera and goes on to highlight the vast body of important work that Lee produced from 1947 through 1977.

The exhibition will be on display for the public from March 1st to March 31st, inside Clark Gardens Chapel.

*Clark Gardens is located*

*at 567 Maddux Road Weatherford, Texas 76088*

*Open: March 1, 2024 through July 7, 2024 Times: Monday-Saturday: 8:00 am to 5:00 pm*



View more about  
this Exhibit

## Deep Dive

on exhibit at PDNB Gallery February 17, 2024 - March 23, 2024

PDNB Gallery is taking a DEEP DIVE into their collection to produce a group exhibition opening in February 2024. The gallery holds hundreds of photographs in portfolio boxes, flat files and in framed storage. Many of these remarkable photographs do not see the light of day for years. This show gives the gallery a chance to reveal treasures from its collection of works by artists we currently represent and important photographs that have been acquired throughout the life of the gallery.

There is no theme to this group exhibition. It simply is a great opportunity to highlight extraordinary works that have not found a spot in PDNB Gallery's recent themed or solo exhibitions. The photographs date from early 20th Century to contemporary and range from classic black and white darkroom photographs to contemporary color archival pigment photographs.

There will be approximately forty photographs in this show.  
Opening Reception: February 17th from 5 - 8 pm

*PDNB Gallery is located at 150 Manufacturing St, Suite 203,  
Dallas, TX 75207. Gallery hours are Tuesday - Saturday,  
11:00am - 5:00pm. Admission is free and open to the public.*



View more about  
this Exhibit

## Magnificent Beauty: Georgia O'Keeffe and the Art of the Flower

on exhibit at Oklahoma City Museum of Art, March 9, 2024 - July 7, 2024

*Magnificent Beauty: Georgia O'Keeffe and the Art of the Flower* examines explorations of flowers in painting and photography by O'Keeffe and Cunningham, highlighting their unique interpretations of the traditional subject matter as they both shared a fascination for flowers.

*415 Couch Drive*

*Oklahoma City, OK 73102*

*405.236.3100*

*Monday-Tuesday: CLOSED*

*Wednesday: 10 am-5 pm*

*Thursday: 10 am-8 pm*

*Friday-Saturday: 10 am-5 pm*

*Sunday: 12-5 pm*

View more about  
this Exhibit



## Deborah Jack - Intertidal Imaginaries

on exhibit at Houston Center for Photography March 7, 2024 - May 26, 2024

Deborah Jack explores the shoreline of the (is)land as a liminal space. The fluidity of the water as it interacts with the shore and the lines that are created by that encounter as well as the temporal quality of those lines. Climate change has caused the warming of the oceans which has led to hurricanes that are more explosive in strength, last longer and storm surges that push further inland. The work engages ongoing questions that serve as a point of departure: Does water have memory? What is the resonance when the water and the land connect? If the hurricane is a natural memorial to the Middle Passage, a haunting. How can we re-imagine altered shoreline during the storm surge? The invasion of salt water beyond the shore. The merging of fresh and salt water bodies and the ecologies in-between that struggle to survive.

On View: March 7th - May 26th, 2024

Opening Reception: March 7th, 2024, 6:00 PM - 8:00 PM.

*Houston Center for Photography is located at*

*1441 West Alabama St Houston, Texas 77006 (713) 529-4755*

*Closed Mondays and Tuesdays*

*Wednesday-Thursday: 11am-9pm*

*Friday: 11am-5pm*

*Saturday-Sunday: 11am-7pm*

View more about  
this Exhibit



**PDNB Gallery**  
www.pdnbgallery.com

**Craighead Green**  
www.craigheadgreen.com

**Dallas Museum of Art**  
www.dma.org

**Talley Dunn Gallery**  
talleydunn.com

**Amon Carter Museum of American Art**  
www.cartermuseum.org



# Places of Prayer: A New Photographic Exhibit

Congratulations to DCC members Frank Richards, Bob Sherman and all other exhibiting photographers



St. Jude Catholic Chapel © Frank Richards

Dallas developed as diverse people came to the city with ambitions and aspirations. They also brought their religious convictions. And they expressed all of it in architecture and art. Many religious traditions are observed by believers at their homes. Jews share Passover meals, Muslims break the Ramadan fast, and Hindus have shrines in homes where they live. Jews, Hindus, Muslims, Buddhists, Christians and others also practice their spirituality in places of prayer they create for their constituents and for the communities that they serve. They build structures that respect the texts they treasure and honor the history through which they have traveled. Some of their buildings dominate city blocks. Others are intimate and elegantly simple.

– William B. Lawrence  
Perkins School of Theology, SMU

**William B. Lawrence**  
will speak at the  
**Opening and Artist Reception**  
on Sunday, March 3rd at 3:00pm



Wat Buddha, Dallas © Frank Richards



**Places of Prayer**  
A New Photographic Exhibit  
Works by Eight Prominent Dallas Area Photographers  
Carolyn Brown, Curator  
Justus Sundermann Gallery  
March 3 through April 2024

Daisy Avalos

Justin Curtsinger

Frank Richards

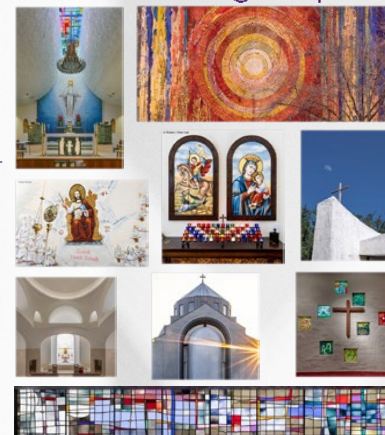
Bob Sherman

Gary Skotnicki

Charles Davis Smith

Nelson Spencer

Diane Van Buren



Opening and Artist Reception  
Introduction by Anthony Elia,  
Director of Bridwell Library, SMU  
Sunday, March 3, 3:00PM  
free parking and admission

St. Matthew's Episcopal Cathedral  
5100 Ross Avenue at North Henderson  
Dallas, Texas 75206  
cathedralartsdallas.org

[Additional Information](#)



# Professional Club Convention Announcements

*Gulf States Camera Club Council (GSCCC) and Photographic Society of America (PSA) annual conventions*



[View GSCCC Website](#)



[View GSCCC Convention Website](#)



[View PSA Website](#)



[View PSA Convention Website](#)

**Dates** April 11-13, 2024

**Location** Home2 Suites  
1909 Kaliste Saloom Road  
Lafayette, LA 70508  
337.408.2898

**Speakers** Doug Hansgate, Ted Jackson

**Events** Competition - Free;  
conference sessions;  
extravaganza; Awards Banquet

**Field trips** Lake Martin Boat Tour (\$25) limited seating  
Rip's Rookery  
Walking Tour of Lafayette  
Acadian Park Nature Station (Boardwalk)  
Monkus Park (flowers)

**Agenda**

**Vendors** Arlington Camera, The Spotless Camera

**Dates** September 18-21, 2024

**Location** Loews Ventana Canyon Resort  
7000 N Resort Drive  
Tucson, Arizona 85750

Online Registration begins April 1, 2024 and closes on August 15, 2024.  
On-site Registration opens September 15, 2024

Not a member? Join now and save \$80.00 on the registration fee if you register before May 31, 2024. Digital membership is only \$45.00!

***For questions or help with registration, email  
membership@psa-photo.org  
for assistance.***



# Behind the Lens: Jerry Martin

*Profile and portfolio of Dallas Camera Club's Resource Program Manager & Club Photographer*

**by Jerry Martin**

I was born in Canton, OH, the eldest of four sisters and one brother. My photo journey started with my father taking many photos of our extended family gatherings. As the oldest grandchild of my fathers and mothers' families, I also have hundreds of photos of me taken every month or so by/with my aunts, uncles and their friends.

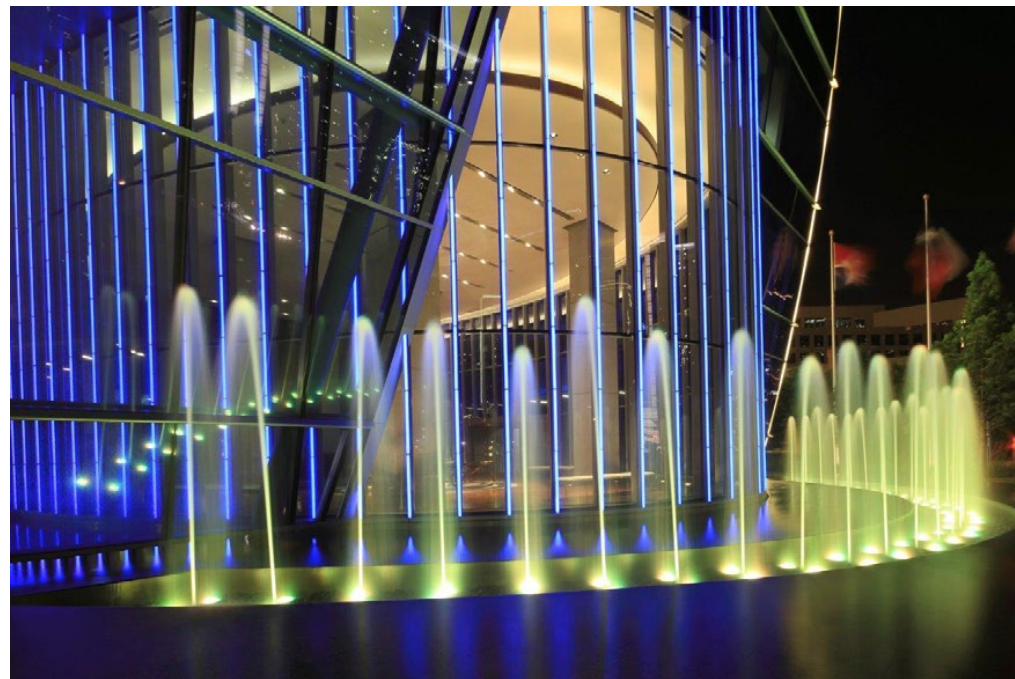
My personal photo journey started in 1959, as a high school student, when my father loaned me his Argus C3 camera to take to Washington DC. I was headed to the Youth for Christ Capital Teen Convention during the Christmas break, along with over 70 students from Toledo, Ohio. I took many photos of our group at the convention that was attended by 10,000 high school students from all over the United States and several countries. The most notable speaker was the first employee of Youth for Christ International Dr Billy Graham, the noted evangelist.

My journey continued on into my Army Reserves day's and in college as I took photos of friends and events with a variety of instamatic type cameras.



My wife Norma and I moved to Anaheim, CA where I continued to take photos of events for work, but started to take more photos for enjoyment since the beach and the near-by mountains attracted my interest in more artistic photography. For the next 20 years I mostly took slide film photos so I could show event photos to an audience on a projection screen.

I earned my MA in Christian Education and for the next 26 years I served on the staff of churches in California, Arizona, and Texas. I continued to use photography to document various church events to present slide shows to the congregations I served.



© Jerry Martin

I took a semester course of photography at the Jr College in Costa Mesa, CA, to learn more camera skills and how to develop and print monochrome prints in the photo lab. I tried to take the photos in a unique photogenic way especially after purchasing a wide angle and telephoto lens. All the photos were taken on slide film. I took photos for my own enjoyment and even entered a few photos in contests and printed some to hang up in our home. Because I was more involved in taking youth camp and other events, I also bought a second Minolta camera body so I could have two cameras with different lenses to take wide angle and telephoto photos of the youth activities. Most photos were work or family related. In about 1993 I purchased my first digital Canon point and shoot camera, then upgrading several times to the Canon cameras I now use.

For the last fifteen years of full time work I was employed by a Christian publisher of books, Sunday School curriculum and Vacation Bible School curriculum. I traveled five states explaining and training on the materials the company developed and sold. My camera went with me on my trips to many states so when I had time off I would photograph the scenic areas. A few years ago, I scanned over a couple thousand family slides and negatives to digital.

*(see the next page for more of Jerry Martin's photography)*

# Behind the Lens: Jerry Martin

*Profile and portfolio of Dallas Camera Club's Resource Program Manager & Club Photographer*

When I was no longer traveling all the time, I began looking for a group interested in photographic events. In 2009 I searched the internet and found several Meetups who often gathered, and soon found the Dallas Camera Club, discovering they had started in 1934. I was impressed with their longevity, so I checked out the club meeting at the Parker Chiropractor School, was welcomed by Dody Bracken, introduced to several other members, and felt welcomed immediately.

I joined the east Texas Camera Club in 2021. I enjoy landscape photography, photographing family - we have two sons, and one daughter, seven grandchildren and three great grandsons. I am also occasionally employed to photograph special events and real estate projects.

Norma and I enjoy traveling by car and have visited all 50 states. We are also involved in our church Life Group.



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## Jerry Martin and the DCC

As we celebrate the 90th year of the DCC in 2024, Jerry Martin is a member with a long history of service and involvement. We celebrate his achievements:

**Membership Chair** - 2011 - 2013 (2 years)

**President** - 2013 - 2016 (3 years)

**Club Photographer** - 2018 - current

**Project Manager/Resource Center** - 2017 - 2024

**New Member Training** - 2019 - 2024

Jerry remembers some of the club's achievements during those years:

**Celebrated the 80th Anniversary** - of the *Dallas Camera Club* in February 2014

**Cell Phone Contest** - As part of the celebration for the eightieth anniversary in February 2014, we instituted a cell phone contest commemorating the anniversary of the club. Our first competition using cell phones or tablets. With all editing to be done on the device.

**Member Participation Portrait Shoot** - We dedicate one of our regular meetings to hands-on instruction on portrait photography. To my knowledge for the first time in the club's 80-year history we had a hands-on BYOC (bring your own camera) club meeting on September 23 2014. The portrait instructors from our club were Houston Brown, our training director, assembled three other Dallas Camera members, Bill Naifeh, Rachel Koch and Steve Reeves

**Spring Training Camp** - Spring Training All-Day in May of 2015. What a fantastic job led by Houston Brown and taught by Houston, Dennis Fritsche, Frank Richards, Steve Reeves, and Bill Naifeh. This was an all-day training renting the facilities of *Maker Place*.

**Canon Explorers of Light** - Kay Hale, Program Director made arrangements for David Bergman, *Canon Explorer of Light* photographic presenter to have make a presentation to our club.

**Website** - In conjunction with the club's webmaster, Houston Brown, the the following changes to our membership procedures were established:



**New Members** - New members may join the *Dallas Camera Club* via the DCC website by completing the membership form and paying their dues using PayPal or join at the club meeting and pay with a credit/debit card, cash or check.

**Membership Annual Renewal** - A simplified membership renewal process for the convenience of our members, Annual Renewals will occur on the members' join date anniversary. Members may also pay by check or cash at a meeting. The half-year membership option is discontinued.

**Leadership Team** - There was a restructure of the leadership team. The Vice President position became a distinct position from the Program Chair. The Program Chair became an officer of the club. The President Elect (Vice President) is now in line to be the president the next year.

**A Constitution and By-Laws Committee** was established to review the present Constitution and By-Laws for needed updates and changes. The committee was composed of Frank Richards, chairperson, Suzanne Graham, Steve Reeves and Jerry Martin.

**Year Book** - The information formerly contained in the annual printed year book has been moved to our excellent "*Thru the Lens*" newsletter and website. This way we all have the most current information at our fingertips.

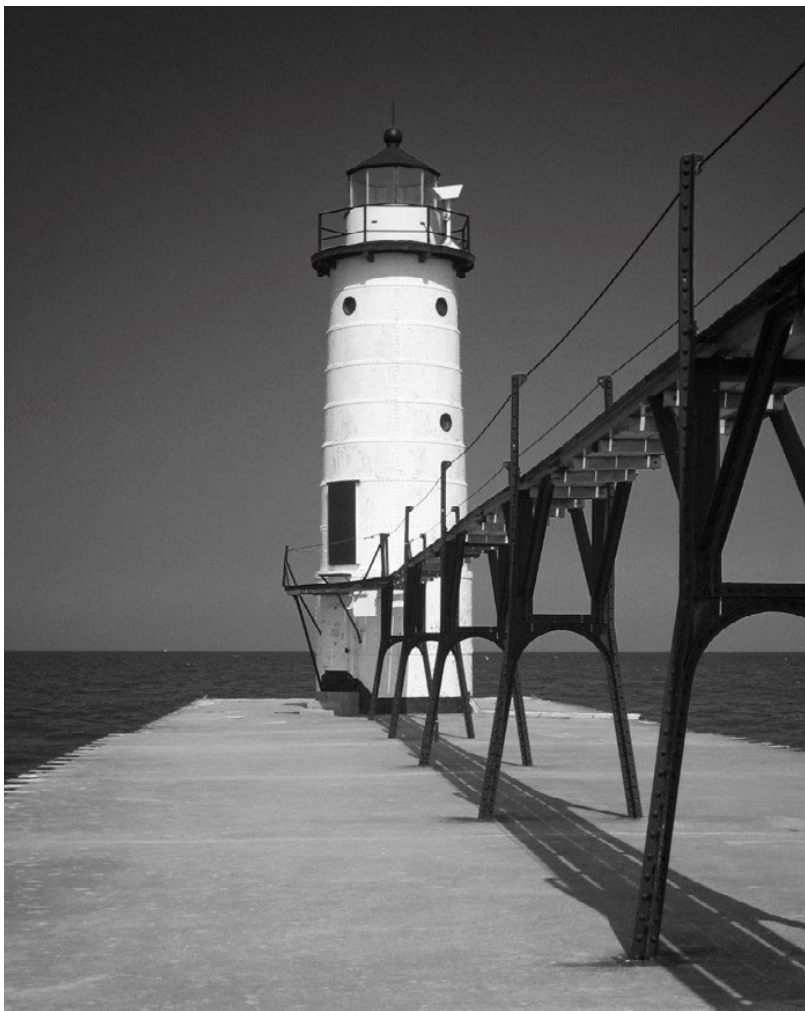


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*(see the next page for more of Jerry Martin's photography)*

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*Jerry Martin*

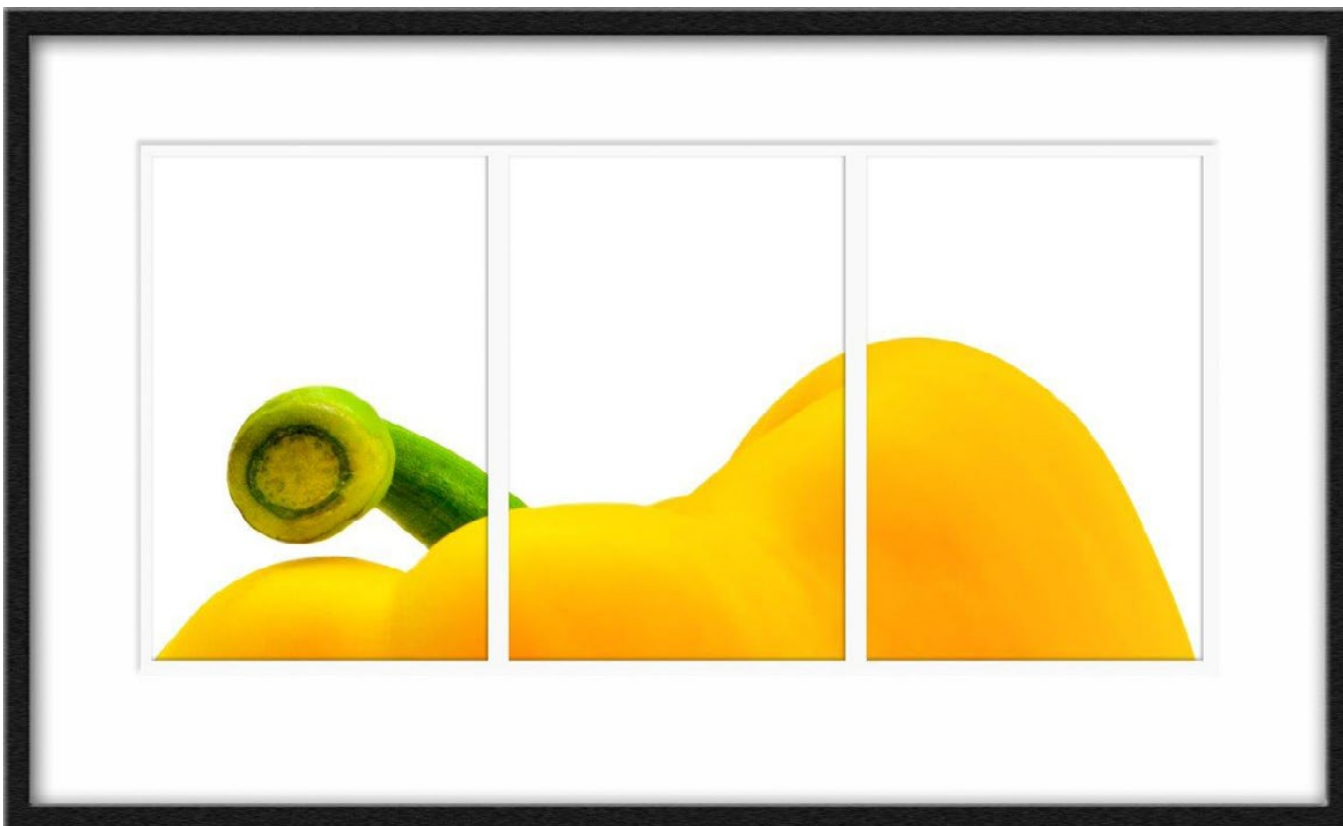
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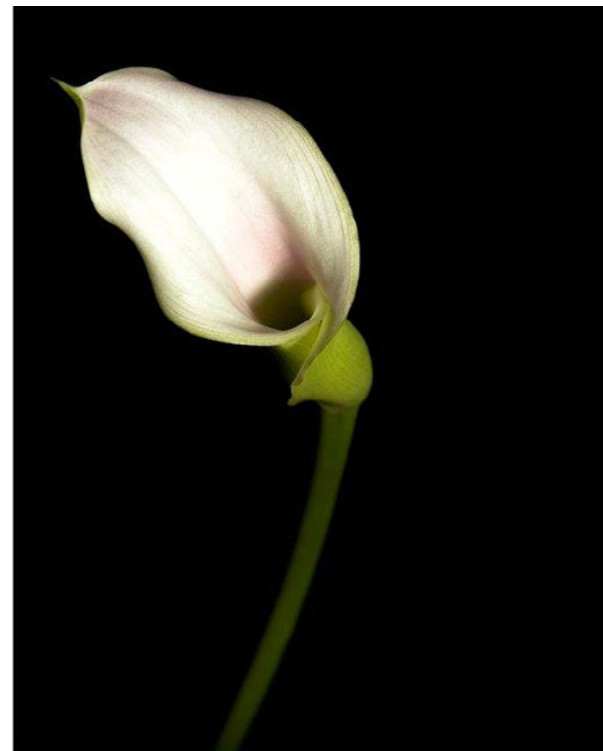


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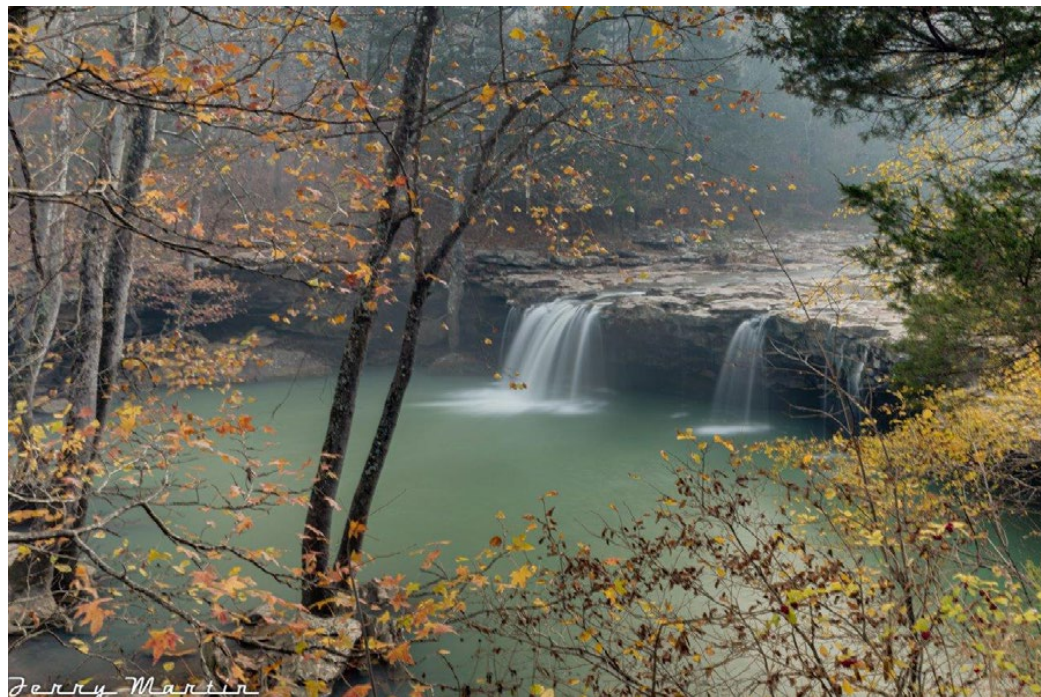


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*Jerry Martin*

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*Jerry Martin*

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# Club History & Benefits of Membership

*Education, fellowship, discounts and much more*

Dallas Camera Club (DCC) was organized in 1934 by 52 printmakers meeting twice a month to improve their photographic skills. Color slides were added, presumably in the 1940s, and color print competitions were added in 1970. In 1998, images from digital files were first accepted into DCC competitions. In 2005, slides were combined with projected digital images to create the projected images category. Slides were eliminated in 2008. Club competitions are now focused on color prints, monochrome prints and digital projected images.

The objective of the club is "the mutual entertainment and education of its members in all forms of amateur photographic art." The DCC hosts contests and events including monthly competitions, field trips, workshops, programs of general interest, an awards banquet and an annual competition (the "Bird") between DCC and Fort Worth Camera Club members. The DCC emphasizes intra-club competition as a learning process. Importance is placed on helping the beginner or new member feel at ease, ask questions, learn and participate.

## Dallas Camera Club Membership Benefits

- Build friendships with others who enjoy photography
- Receive praise and constructive criticism to expand your potential
- Share your interests or photographic projects by creating a Potpourri show
- Benefit from extensive online and in-person training
- Enjoy guest speaker presentations from all kinds of photographers
- Attend the Annual Awards Banquet to see and celebrate high score earners
- Compete in image competitions that help you learn and keep you engaged in photography
- Participate in club-coordinated field trips to practice your passion for photography
- Take advantage of club member discounts available from a growing list of photography-related vendors

Visit [www.dallascameraclub.org](http://www.dallascameraclub.org) to become a member today.

## This Month in DCC History: March 20, 1962



### ANNUAL AWARDS BANQUET

The annual awards banquet will be held in the Texas Room of the Baker Hotel on Tuesday, April 3, 1962 at 7:15 P. M.

An award will be made for the PRINT OF THE YEAR, the SLIDE OF THE YEAR, and the PHOTOGRAPHER OF THE YEAR.

An interesting program has been arranged by the committee.

Dinner will be \$3.00 per plate with the Club picking up \$2.00 of each member's cost.

Make your reservations with Mr. Hal E. Biard, at the March 20th meeting or by sending the reservation below to him at 508 Cliff Towers, Dallas, Texas.

### Annual Awards Banquet Reservation

Please make \_\_\_\_\_ reservations at the banquet for \_\_\_\_\_

Check: enclosed in the amount of \$ \_\_\_\_\_.

Mail to: Mr. Hal E. Biard  
508 Cliff Towers  
Dallas, Texas

# DCC Club Affiliations

*Regional and worldwide memberships*

Dallas Camera Club (DCC) is a member of Gulf States Camera Club Council (GSCCC) and the Photographic Society of America (PSA).

GSCCC currently has 35 camera club organization members from Louisiana, Mississippi, New Mexico, Oklahoma and Texas. DCC member's images are selected by the DCC GSCCC representative to compete in inter-club image competitions throughout the year. GSCCC also holds a convention each year that brings members from camera clubs across the gulf coast region together for fellowship, training, photography field trips, year-end competitions and an annual awards banquet.



[View GSCCC Website](#)



[View PSA Website](#)



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. Member image galleries are available for viewing. Image analysis and critique, discounts for both hardware and software products as well as the monthly PSA Journal are available to members.

Dallas Camera Club was proudly awarded 2nd Place in the PSA's 2022 Newsletter Contest (Magazine-style category). DCC's December 2022 issue of *Thru The Lens* was selected from among entries by PSA member clubs, chapters and councils, worldwide, who produce an electronic or printed magazine-style newsletter.





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