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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.

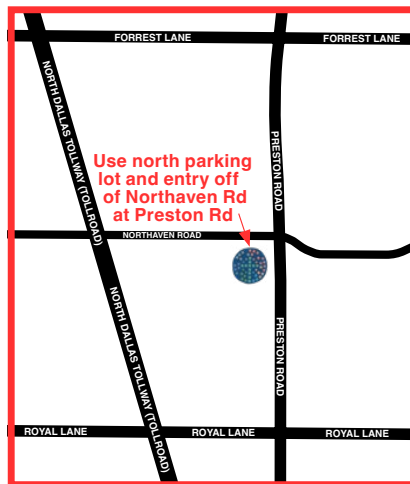


© Holly D Gray

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



Dallas Camera Club Celebrates 90 Years!

2024 marks Dallas Camera Club's 90th year!

An Anniversary Celebration will be held during our regular fourth Tuesday meeting next month on May 28th at 7:30pm. Come celebrate with us and enjoy refreshments and socializing with past and present members. There will be a presentation of the club's history and a display of old cameras.



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

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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- Calendar at a Glance
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- Front & Rear Cover Photographers
- August 2023 Competition Winners
- Outside Competitions, Exhibitions & Galleries
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- Behind the Lens: Hal Sommer
- Club History, Benefits & Affiliations
- Dallas Camera Club Sponsors
- Rear Cover



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.*

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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Focal Point: President's Message

by Jim Walsh

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

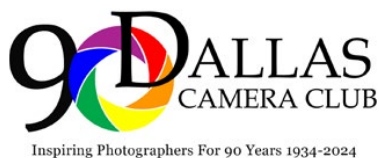
The Dallas Camera Club has, for the last 90 years, offered the opportunity for members, at whatever level of skills or interest, a supportive environment for pursuing their goals in photography. We take it as our responsibility to ensure that this long tradition continues to benefit current and future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



90th Anniversary Celebration

Let's Celebrate!

May 28 • 7:30pm • Northaven Church

A look at our History, Present and Future

Special Guests

Display of Old Cameras • Refreshments

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 by April 3rd at 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**

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)

MARCH 2025

- 9 March Image Competition Submission Deadline
- 11 7:30pm - DCC Meeting: Turn-in March Prints / Review of February 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

Upcoming Field Trip: White Sands National Park April 11-13, 2024

Join DCC members in Alamogordo, New Mexico to photograph otherworldly landscapes

by Larry Petterborg, Field Trip Director

WHEN: April 11 - 13

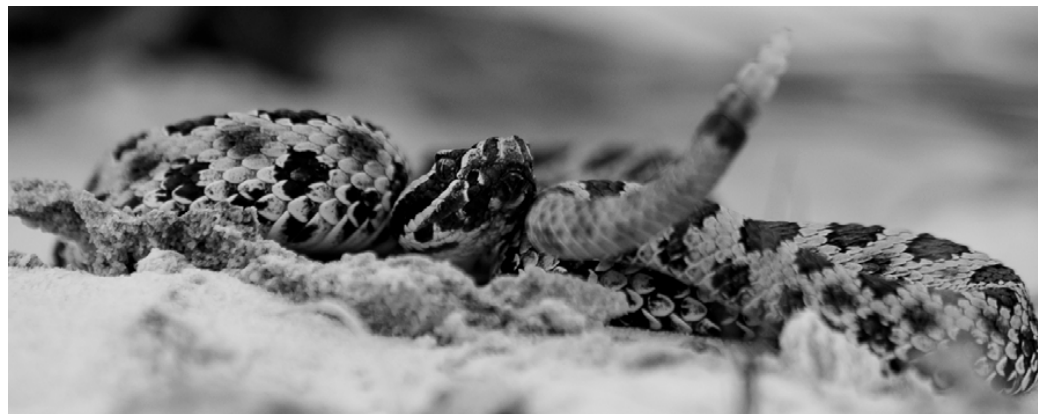
WHERE: White Sands National Park, Alamogordo, NM

WHAT: Otherworldly Landscapes

Our annual Spring Field Trip for 2024 takes us to Southeast New Mexico for a stunning landscapes and history (see the Academy Award winning movie, Oppenheimer). Miles and miles of white gypsum sand dunes offer incredible opportunities for exploration ([White Sands National Park \(U.S. National Park Service\) \(nps.gov\)](https://www.nps.gov/whsa)).

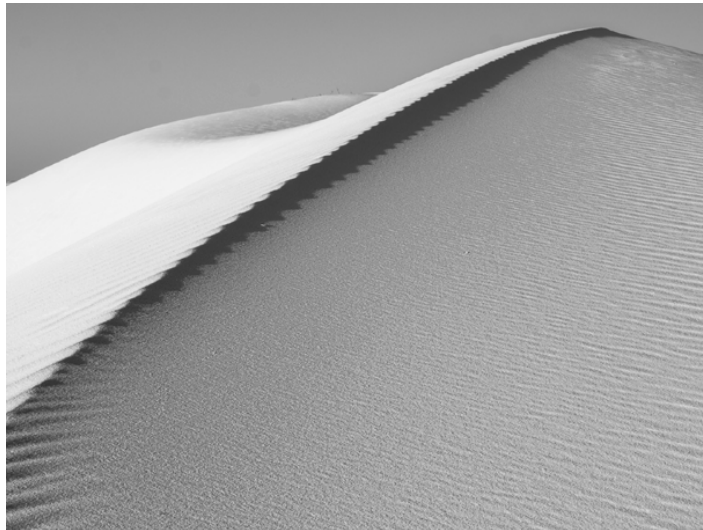
For those of you that are in town ([Alamogordo - New Mexico Tourism - Hotels, Restaurants & Things to Do - New Mexico Tourism - Travel & Vacation Guide](#)) Friday around noon, please plan to join the other club members for a group lunch where we can share information about where and when to photograph.

Please check the DCC website as more information will be posted. Let Larry Petterborg, Field Trip Director, know that you will be going on this trip.



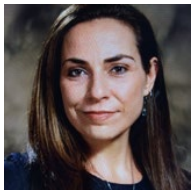
Upcoming Field Trip: White Sands National Park April 11-13, 2024

Join DCC members in Alamogordo, New Mexico to photograph other-worldly landscapes



This Month's Program: Rebecca Flores - April 23, 2024

Making the Move to Moving Images



Rebecca Flores

Growing up during a civil war in Africa as well as having lived on three continents may explain why it seems like every camera you pick up these days has the ability to shoot video. If you're a photographer, introducing video to your repertoire can be very daunting. In *Making the Move to Moving Images*, we will introduce you to the ins and outs of how to set up your camera settings and get rolling. From frame rates to composition, we will give you a fresh take on how to get started in the video sphere.

Biography

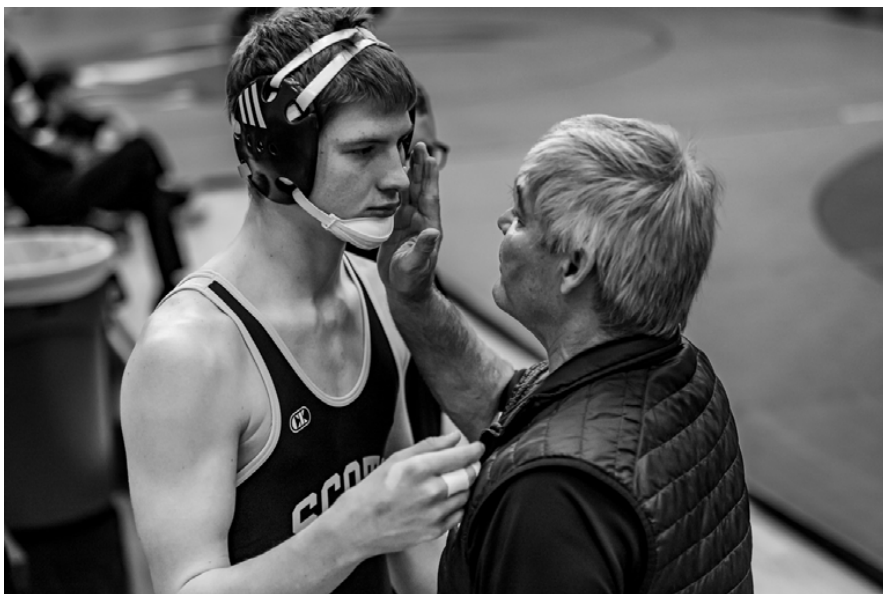
Earning dual degrees from the University of Texas at Austin in Spanish and Broadcast Journalism, she took the role of Station Manager at TSTV, the first commercial college broadcast station in the U.S. Post graduation, she worked as a freelance videographer/cinematographer in central Texas. In 2004, Rebecca was accepted into the Graduate Film Production Program at the University of Southern California where she earned her master's degree.

While completing her master's, Rebecca transplanted herself to the Middle East to work with Jordan's new graduate film school, *The Red Sea Institute of Cinematic Arts*. While building the film program in Jordan, she also continued her work as a filmmaker and photographer, working on various documentary film projects.

Currently, Rebecca works as an Artist in Residence at Southern Methodist University in film production and runs her own school for photography and filmmaking, the *Neighborhood Media Arts*. In 2021, she partnered with Dallas' own Competitive Cameras store where she works as their in-house instructor. Aside from teaching, Rebecca continues to work as a freelance filmmaker and photographer locally and nationally. Her focus in filmmaking is in documentary. Her photography ranges from portraits to sports to landscape.



© Rebecca Flores



© Rebecca Flores

View
Rebecca
Flores'
photography
website



© Rebecca Flores

(see the next page for more of Rebecca Flores' photography)

This Month's Program: Rebecca Flores - April 23, 2024

Making the Move to Moving Images



© Rebecca Flores



© Rebecca Flores



© Rebecca Flores



© Rebecca Flores

Upcoming Program: Potpourri Night Slideshows - May 13, 2024

DCC Members present their work in 5 minute or less audio visual programs



From the video "Red" Lockdown Challenges, 2021



From the video "Fall Colors" Lockdown Challenges, 2021

March storms in Texas are not always the most inviting times to venture out with camera gear. Certainly, the most adventurous of us precariously move our trash bins to the curb and scan the horizon for menacing clouds, but most of us are waiting for those three perfect 60-70 days when the tiny buds and leaves forecasting spring invite us out with macro lenses and landscape gear.

So, these days are perfect for another activity that will come all too soon. Be forewarned. The DCC May 13 meeting features the annual Potpourri Night: Member's Slideshows. These should be 5-minute [not a second more] glimpses of your work with a musical background.

Often, these seem to be a challenge both in subject matter and construction. To help with the nuts and bolts of creating a slideshow, we can look to our very own DCC Archives, posted under **Training and Education** on the DCC website.

Dennis Fritsche and Alan Daniel gave ZOOM presentations last year with accompanying PDF and VIDEO. (Scroll to mid-page).

Creating a Slideshow with Lightroom and Photostage

In 2021 Dennis Fritsche gave a presentation (Scroll to mid-page).

Creating a Photography Slideshow

and Gary Kelly offered a training session: (Scroll to mid-page).

Making a Digital Show Using Proshow Gold

The DCC website also features a wealth of video slideshow examples:

44 Lockdown Challenge Videos

Members 2020 Holiday Party Videos

Members Potpourri Videos, 2020, 2021, 2022

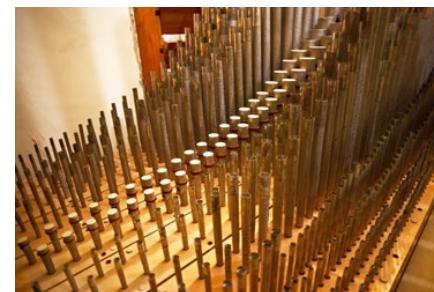
Now that you are armed with the "how to" portion of this project, the "with what" is a bit more difficult. An excellent way to start is to look at your "bucket" of photos, either in Lightroom or your organization method of choice. Can you find a theme? Look back – pick a time frame – what occurred? What was your response? Did you capture an event? A subject? Location? Time period? What happened in 2005? 2021? 2023? Can/do your photos reflect that reality? In what way? Can you pick an emotion or response? Search for a thread - Did your technique (color, b/w, lens, stance, etc.) match what you felt? A certain light/shadows, style (macro, documentary); seasons, wildlife, celebrations...? Did the same subject appear again and again? Are you partial to a subject, place, lens, and editing style? Unknowingly, you are gaining insight and revealing yourself! So in preparation for creating your slideshow, sift through your images and select 25-50 that tell a story you would like to share with your photo peers. It is such an inspiring evening to see what others are doing. Polish your skills and begin preparing your slideshow.



From the video "Photographers Photographing Photographers" Potpourri Videos, 2020. Sam Lucas



From the video "Coastal Maine" Potpourri Videos, 2020, Alan Whiteside



From the video "Oil Pipes" Potpourri Videos, 2023, David Brown

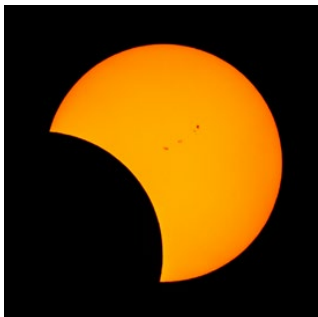
Tech: How to Photograph a Total Solar Eclipse

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

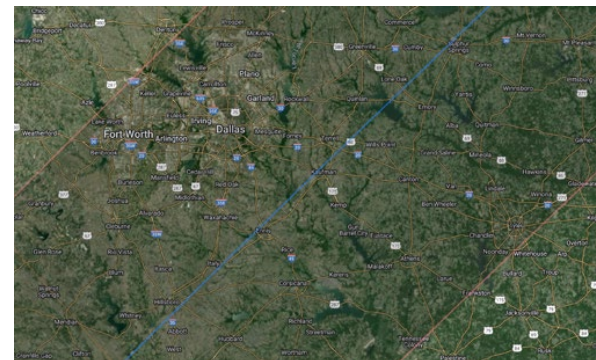
Don't miss this rare opportunity to see and photograph a Total Solar Eclipse.

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.

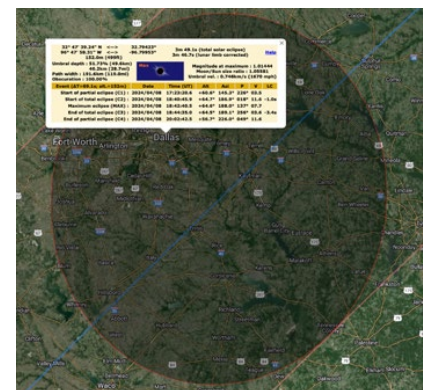
In North Texas, Totality on April 8th will last about 4 minutes 20 seconds on the centerline, which roughly runs along a path from Hillsboro to Ennis to Kaufman to Lake Tawakoni. But, it's important to note that how long Totality lasts decreases as you move farther away from either side of the centerline. 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

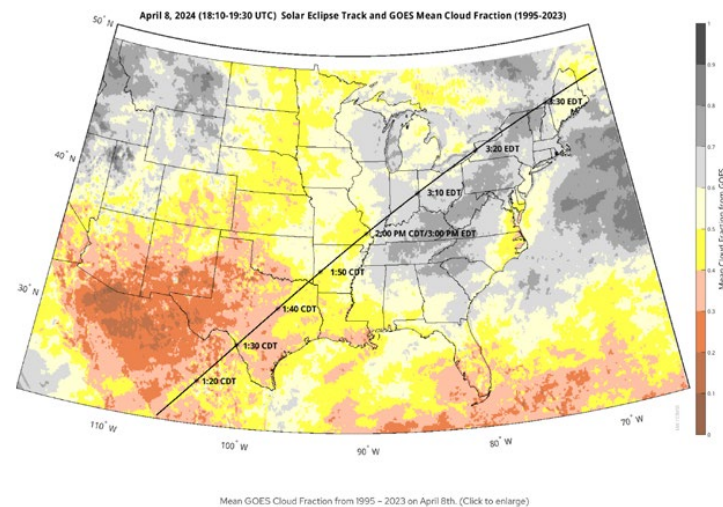
DISCLAIMER:

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%.



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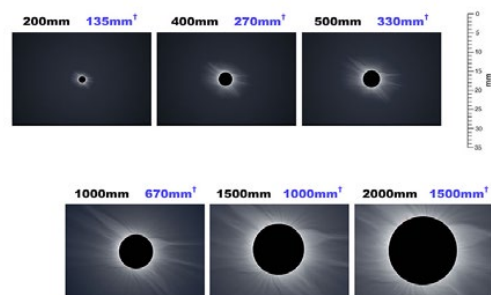
Don't miss the rare opportunity to take some shots of the April 8, 2024 TSE

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.

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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.

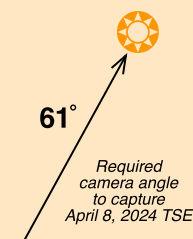
Before the sun reemerges at the end of Totality, you can lower your camera from the sky and resume photographing the people and environment around you. I guarantee you'll have plenty of amazed and excited faces to capture. And you'll have another round of partial phase eclipse shadows to shoot.

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

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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.

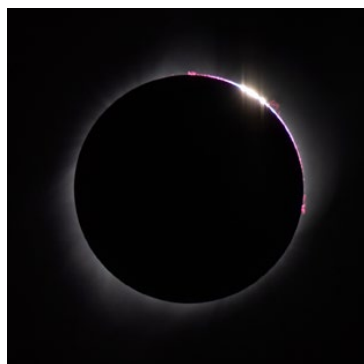
The priority for most people will be to get good, detailed images of the sun's corona. The corona is the sun's outermost part of the sun's atmosphere. It is only able to be seen during a TSE. The issue with imaging the corona is that its dynamic range is far wider than one shot will capture. So, you'll 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 ¹ - 4.0 ND	11	—	—	—	1/4000	1/2000	1/1000	1/500	1/250	1/125	
Partial ¹ - 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 ²	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 ³	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: ¹ Exposures for partial phases are also good for annular eclipses.
² Baily's Beads are extremely bright and change rapidly.
³ This exposure also recommended for the *Diamond Ring* effect.

www.mreclipse.com/SEphoto/SEphoto.html

©2008 Fred Espenak

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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.



Organizing in Lightroom

Anita Oakley shares techniques for organizing images in Lightroom

by Anita Oakley

When I first started using Lightroom, I didn't understand the value of some of the features, or of organizing my catalogues efficiently. In other words, I made life much harder than it had to be. At the beginning of the Covid lockdown, I was determined to rectify that. I organized my folder structure and rebuilt my catalog from scratch. Then I modified my Lightroom interface and keyworded everything. Life has been much better since.

If your catalog is a bit of a mess, you might consider doing the same. Setting up Lightroom in an organized way, including the interface as well as the folders, lets you work more efficiently and with fewer headaches.

Before you start, it's a good idea to save all metadata to files, so you don't lose your edits. It's easy - just click on the top catalog folder and Control (Command) click --> Control (Command)+A to select all images --> Control (Command)+S to save. Now when you import the files, your edits will import with them. You probably have your images stored in some kind of hierarchy that makes sense to you. If not, this is the time to get them organized. You can take care of this in Windows Explorer or Finder, or you can do it right in Lightroom. I have mine stored by year, then trip. So the folder structure looks like:



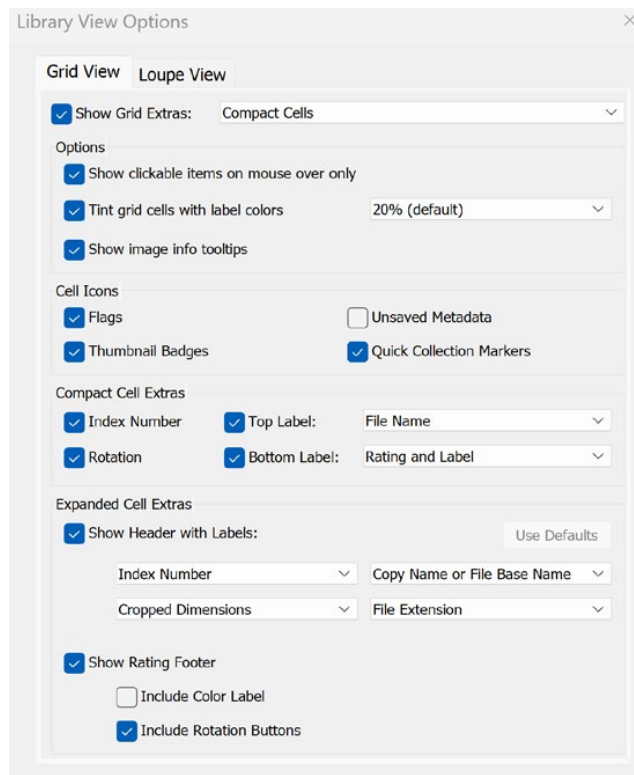
Then you can drag your images into the appropriate folders. Of course, you can organize them however makes sense to you.

If you organized inside Lightroom, you can delete any folders that are now empty, and clean up the folder list. If you organized in the OS, you may want to simply create a new catalog and import the whole darned thing. You may have to rebuild your previews to show your edits in the grid view, but that's easy. Soooo... Now what?

Decide how you want to use the features of Lightroom. These include star ratings, color flags, keywords, and collections. Then take a look at the View Options for each view. Do you want file information at the top of the Loupe or Develop views? Expanded Grid View cells? Do you use star ratings? If not, you can save some room by turning off the ratings footer. There are a bunch of options you can use to customize your workspace to fit your preferences. For the longest time, I wasn't even aware they existed.

From this point forward, NEVER move files in the operating system. If you move or delete them from Lightroom, the program knows where they are. If you move them in the OS, your catalog will soon become useless.

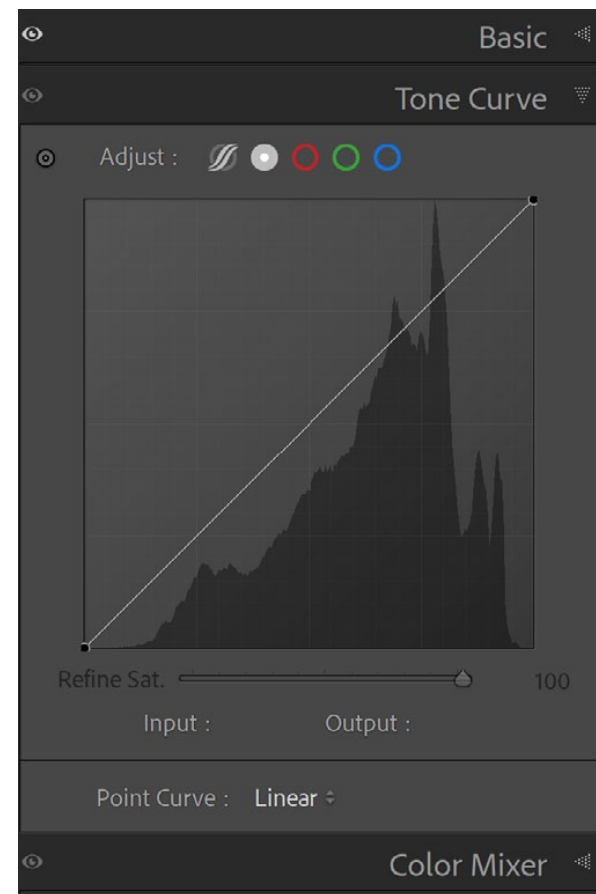
You can also hide parts of the interface that you don't use. For instance, I never use presets. Why have them clogging up the

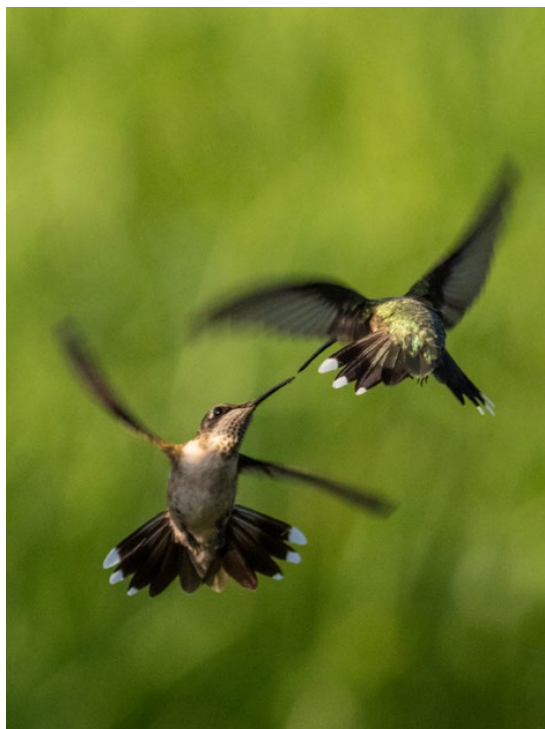
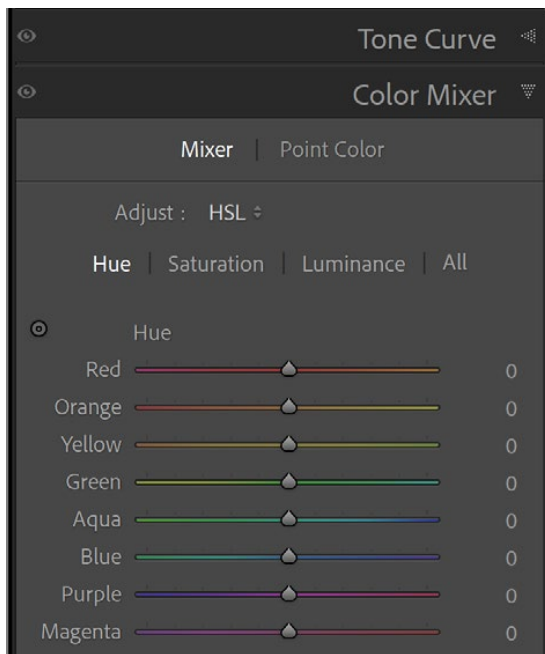


interface? You can find that under Window --> Panels.

I also usually hide the film strip at the bottom of the screen. I frequently edit on my laptop, which has a small screen and real estate is important.

One real improvement to the Lightroom interface is to turn on Solo Mode in the Develop Module. That way when you click on a section header, it hides everything but that section. Otherwise, you may end up looking down through Basic, Tone Curve, Color Mixer and Color Grading just to get to the Details options. It saves a lot of time and effort.





© Anita Oakley

Continued from previous page

Personally, when I import a new batch of images, I'll go through and flag all obvious rejects with an X. If there are multiple images that are very close to duplicates I pick the best and reject the others. Then delete all rejected photos in a batch. (Photo --> Delete rejected photos) This gives me a second chance to look at them before they are gone.

Next I will go through them again, and rate the ones I really like, either as a 4 or 5. These I will keyword so I can find them easily. I generally keyword by location and subject. For instance, an image might carry keywords for "Hawaii, Kauai, Kilauea Lighthouse, ocean, Pacific, Sunrise."

Finally, I'll start editing. I always save both my RAW file and the PSD. You never know when you will learn a new editing technique and want to re-edit an image or two to improve it.

If I have a set of images that will make up a panorama, I color code them purple. That helps insure that I don't inadvertently delete some of them. If I have two photos that I've combined for exposure correction they are coded green. If I've combined images for composition, like waves or swirling water, they will be coded blue.

If I plan a book or presentation I'll create a collection for the images I plan to use. As I write the text, I'll insert the images, and remove them from the collection. That ensures that I use each image only once.

How you use Lightroom organization is entirely up to you. Do whatever makes sense to you, but it's important to have a plan and work smart.

Share a Storyboard!

Dallas Camera Club members are encouraged to send *Thru The Lens* Editor Nancy Mack, 7-9 images along with text that communicates a story, conveys a mood or a feeling. The images could be from a recent trip, a personal project, an event or pretty much anything else.

Ideas for your Storyboard:

- travel photos
- personal project photos
- event photos
- sporting event photos
- holiday photos
- bird or wildlife photos

Upcoming Training

In-person and online training opportunities

In-Person Training*

April 9	<i>No Training: (2023-2024 Competition Year Awards Banquet on Wednesday April 10th)</i>
April 23	<i>Image Review - Multiple Instructors</i>
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
June 25	<i>TBD</i>
June 11	<i>New Member Orientation</i> by Jerry Martin, 6:15pm, Room 237
July 9	<i>My Photography Passion : Birds</i> by Alan Daniel (Plano Photography Club) 6:15pm, Room 239
July 23	<i>TBD</i>
August 6	<i>New Member Orientation</i> by Jerry Martin, 6:15pm, Room 237
August 6	<i>My Photography Passion : Structures Old and New</i> by Frank Richards, 6:15pm, Room 239

*Schedule and classes are subject to change. For up-to-date information, visit "Training and Education" at www.dallascameraclub.org

Online Training via Zoom**

April 25	<i>Using Photoshop Gradients</i> by Craig Rowen 7:00pm Zoom
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**Online Training via Zoom: DCC members may login at 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

Front & Rear Cover Photos

Thanks to Anita Oakley for these cover images



Front Cover: *Caddo* by © Anita Oakley



Back Cover: *Venice* by © Anita Oakley

February 2024 Color Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Color Prints Judge



Andy Lay is certified by the PSA as a Professional Photographer and has earned their Masters of Photography certification. He has served as president of the Cowtown Camera Club and the Fort Worth Professional Photographers Association.

His passion lies in aviation, travel and landscape photography.

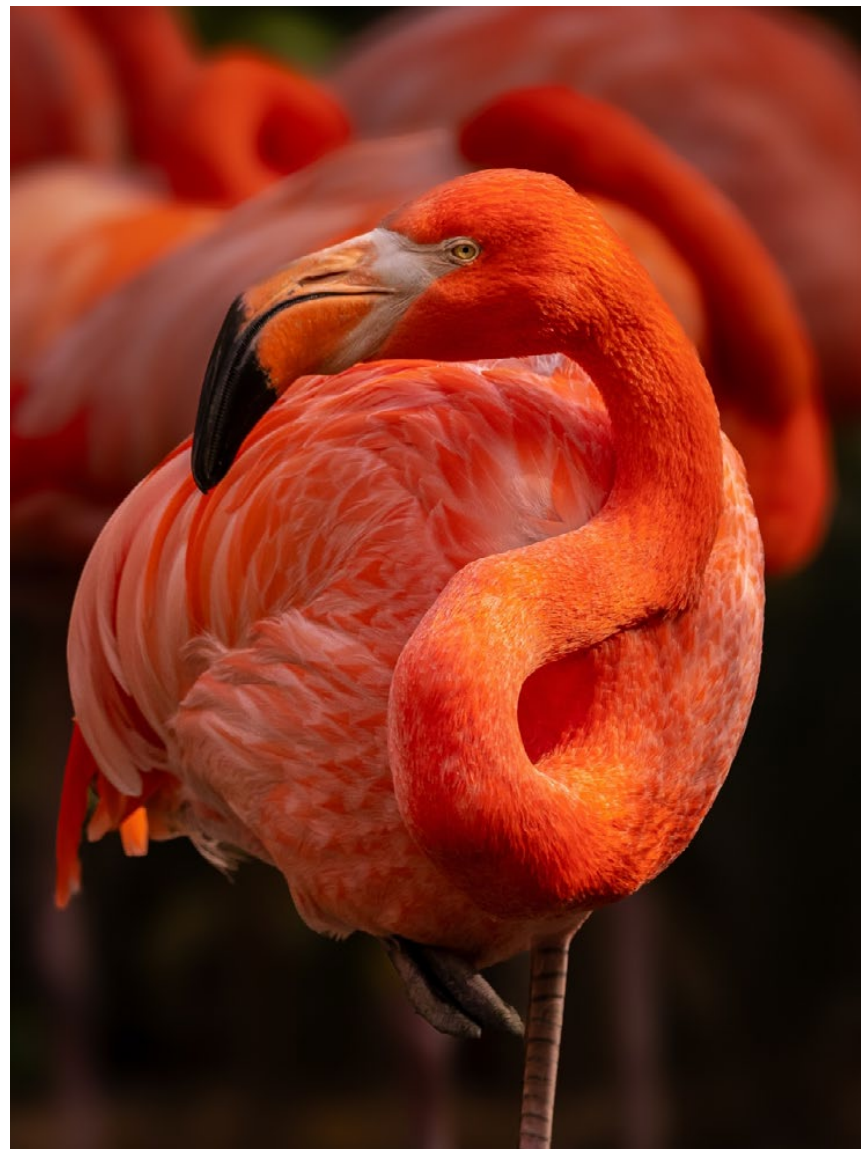


[View Color & Mono Prints Video](#)

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

February 2024 Master Class Color Prints

- 1st *Fort Worth Flamingo* by © Larry Petterborg
- 2nd *Yaguina Head Lighthouse* by © Dennis Fritsche
- 3rd *Caddo Afternoon Blue Heron* by © Jan Dreskin-Haig
- HM *A Texas Winterscape* by © Kaye Hargis



1st Place Color Print, Master Class
***Fort Worth Flamingo* by © Larry Petterborg**

February 2024 Color Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners



1st Place Color Print, Advanced Class
I've Looked at Life from Both Sides Now
by © Nancy Mack



1st Place Color Print, Beginner Class
You can rest when you're dead
by © James Cobb

February 2024 Advanced Class Color Prints

- 1st *I've Looked at Life from Both Sides Now* by © Nancy Mack
- 2nd *Gathering Nesting Material* by © Janice Goetz
- 3rd *Three Bells A'Ringin'* © David Mann
- HM *A Winter's Day* by © Keni Evans

February 2024 Beginner Class Color Prints

- 1st *You can rest when you're dead* by © James Cobb
- 2nd *Ready for a River Boat Ride* by © Tom Panzer
- 3rd *On Approach* by © Kelly Whittlesey
- HM *Construction in the Clouds* by © Robert Gullick

February 2024 Monochrome Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Monochrome Prints Judge



Jim Hamel left a successful law career to pursue photography. He has a Master of Photography designation from the PSA and has created courses for the organization. For the last several years he has focused on leading photographic tours around the world. He is also author of many photography classes and books.



[View Color & Mono Prints Video](#)

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

February 2024 Master Class Monochrome Prints

- 1st *I See It* by © Michael Farnham
- 2nd *Returning at End of the Day* by © James Walsh
- 3rd *Bare Trees Against Granite* by © Dennis Fritsche
- HM *Old Virginia City Station* by © Kaye Hargis



1st Place Monochrome Print, Master Class
I See It by © Michael Farnham

February 2024 Monochrome Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners



1st Place Monochrome Print, Advanced Class
***Late Night Errand* by © Lola Laird**



1st Place Monochrome Print, Beginner Class
***Rugby Scrummage* © Robert Gullick**

February 2024 Advanced Class Monochrome Prints

- 1st *Late Night Errand* by © Lola Laird
- 2nd *Cypress Swamps at Caddo Lake* by © Janice Goetz
- 3rd *Just an Old Song* by © Keni Evans
- HM *Aperture* by © Jeffrey Sarembock

February 2024 Beginner Class Monochrome Prints

- 1st *Rugby Scrummage* by © Robert Gullick
- 2nd *Log Barn and Stables in Winter* by © John Johnson
- 3rd *Omni Hotel at Night* by © Tom Panzer
- HM *Artistry at Caesarea Maritima* by © Karen Gilmore

February 2024 Projected Images Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Projected Images Judge



Thomas Pickering is a certified PSA Image Evaluator and Director of the PSA Study Groups. He is also the developer and webmaster of the PSA PID Digital Dialogue Study Group website. He lives in Bellevue, IL.

He is a Nikon shooter but also enjoys smartphone photography. He has written several complex Photoshop Actions.



[View Projected Images Video](#)

February 2024 Master Class Projected Images

- 1st *Too Much Steer* by © Dennis Fritsche
- 2nd *Youth Boxers, 2024 Dallas Golden Gloves* by © Clinton Kemp
- 3rd *In the Trenches* by © James Walsh
- HM *Maximum Effort* by © Michael Farnham



1st Place Projected Image, Master Class
***Too Much Steer* by © Dennis Fritsche**

February 2024 Projected Images Competition Results

Congratulations to all Beginner, Advanced and Master Class winners



1st Place Projected Image, Advanced Class
Pre-Game Focus by © Larry Golden

February 2024 Advanced Class Projected Images

- 1st *Pre-Game Focus* by © Larry Golden
- 2nd *And He's Out!* by © Janice Goetz
- 3rd *Cycling the Cape - Cape of Good Hope* by © Lara Moffat
- HM *Rugby Muddy Rugby* by © Robert Shafer



1st Place Projected Image, Beginner Class
Underhanded Play in Rugby by © John Johnson

February 2024 Beginner Class Projected Images

- 1st *Underhanded Play in Rugby* by © John Johnson
- 2nd *The Ball Carrier* by © Robert Gullick
- 3rd *Ms. Casey at the Bat* by © Alan Goldfarb
- HM *GAME ON!* by © James Cobb

D Magazine Highlights Deep Ellum Images

Congratulations to Steve Reeves



D Magazine

How Deep Ellum Is Placing Its History Alongside Its Present: A new initiative places banners of historical images near their present-day locations.

DCC club historian, Steve Reeves, is participating in this important project.

Photographers Steven Reeves, Sam Bortnick, and Justin Terveen are working to place its history alongside its present. A partnership with the Deep Ellum Foundation and the Dallas Public Library has hung banners of their work alongside historic photos of the neighborhood. Thirteen banners are spread across the district: five from the early 20th century, two from the early 2000s, and six from the present decade.

[Read the article in D Magazine](#)

Thinline Fest, Denton

Congratulations to Larry Petterborg



Life on the Edge by © Larry Petterborg
has been selected to be included in the Photo Exhibition
at the ThinLine Fest, Denton, TX
April 24 - April 28, 2024



BLT Hold the Mayo by © Larry Petterborg
has been selected to be included in the Photo Exhibition
at the ThinLine Fest, Denton, TX
April 24 - April 28, 2024

[View Gallery Show](#)



Thin Line Fest, Denton, TX

Congratulations to Larry Petterborg



***Dallas Comes Apart* by © Larry Petterborg**

has been selected to be included in the Photo Exhibition
at the ThinLine Fest, Denton, TX
April 24 - April 28, 2024



***Hold On, I'm Coming* by © Larry Petterborg**

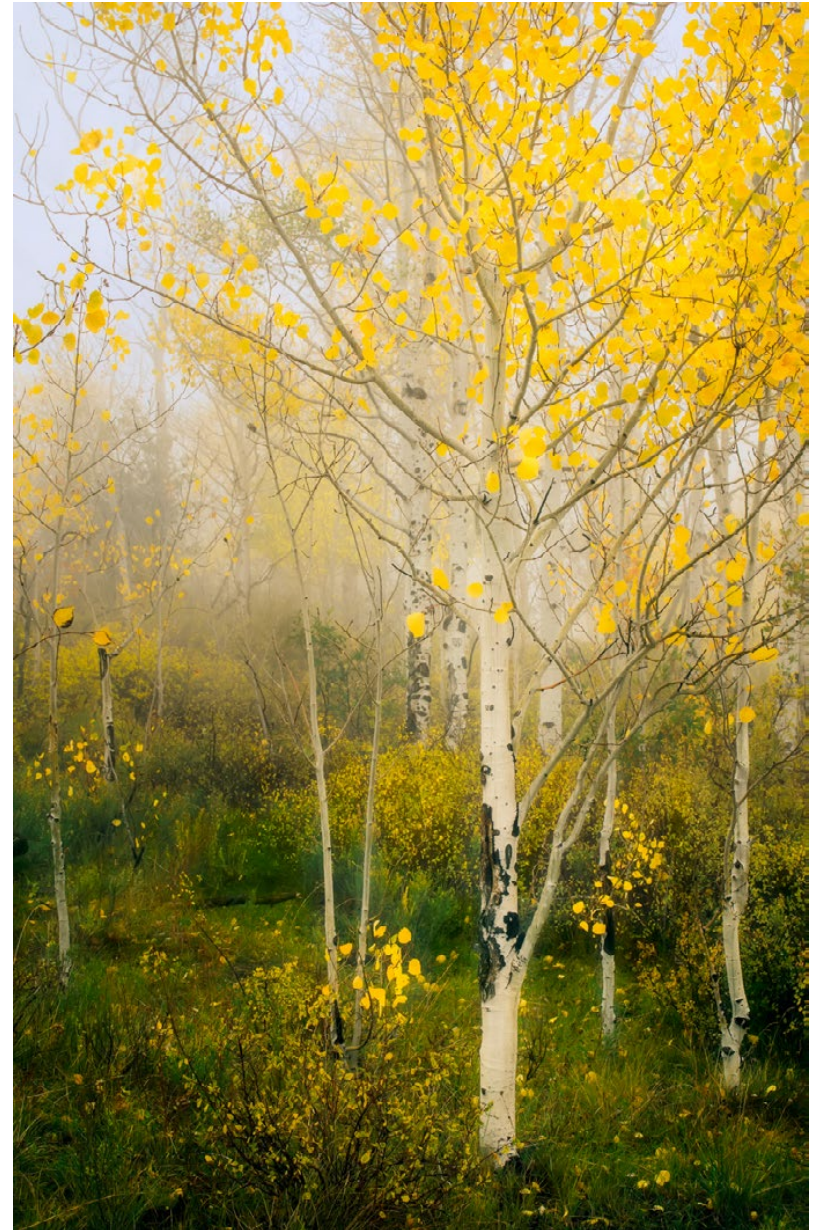
has been selected to be included in the Photo Exhibition
at the ThinLine Fest, Denton, TX
April 24 - April 28, 2024

[View Gallery Show](#)



***Hidden Meadow Lane* by © Alan Whiteside**
has been selected by Jurors Jacob and Alissa Hessler
to be included in the Print Exhibition: *Quiet Landscape*
PhotoPlace Gallery, Middlebury, VT
April 5 - April 26, 2024

[View Gallery Show](#)



Southeast Center for Photography: *The Woman's View* Exhibition

Congratulations to Jan Dreskin-Haig



Dancing to Her Own Music by © Jan Dreskin-Haig
has been selected by Juror Rene Jacobs
to be included in the Print Exhibition: *The Woman's View*
Southeast Center for Photography, Greenville, SC
March 1 - 30, 2024

[View Gallery Show](#)



Southeast Center for Photography

Congratulations to Nancy Mack



***A Delicate Balance* by © Nancy Mack**
has been selected by Juror Wendy Schneider
to be included in the Print Exhibition: *Flora*
Southeast Center for Photography, Greenville, SC
May 3 - 25, 2024



[View Gallery Show](#)

ART 214 Exhibition

Congratulations to Alan Whiteside



***Morning Outing* by © Alan Whiteside**

has been selected for exhibition at the Latino Cultural Center
2024 ART214 Biennial Exhibition in Dallas

Reception: March 16, 2024 6-8pm • Exhibition: March 16 – April 19, 2024



[View Exhibition Schedule](#)

ART 214 Exhibition

Congratulations to Susan Kindley



***Lotus Pads* by © Susan Kindley**

has been selected for exhibition at Moody Performance Hall
2024 ART214 Biennial Exhibition in Dallas
Reception: April 2, 2024 5-7pm • Exhibition: April 1 - May 5, 2024



[View Exhibition
Schedule](#)

ART 214 Exhibition

Congratulations to Susan Kindley



***Reflections* by © Susan Kindley**

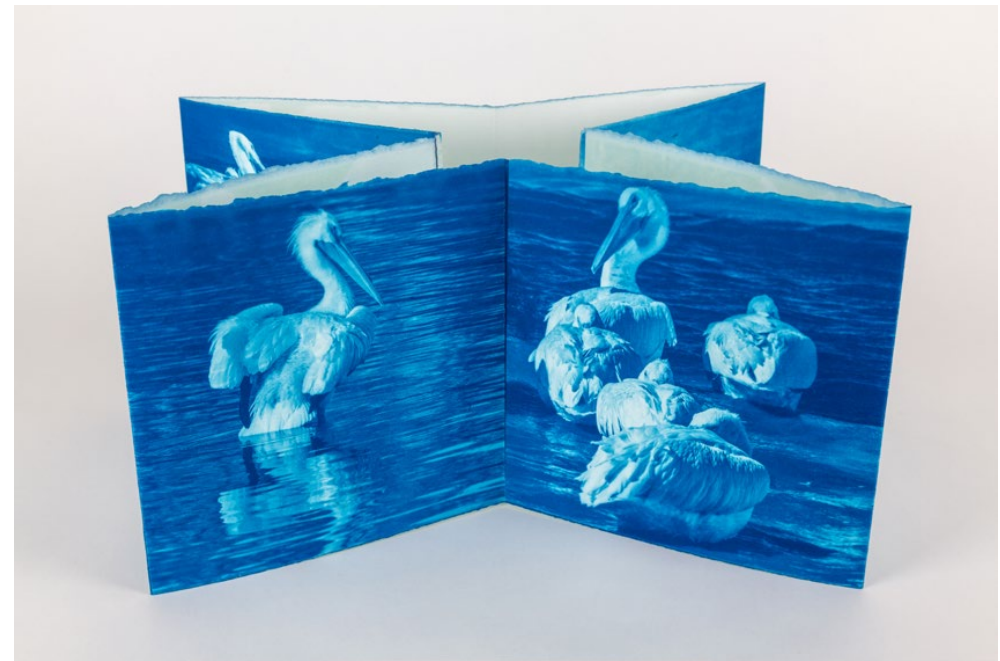
has been selected for exhibition at the Bath House Cultural Center
2024 ART214 Biennial Exhibition in Dallas
Reception: March 30 6-8pm • Exhibition: March 23 - April 27, 2024



[View Exhibition
Schedule](#)

ART 214 Exhibition

Congratulations to Jan Dreskin-Haig



***Pelican Bay* by © Jan Dreskin-Haig**

has been selected for exhibition at the Latino Cultural Center
2024 ART214 Biennial Exhibition in Dallas

Reception: March 16, 2024 6-8pm • Exhibition: March 16 – April 19, 2024



[View Exhibition
Schedule](#)

Outside Photography Contests

Other competitions to consider entering....

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

Comedy Pet Photography Awards
various categories + video
entry deadline: April 14, 2024
<https://www.comedypetphoto.com/>

SE Center for Photography
“Color” Exhibit
entry deadline: April 28, 2024
<https://www.sec4p.com/>

Black Box Gallery
“Field Work: Trees and Water”
entry deadline: April 12, 2024
www.blackboxgallery.com

A. Smith Gallery
“light” Exhibit
entry deadline: April 29, 2024
asmithgallery.com

Decagon Gallery
“FLASH #15”
no deadline
<https://www.decagongallery.com/main>

A. Smith Gallery
**“fruition | emerging artist
residency and exhibition”**
entry deadline: April 30, 2024
asmithgallery.com

SE Center for Photography
“Family Ties” Exhibit
entry deadline: April 28, 2024
<https://www.sec4p.com/>

Stein Ward Studio
“Baby, It’s Not Cold Outside” Exhibit
entry deadline: May 20, 2024
steinwardstudio.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=gbVGGqtIEU>

First Eclipse Photos 3
<https://time.com/4883424/solar-eclipse-first-photo-taken/>

**What it’s like to watch a
Total Solar Eclipse**
<https://www.youtube.com/watch?v=G10m2ZZRH4U>

First Eclipse Photos 4
<https://artsandculture.google.com/story/this-haunting-photo-of-a-solar-eclipse-was-taken-in-1889/pglCQ4bkoCt2IQ>

First Eclipse Photos 1
<https://www.space.com/37656-first-total-solar-eclipse-photo-ever.html>

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

First Eclipse Photos 2
<https://academic.oup.com/astrogeo/article/42/1/1.18/270957>

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

Other Online Photography Resources

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

LensWork
www.lenswork.com

Black & White Magazine
www.bandwmag.com

William Neill
portfolios.williamneill.com

Backcountry Gallery
www.backcountrygallery.com

Michael Frye
www.michaelfrye.com

Outdoor Photographer (UK Ed.)
<https://www.outdoorphotographymagazine.co.uk/>

David DuChemin
www.davidduchemin.com

Lenscratch
www.lenscratch.com

Elements Magazine
www.elementsphotomag.com

Lens Culture
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

Places of Prayer: A New Photographic Exhibit

on exhibit at St. Matthew's Episcopal Cathedral, March 3, 2024 - April, 2024

Places of Prayer showcases an exhibition of sacred spaces by eight Dallas Photographers: Daisy Avalos, Justin Curtsinger, Frank Richards, Bob Sherman, Gary Skatnicki, Charles Davis Smith, Nelson Spencer and Diane Va Buren. Carolyn Brown served as curator. Carolyn Brown is a past member of DCC. Bob Sherman and Frank Richards are current members.

St. Matthew's Episcopal Cathedral
The Justin Sundermann Gallery
5100 Ross Avenue at North Henderson
Dallas, TX 75206
215.826.8310
Sunday: 9-12 pm and by Appointment



Altered Space: The Arboretum and Parts Unknown

on exhibit in the DeGolyer House, Dallas Arboretum, March thru April 8, 2024

meet the artist, Irby Pace, April 6, 11:00am

Don't miss the incredible photography exhibit, *Altered Space: The Arboretum and Parts Unknown*, featuring the works of Irby Pace. Pace's photographs, inspired by the groundbreaking French chronophotographer Étienne-Jules Marley, explore the interplay of movement and disruption through the introduction of vibrant smoke clouds into urban and natural landscapes.

The exhibit is on display through April 8 in the DeGolyer House, and you can meet the photographer Irby Pace on April 6 at 11am.

[View more about this artist's work](#)

Dallas Arboretum
8525 Garland Road
Dallas, TX 75218
214.515.6615
Open Daily: 9:00am - 5:00pm



DALLAS ARBORETUM
AND BOTANICAL GARDEN

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.

[View more about this Exhibit](#)

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



HOUSTON
CENTER FOR
PHOTOGRAPHY

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

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: Anita Oakley

Profile and portfolio of Dallas Camera Club's upcoming membership director

by Anita Oakley

I started my photographic journey in college. I was interested in photography and had purchased my first SLR camera (A Minolta 101 boat anchor). I had to take an upper-division science class, and



found out that the lab for Natural History 301 was natural history photography, including darkroom developing and printing. I had a blast with it, but got married shortly after that, and switched to taking family pictures. I shot hundreds of images of my kids, but in the early 70's my apartment was robbed, and my camera stolen. That really didn't bother me very much because it had developed a bad shutter. The thief got just what he deserved!

I finally replaced it with a Canon Rebel in 1987, but didn't do anything serious until after I moved to Texas. I took a class at Northlake College, and then another, and another. They covered B&W, color printing, and a project. Then I started

taking workshops with pro photographers including John Shaw, Joe Van Os, Jeff Vanuga Rinee Van Meurs, and Darrell Guilin. I'm a firm believer in workshops because I've learned so much from these people, and have been fortunate to photograph in the Arctic, Africa, Iceland, and so many other wonderful places. One camera inevitably followed another!

In 2004 I bought my first DSLR, a Canon 10D. I took it, my Canon 1V, and a brick of film to Svalbard. I never cracked the brick, and ended up giving it to someone on the boat. Since then I've been all digital. I switched to Olympus due to weight restrictions in 2015, and followed the brand through the OM System acquisition. I'm now shooting the OM-1 and OM-1 MkII. The computational features in these cameras is amazing! The MkII just came out, and it not only has a Live Neutral Density feature, but Live Graduated Neutral Density. All this and 8 stops of in-body image stabilization!

In more recent years, I've been doing workshops with Mike Mezeul II, and have added storm chasing to my other travels. I love the power of supercells and lightning. I'm really not after tornados, though I did see one on my first chase. I'm all about the structure and colors in the storm. I'm active in three clubs, and belong to NANPA.

I hope to be able to continue shooting for years to come!

[View Anita Oakley's Instagram](#)



© Anita Oakley

(see the next page for more of Anita Oakley's photography)

Behind the Lens: Anita Oakley

Profile and portfolio of Dallas Camera Club's upcoming membership director



© Anita Oakley



© Anita Oakley

(see the next page for more of Anita Oakley's photography)

Behind the Lens: Anita Oakley

Profile and portfolio of Dallas Camera Club's upcoming membership director



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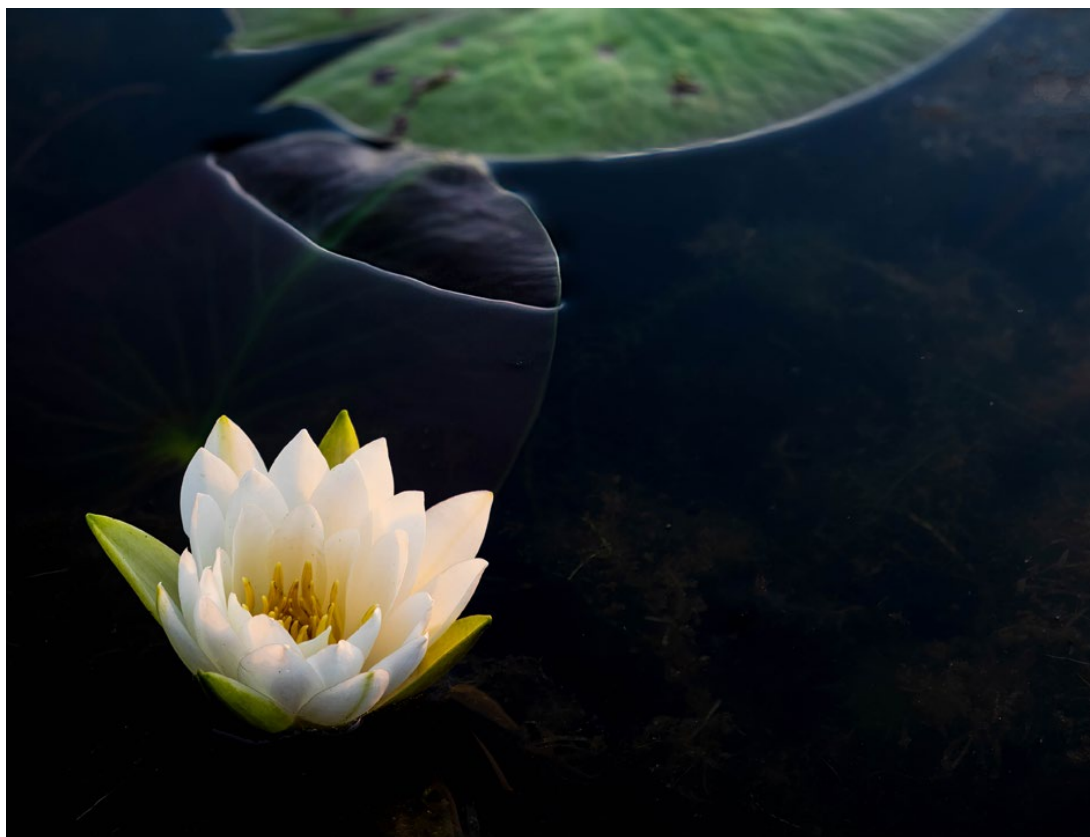


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Club History & Benefits of Membership

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.

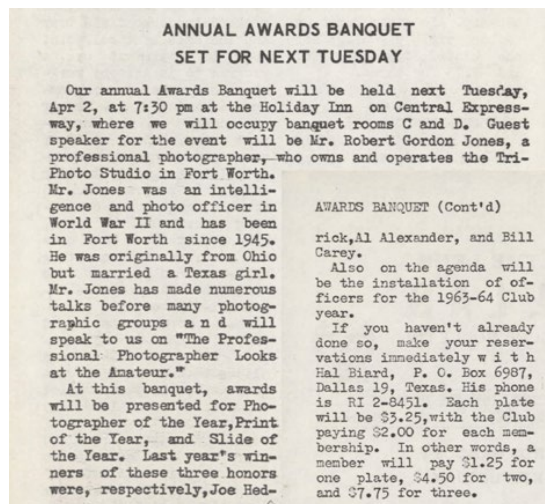
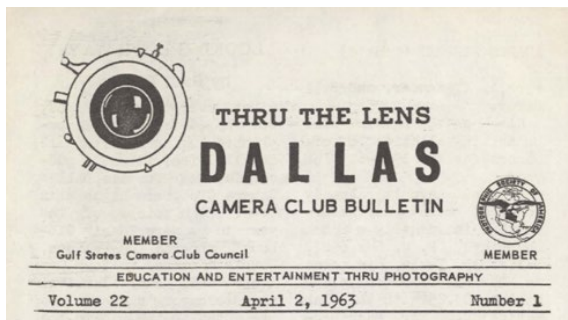
The objective of the club is "the mutual entertainment and education of its members in all forms of amateur photographic art." The DCC hosts contests and events including monthly competitions, field trips, workshops, programs of general interest, an awards banquet and an annual competition (the "Bird") 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 to become a member today.

This Month in DCC History: April 2, 1963



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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Camera Club Specials

- 10% off Bags & Tripods
- 10% off Used gear
- 30% off Online print orders (Promo code CC0032024)
- 30% off Rental (Promo code CC0032024)

DFW CAMERA SWAP MEET
JUNE 29 & 30



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