

Thru The Lens

February 2019

Volume 85 No. 2

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



Editor - Jay Hoppenstein, MD, FDCC
Navigato@aol.com

Notices - TTL Staff & Index

New Column - Q & A

A new column has been introduced last month entitled, **Q & A - Photographic Questions**. This will be a place where the questions of the DCC members may be asked on any subject relating to photography.

It will be also a place that DCC members may offer answers to questions posed by DCC members.

Send your Q & A to Navigato@aol.com and put DCC Q&A in the subject line so that it can be distinguished from spam. Include your name and any images that are pertinent to the subject.

See Page 18



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Thru The Lens Staff

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| Folk Al Plane | Focus Groups |
| Donna Blame Me | Equipment Malfunction |
| Dia Fram | PG Ratings |
| Trey Pod | Sharpness Czar |
| Newt R.L. Density | Lighting Control |
| Memo Ray | Archives |
| Folk Al Length | Long Range Planning |
| Lyndsey Cap | Security |
| Sara Bellum | Intellectual Property |



Front Cover Image
Total Lunar Eclipse
Jason Ware



Back Cover Image
Untitled
Rolando Solis



Welcome New Members

Donna Griffitys



Hehamoush Amiri



Ed Benton



Welcome New Members

Joanne Sadlowski



Letty Contreras



Susan Kindley



Heard Nature Photography Contest

The 41st Annual Heard Nature Photographer Contest will begin accepting submissions on February 2, 2019

Did you get new photography equipment for Christmas or are anxious to polish your skills with your current equipment? Now is a perfect time to get out there for those "I really like this" shots in addition to checking your photographic history for images fitting into any of our numerous categories!

Youth categories:

Animals

Feathered Friends

Floral

Creepy Crawlies

Scenics

Adult categories:

Captive Animals

Wild Animals

Feathered Friends

Expressive Impressions

Floral

Creepy Crawlies

Scenics

Water (Adult Experienced Only)

Black & White (Adult Experienced Only)

Into the Night (Adult Experienced Only)

Not only is participating in the contest a fun thing to do, it's a terrific

way to support the Heard Natural Science Museum & Wildlife Sanctuary in McKinney, TX. Fees have remained the same (\$10/per image for adults and \$5/per image for youth participants) and there is no limitation on the number of images each photographer can submit. So, come join us for our 41st year of helping the Heard Natural Science Museum & Wildlife Sanctuary grow.

There are NO LIMITATIONS to the time or place an image entrée was taken.

Everything you need to know about entering the contest can be found on The Heard Museum website: <https://www.heardnaturephotographers.com/about-the-contest-1/>. If you don't find answers to your questions there, please don't hesitate to call.

Dick Robinson
Contest Marketing
Heard Nature Photographers
214/215-7564
rcrobinson4649@att.net

About the Photographic Society of America (PSA)

The Photographic Society of America (PSA) is a worldwide organization providing a wide range of services that promote photography and benefits to its members. Individual members can participate in competitions, study groups and on-line [education programs](#) designed to advance their photographic knowledge and skills. Competitions are held for clubs, councils, federations and chapters, also. [Member image galleries](#) are always available for viewing. An annual youth photography showcase, open to all students of high school age, is conducted as well. Opportunities for image analysis and critique as well as discounts for both hardware and software products are available for all members. In addition to special access to a Member's Only area on this dynamic and informative website, every member receives the high-quality *PSA Journal* each month.



Click - Lunar Eclipse January 2019 - Jason Ware

A composite image of the January 20, 2019 lunar eclipse by Jason Ware

As an astro-photographer using telescopes for nearly 30 years I have seen and photographed several lunar eclipses, however, I have never successfully completed a sequence photo that shows several phases leading up to and after totality. I knew the January 20, 2019 total eclipse would be the perfect opportunity as it would occur high overhead and all phases would be visible for us in the central United States.

Setting up for the image sequence.

For many years I have been a “Brand

Ambassador” for Meade Instruments in Irvine California so I have access to a number of high end telescopes. For this eclipse I chose their Series 6000 130mm aperture APO refractor with a f7 field flattener for a tack sharp image across the full frame of my Nikon D850. This telescope combination gives a 910mm focal length which is plenty of magnification for the moon but not too much so that any drift would still be in the field of view. In fact, I switched the D850 to DX mode to cut down on the amount of memory on the card for the 600 images I captured, one every 20 seconds from just before until just after the event. Although the D850 has a built in intervalometer, I like to use an external one so I can make changes if needed without touching the camera. The telescope was mounted on a Meade LX850 mount that can run at lunar rate (as

opposed to sidereal rate which is used to track the stars). Although the mount tracks very well, no telescope tracks perfectly and must be “guided” during long exposures. Normally we guide on a star, but in this case we want to track the moon. To keep the moon dead center for three hours I also attached a small telescope with a Meade DSI IV astro camera and long USB cord so I could monitor and correct for any drift from the warm comfort of inside, while watching the image on a laptop.

Nailing the exposure.

Lunar eclipses present a wide exposure range to photographers. The partial phases can be in the hundredths of seconds, while totality can require several seconds. In order to give myself plenty of leeway I set the intervalome-



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(Continued from page 6) Lunar Eclipse

ter to fire every 20 seconds and hold the shutter release for 10 seconds, however, I let the camera control the exposure time. I also set a 3 second shutter delay time in the camera. This locks the mirror up then waits for 3 seconds before firing the shutter which reduces vibration at the long focal length. The D850, while not totally iso-invariant, has a great deal of latitude so I knew the exposures did not have to be perfect and could be adjusted later in post processing. Since the D850 does an analog gain boost at 400 ISO I chose that and never changed it throughout the event. I set the camera to show a histogram after each exposure so I set the exposure time, 1/400, for the pre-totally phases then adjusted down to 1.6 seconds once the full eclipse has started. For the post-totally phases I returned the exposure time to 1/400 but later found they were slightly over exposed due to a clearing of some high clouds and the moon higher in the sky. No problem, this was easily adjusted in post processing.

Building the final image.

After the eclipse was over, and after getting some sleep, I began the task of assembling the final image. I use Photoshop almost exclusively because of the ability to layer objects. I started with four of the mid-eclipse images and stacked them giving each layer a 25% weight. This reduced the noise, as the moon in totality is rather faint. Next, I examined the images in Nikon Capture NX-D to find images that were equally spaced before and after totality and were not affected by the high clouds we had that evening. Unfortunately most all of the pre-eclipse images showed some amount of blurring

due to the clouds so I ended up using a circular selection mask to isolate the moon and darken the background. I then slightly sharpened each image equally then added all of them on a separate layer. Lastly I moved the images to overlap slightly into the dark parts of each in order to fit into a 2:1 aspect ratio.

I am happy with the results. I have printed this up to 20x40" and each image is tack sharp. I'm glad I went to the

trouble. For deep space photographers like myself, the moon is a bit of an annoyance, but every so often it puts on a good show!



The Paradox of Preparedness - Jay Hoppenstein, MD, FDCC

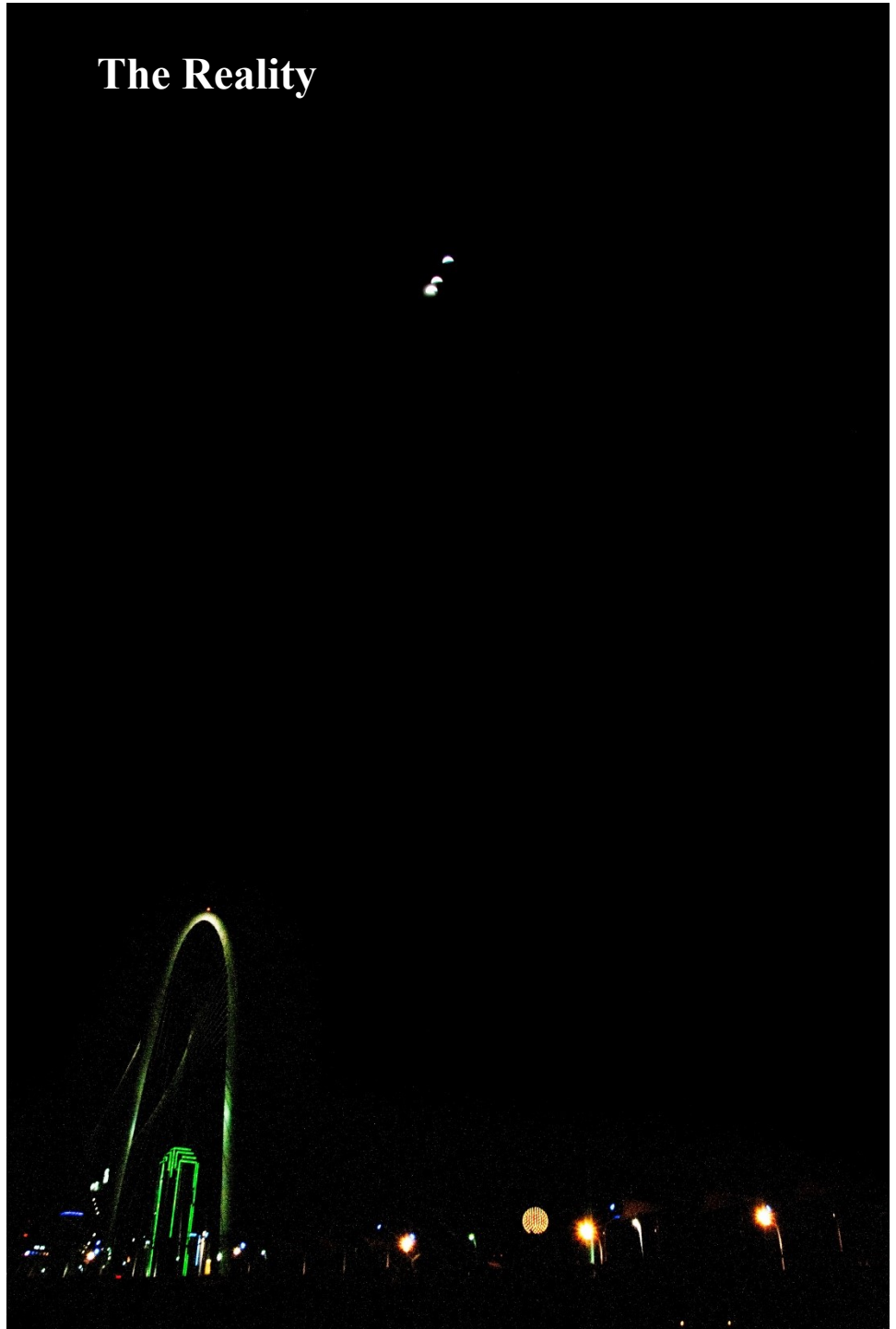
The Paradox of Preparedness

The opportunity was tantalizing, the timing was perfect and the event was predicted to be sensational. The January 20, 2019 **total lunar eclipse** would be seen throughout the United States. In Dallas it would begin at 8:36 PM – a respectable hour for the occasional astrophotographer. *Easy-peasy*. All we had to do was to make two decisions. Therein lay the problem.

Hal Sommer and I had a discussion. What kind of image did we want to capture: a telephoto picture of the moon as the Penumbral Eclipse began with subsequent, sequential images as the moon became engulfed by the earth's shadow **OR** a wider angled view of the eclipse above a stunning foreground feature. Which one? Hal had two DSLR cameras so that he could do both, simultaneously; I, having but one DSLR, had to make a choice between the two mutually exclusive alternatives. I chose to create a sequential image of the eclipse with features of the MHH Bridge, Reunion Tower and the Dallas skyline in the foreground. That was the Plan.

But where, might you ask, would be a suitable place to stakeout to accomplish our plan? I'll tell you. **Preparation** would answer that question. On our list of possible sites were White Rock Lake (WRL), maybe getting the Moon's reflection in the water, some place north of downtown Dallas or a spot closer to the MHH Bridge which would provide a fantastic foreground

The Reality



element to a composition of the moon as it entered the eclipse.

timing of each stage of the anticipated eclipse as well as compass bearings

An Internet search provided precise

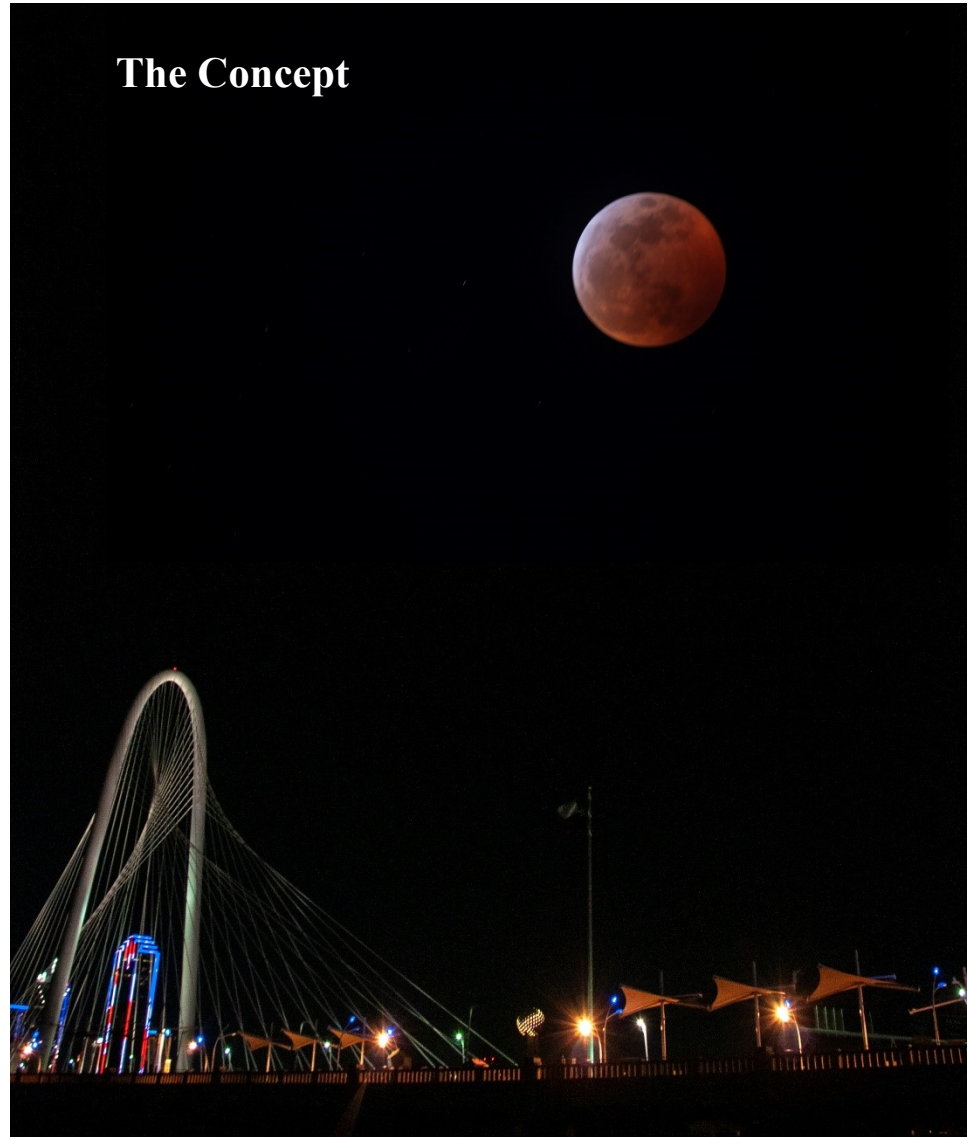
(Continued on page 9)

(Continued from page 8) Paradox

and altitude (height) of the moon during its journey across the sky leading up to and during (and after) the total eclipse. Beginning exposure settings for the full moon using the Lunar Rule of 11 and the tabular Lunar Eclipse Exposure Guide for the moon during the eclipse by Fred Espenak – Internet source (discussed in a later article). Early Sunday morning of the eclipse day and armed with a good compass, we embarked upon our quest to find **THE** spot to later place our tripods for the show.

We quickly ruled out WRL. A walk along the foot bridge that crosses the mighty Trinity River allowed us to determine, using the compass, that there would not be any of our envisioned Dallas skyline or views of the MHH Bridge in our foreground, if we were to shoot from that location. The foot bridge was abandoned; however, it did become apparent after walking half way across that the best angle to get both the moon and our other elements in our photographic viewfinders would be if we were on the west side of the Trinity. The compass was becoming indispensable.

A brief drive across the MHH Bridge, a right turn at the first intersection brought us to a small, gated parking lot on the western edge of the levee. The open gate invited us to park our car, stroll down a paved, curved incline to the levee's edge, almost, and determine the bearing of our expected visitor later that night. There was no mistake. The Moon at the beginning of the penumbral eclipse would be positioned atop the highest peak of the MHH Bridge – perfect. We had no way of measuring an exact altitude but using the compass' 360° markings as a



protractor we estimate that at the beginning of the eclipse 35.8° elevation would position the moon, relative to ourselves, not much higher than the bridge. We could determine that the path of the eclipsing moon would arc from the southwest to the south. I could envision the image of the moon as it passed our landmarks from our spot on the pathway. Perfect.

During the remaining clear Sunday afternoon, I taped my focusing ring on my lens after focusing on a distant target. I reread the instructions for my

intervalometer and set it to take one exposure every 5 minutes and practiced inserting the connection into the camera body by touch in the dark. I chose the warm clothing to wear, prepared to bring a hot thermos of tea, packed a small flashlight and set out the lawn chair to bring with me for the vigil. Hal did the same adding a stadium card to tote our stuff. We were ready. We were prepared.

This area on the western side of the bridge was a beehive of activity by the

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(Continued from page 9) Paradox

time we arrived. The parking lot had a food truck serving hot assortments of tasty sounding items. Strolling groups, other photographer in pairs or alone, bicyclists and people just hanging out leisurely threaded beside our encampment of chairs, tripods and cameras. The red taillights of the electric scooters blazed away as they slalomed around the tripods and disappeared beneath the bridge to vanish in the darkness. This was a *happening* and we were part of it.

At our predetermined spot where we deployed our tripods, connected our cameras and pointed them at the full moon just where we expected it to be we sat down, cable release ready to begin capturing our images when it became apparent that the landscape orientation of the camera would NOT capture the moon as it arched higher every second while keeping the beloved foreground objects within the viewfinder. OH, NO. What happened? We were prepared, we were ready.

We totally underestimated the altitude that the moon would be in relation to the bridge as the eclipse began. It was too late to attempt to find another place. Besides, we began to like being there amongst the others who were enjoying a crisp night with the lights of the city and the bridge sparkling in the background.

Solution. Change the camera to the portrait orientation. Aha! But ... but what about getting the arcing moon's eclipse to be within a single area in the viewfinder? Impossible. As the moon crept farther southward and upward the composition had to be changed, frequently. And, if that were not enough to thwart our objectives for

our Eclipse Shoot, the moon's size was so small that its eclipse was inconsequential. Plan A would not be realized. AND it was getting a lot colder.

Plan B

During the 30 minutes of totality I had decided to use my 500 mm telephoto to fill my frame with the reddish moon in the shadow of the earth. There would be plenty of time. BUT ...but by the time of totality the altitude of the moon was 66.7°. That's almost straight up! No matter how I adjusted the tripod's height, raised or lowered the post, there was no position of the camera that would permit me to sight through the viewfinder! My LCD screen did not articulate and I did not have a right angles view finder attachment. My chilled fingers no longer could feel the camera's controls, my feet could not detect the inclined plane of the walkway. Sitting was not working; standing was disorienting. Drats.

Both Hal and I were having the same problems: we bent over, we stood to the side, we cursed we fumed and we guessed. After a few exposures we were numb, shivering and ready to depart, which we did.

All of that preparation, what went wrong?

We made an error by choosing our viewing site. It was too close to the foreground element of our composition.

We paid too little attention to the predicted altitude of the moon in relationship to our chosen site.

We did not have a right angled viewfinder accessory to permit viewing through the viewfinder to be possible.

We should have brought warmer

clothes, especially, warmer socks.

We could have stayed home and shot the moon from our front yard, abandoning the idea of an interesting foreground element.

About the only thing that was accurate in our preparation was the compass and the intervalometer! It did show us where the moon would be and there was an exposure taken every 5 minutes..

What would even better planning have provided?

We should have chosen a site much farther away from the bridge so that the bridge, skyline and moon could be incorporated in the landscape composition with greater ease.

The use of a telephoto lens would make the moon appear larger in relationship to the foreground (at the expense of less foreground).

The precise focus could have been determined the night of the shoot by focusing on the skyline or full moon itself, setting the camera to manual focus and taping the focusing ring to prevent accidental change in the focus.

Obtained a right angle viewfinder accessory.

Brought a blanket.

Lie down on the cold ground with the tripod astride our chest so that we could look through the eyepiece.

Gone over Jason Ware's home to learn how to do it right.

Jay Hoppenstein
Editor TTL

Dallas Thru The Lens

Gulf States Camera Club Council Convention

May 2- May 4, 2019

Magnolia Park Cities Hotel

6070 North Central Expressway

Dallas, Texas 75206

Hosted by the Dallas Camera Club



Speakers

Eleanore Avery - Southern Spain; Snow & Sunshine
Irwin Lightstone - Close Up: The Art of Seeing Small
Kathy Adams Clark - Travel Photography
Mike Mezeul II - Images When You Connect With Nature
Noel Kerns - Night Photography & Light Painting
Don Russell - Cowboys of Color
Jeremy Woodhouse - Travel: Wildlife & Land
Scot Miller - Affecting Change: Making a Difference
Drew Hendrix - Photos Alive with Print - Trips, Tricks & Why
Houston Brown - Drone Photography
Susan Burciaga - Creative Portrait Lighting

Excursions

Field Trips - Dallas Arboretum, Deep Ellum

Events

Extravaganza - Friday Night - Ozona Grill
Awards Banquet - Saturday Night

Places of Interest

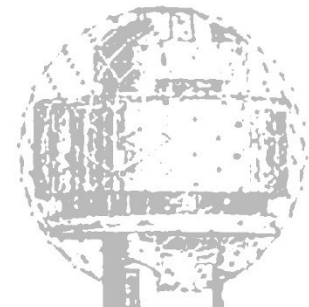
Dallas Arts District
Heritage Village
Bush Presidential Library
Fair Park
Dallas & Ft. Worth Zoos
6th Floor Museum
West End

Vendors



Registration Go To

www.Gulfstatesccc.org/convention-2019



Out of Focus - Henry Beston

Henry Beston 1888-1968— *The Outermost House* Published 1928

We need another and wiser and perhaps a more mystical concept of animals. Remote from universal nature, and living by complicated artifice, man in civilization surveys the creature through the glass of his knowledge and thereby a feather magnified and the whole image in distortion. We patronize them for their incompleteness, for their tragic fate of having taken from so



far below ourselves. And therein we err, and greatly err. For the animal shall not be measured by man. In a world older and more complete than ours they move finished and complete, gifted with extensions of the senses we have lost or never attained, living by voices and we shall never hear. They are not brethren, they are not underlings; they are other nations, caught with ourselves in the net of life and time, fellow prisoners of the splendor and travail of the earth.

PSA Member Benefits

- *PSA Journal* full-color monthly magazine (mailed & online) and annual *Who's Who in Photography* publication
- Opportunity to submit articles for potential publication in the *PSA Journal* which is written by and for members
- Three noncommercial ads each year (no more than 5 lines or 175 characters) in the *PSA Journal* at no cost
- Access to My PSA free web site services (e.g., Image Evaluation, Mentors, Consultants, resource links, up-to-date product and book reviews)
- Free online Individualized Photography Course, Advanced Photography Course, and Image Analysis Course
- Free Study Groups: online for digital images and via mail for prints
- Free services (e.g., Species Identification Service, Photo Travel Planning Service, Digital Product Information)
- Annual Conference with workshops, field trips, photo shoots, and featured speakers at reduced registration fee
- Listing in and access to online Membership List following login
- Publication of photos on the PSA web site (e.g., a photo in the New Member Gallery on joining, in the Show Your Stuff Gallery on renewing for year two, and in ROPA Galleries following receipt of a PSA Distinction)
- Creation of a personal photo gallery on the PSA web site for posting up to twenty (20) images and a biography

Pre-Meeting Classes - Open to All DCC Members

Classes available on January 8

New Member Orientation (Jerry Martin)

1-2-3 Compete (Frank Richards)

Developing a Critical Approach to Looking at Photographs (Larry Petterborg)

Envisioning Your Final Photo (Alan Whiteside)

Class details are available here <http://www.dallascameraclub.org/pre-meeting-classes/>

If you are interested in 1-2-3 Compete or Envisioning Your Final Photo, **send an email to the instructor.**

Class Descriptions

NEW MEMBER ORIENTATION

Where: Main meeting room

Description:

This class is HIGHLY recommended for new members. The DCC offers a lot of activity which can be quite confusing to new members. This class will help to navigate the events.

If you wish to attend this class, simply show up before the meeting before 6:15PM.

1-2-3 Compete

Where: Room 18

Sign-up: email to frichards@sbcglobal.net



phillipmartin.info

Description: Club members who compete are generally more engaged and remain active in the club for longer. Some members don't compete because they don't like the concept while others lack the confidence to compete and receive feedback or they simply don't know how the process works. This class is aimed at preparing people to start competing in May 2019.

Developing a Critical Approach to Looking at Photographs

Where: Aaron Youth Center (AYC)

Description: This Course is Designed to Help Students: 1) Critically look at and think about photographs, 2) To articulate their responses to the photographs viewed, and 3) To understand that judging a club photo contest is primarily a quantitative (scoring, ranking etc.) process the differs substantially from the qualitative nature of art criticism. It is hoped that students will be able to develop critical analytical skills that contribute to improvements in the photographs they subsequently make.

Envisioning Your Final Photo

to: Principles and Decisions

Where: Room 11

Sign-up: email to awhiteside2744@tx.rr.com

Description: This class will be focused on a thoughtful approach to capturing an image and some workflow decisions/considerations to fulfill your initial expectations as much as possible. While not a software editing class, the results of software enhancements made to RAW photos will be used as examples of moving toward the initial vision. The class requires submitting images and discussing the thought process for creating them, as well as explaining enhancements made to achieve final images.

Two goals for participants: be able to (1) describe what's in your mind's eye for the final output prior to taking the photo and (2) enhance the initial capture to approximate your initial vision.

Dennis Fritsche
Education Director

SnapShots - Jerry Martin - Book Review

Secrets of Backyard Bird Photography

By Chris Hansen

Rocky Nook, Publisher

Review by Jerry Martin

Did you ever say to yourself, “Where can I find help taking pictures of birds?” Fear not because you have found that resource.

Chris Hansen has written an excellent book on the subject of photographing birds called “Secrets of Backyard Photography”. He deals with the basics of choosing the camera, photographic equipment, to how to attract birds and some basic and unique equipment for photographing birds. You will also learn about how he uses flash photography to look like natural light illuminating the subject.

He introduces the techniques of attracting birds by designing bird eating stations that look like the bird is in a natural habitat and not simply eating out of a bird feeder. A simple branch set next to a bird feeder can be an attractive place for a bird to sit while you photograph them. He attaches feeder cups behind a branch, and small limbs on a regular bird feeder. He even describes and has photographs of artificial backgrounds he has made. Then he graduates to do-it-yourself construction projects like making window blinds to photograph through and how to building a chair blind.

The great value of this book is not only seeing beautiful photographs of birds the author has taken but the many diagrams and photographs of the setup he uses. There are also step by step photo-



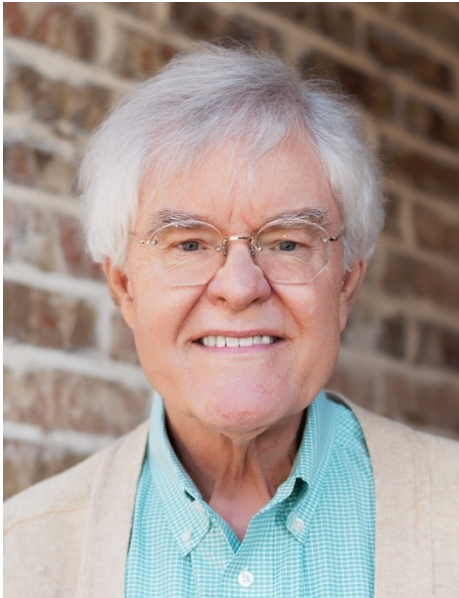
Jay Hoppenstein, MD, FDCC

graphs and commentary on how to build bird attracting features right in your back yard. The do-it-yourself projects range from the simple to the more complex.

This book is truly a guide to inspire the reader to take stunning bird images.

Kay Hale - February Guest Speaker

Impact in Photography Presenter: Kay Hale



Potter Stewart, a Supreme Court Judge, memorably said that he could not say

what obscenity was, but he knew it when he saw it. Perhaps the same could be said about Impact in photography. Both involve a “wow” sense of surprise upon seeing for the first time. Both have a way of catching your eye, are striking in appearance, and are seen to be out of the ordinary. Each often invites “taking a longer look.”

According to Dennis Fritsche, the three most important factors to judge a photograph are IMPACT, IMPACT, and IMPACT. Impact can take many forms. Color, composition, emotion, light, subject matter, uniqueness, and simplicity are just some of the elements that are involved in impact. How to make greater impact with your photographs is the goal of this program.

My first camera was a gift for my 16th birthday. It was a used camera with a

fixed lens of approximately 40mm, and had a “very sharp lens,” according to the salesman. The primary subject matter for my photography was the people in my life. It was my camera for about twelve years. A Minolta SRT 101 was my first “real camera” which lasted approximately sixteen years. In 1989 I purchased a Nikon 8008, which had the advantage of having autofocus. Soon, a zoom lens and tripod were added. Clearly an increase in my interest in photography was occurring.

I first attended the Dallas Camera Club in the spring of 1979 and went to 2 or 3 meetings at the Coca Cola Bottling Company, but did not join. I had other priorities in my life then. Formal membership in the DCC occurred in 1989. Attending the camera club, workshops, and programs in photography began occurring in my life. Saying that, for



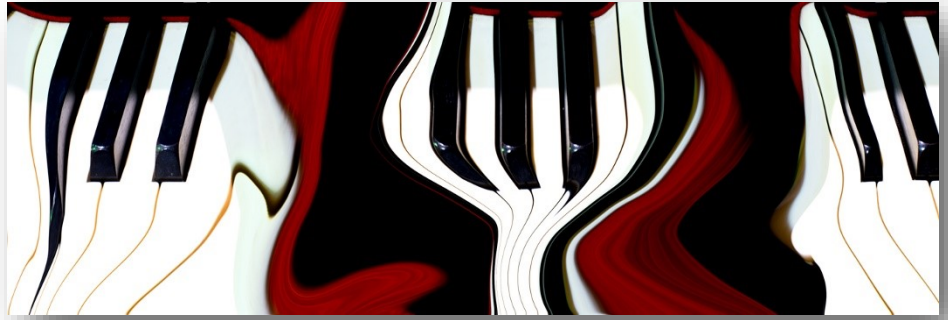
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(Continued from page 15) Kay Hale

many years my attendance at the camera club was erratic.

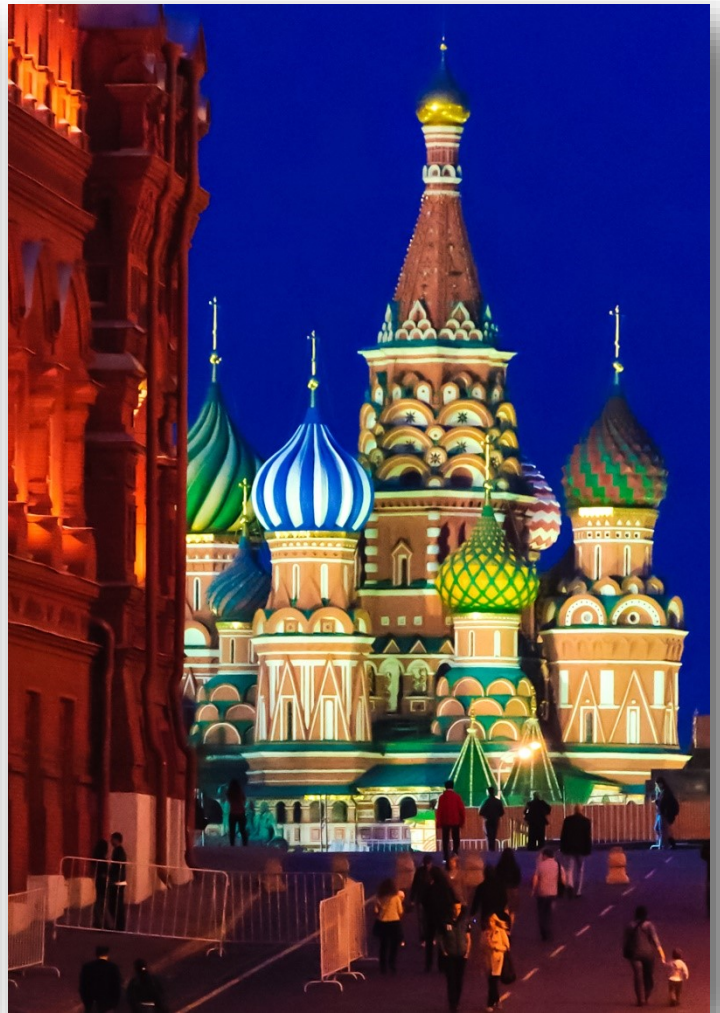
In 2009 I purchased my first digital camera, a Nikon D90. Once I made that purchase my involvement with the camera club greatly increased. For approximately the last ten years I have attended approximately 80-90% of the meetings. In 2010 participation in the monthly competitions began. In 2012 I became program chairperson for the camera club, which is a position I thoroughly enjoyed. In 2015-2016, I won the yearlong contest in projected images in the master's class. Over the last four years I have won eleven ribbons at the annual State Fair of Texas Photo Contest. Photography has become a very important part of my life.

The camera club has been an excellent educational experience. Classes with Steve Reeves, Frank Richards, and Dennis Fritsche have all been very helpful. The whole process that is involved in the monthly competitions has been extremely beneficial, and it has forced me to learn some things I might not have learned otherwise. I have benefited certainly from some of the classes that I have taken, profited from the monthly programs, enjoyed many of the field trips organized by Gary Kelly, and become a better photographer, thanks much to what I have gained from the variety of experiences in the Dallas Camera Club.



(Continued on page 17)

(Continued from page 16) Kay Hale



Q & A - Photographic Questions

Q & A – Questions Members Ask

A new column has been created in the TTL to be a site for questions, relating to Photography, to be asked and answered. We all have questions large and small, simple and complex. The Internet and, especially, YouTube can be a lush resource; however, many answers to our questions can be answered by the knowledgeable members of the DCC.

When DCC members submit a question will be published in the next issue. The answers will be published

Though this is not the quickest method to obtain immediate answers to photographic questions, it does attract quite often, many of us have the



method to obtain immediate answers to photographic questions, it does attract quite often, many of us have the same unanswered question.

tion to the editor of the TTL (Navigato@aol.com) it month's issue to illicit an answer from DCC members as soon as the question has been answered.

The first is from Sharon Collins and is listed below. If you have an answer to her question or a question of our own, email me, Navigato@aol.com (please put DCC Q&A in the subject line to distinguish it from spam)

What is the Looney f11 Rule for Photographing the Full Moon?

Looney 11 exposure of the Moon - 1/200th second, ISO 200, f/11

In lunar photography, the Looney 11 rule (also known as the Looney f/11 rule) is a method of estimating correct exposures without a light meter. For daylight photography, there is a similar rule called the Sunny 16 rule.

The basic rule is, "For astronomical photos of the Moon's surface, set aperture to f/11 and shutter speed to the [reciprocal of the] ISO film speed [or ISO setting]."

With ISO 100 film / setting in the camera, one sets the aperture to f/11 and the shutter speed to 1/100 or 1/125 second (on some cameras 1/125 second is the available setting nearest to

1/100 second).

With ISO 200 film / setting and aperture at f/11, set shutter speed to 1/200 or 1/250.

With ISO 400 film / setting and aperture at f/11, set shutter speed to 1/400 or 1/500.

As with other light readings, shutter speed can be changed as long as the f-number is altered to compensate, e.g. 1/250 second at f/8 gives equivalent exposure to 1/125 second at f/11.

Generally, the adjustment is done such that for each step in aperture increase (i.e., decreasing the f-number), the exposure time has to be halved (or equivalently, the shutter speed doubled), and vice versa.

The intensity of visible sunlight striking the surface of the Moon is essentially the same as at the surface of the Earth. The albedo of the Moon's surface material is lower (darker) than that of the Earth's surface, and the

Looney 11 rule increases exposure by one stop versus the Sunny 16 rule. Many photographers simply use the f/16-based Sunny 16 rule, unmodified, for lunar photographs.



February Image of the Month

Each month the editor chooses an image taken by one of the DCC's members and presents it as the ***Image of the Month***. The images will be taken from the monthly contest winning entrees, from images submitted for TTL cover consideration or from any DCC member who chooses to send the editor an image as an attachment to an email. Use the standard DCC competition image parameters. The image may be in portrait or landscape orientation.

Jason Ware *Total Lunar Eclipse 2019*



Monochrome Prints



Beginners
Larry Golden
The Chisholm Trail



Advanced
Jason Ware
Rusty Relic From Days Gone By

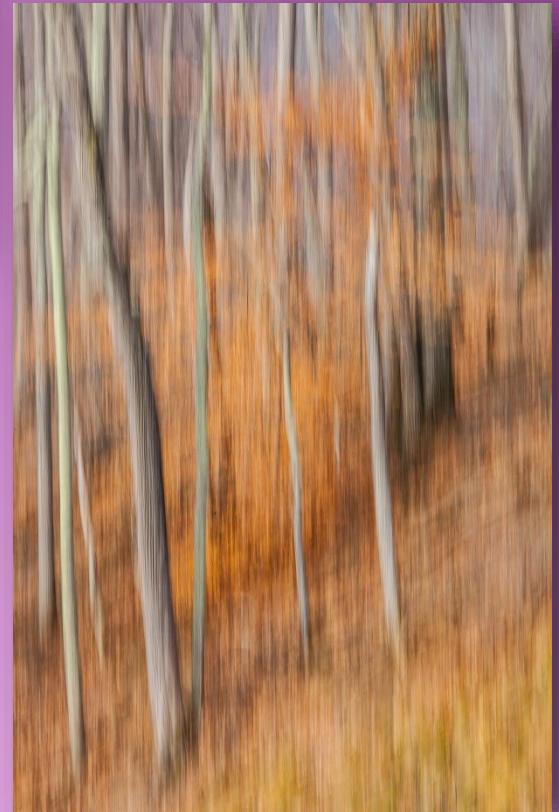


Masters
Jay Hoppenstein
Shrouded in the Mist

Color Prints



Beginners
Larry Golden
White-Eyed Vireo



Advanced
Hugh Adams
Aspens in Motion



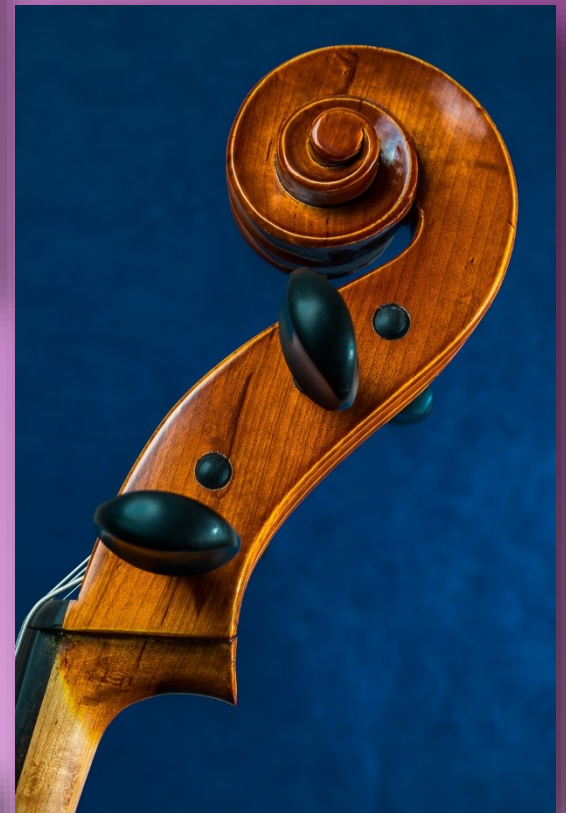
Masters
Jan Dreskin-Haig
*Black Place Land-
scape 2*

Projected Images



Beginners
Hal Sommer
Locked Away

Masters
Kay Hale
S



Advanced
Steve Donovan
Elegant Curves

Calendar & Notices

February 10- Turn In Competition Images

February 12, 26 DCC Meetings

February 14 - Valentine's Day

February 26 - Guest Speaker - Kay Hale

Prepare for End of the Year Contest

Prepare for Potpourri

Happy Valentine's Day

DCC Added Value

- Monthly Competition
- Field Trips
- Free Tutorials and Training
- Monthly Guest Speakers
- Web Site
- Newsletter
- Rapid Improvement of Photographic Skills
- Convivial, Friendly Members

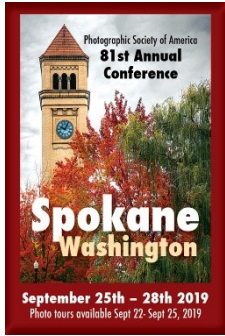


February 2019

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28		

March 2019

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						



The PSA Conference will take place from Sunday, September 22, 2019 through September 28, 2019. The Conference Hotel is the Centennial Hotel, Spokane, 303 W North River Dr., Spokane, WA 99201

Classified Ads

FREE - Canon LUCIA PGI Ink Tanks for Pro 9500 and Pro 9500 Mark II printers. One box of Ink value pack, includes all ten colors plus 4 additional colors, in there hermitically sealed packaging. Retail over \$145. Gary Cowles 214-866-0211.

Sony A7 R III mirrorless camera body (only), 5 months old - \$2400. New Sony A 7 R III sells for \$2998. This model is currently back ordered. Includes an extra battery. Harry Rumberger 214-348-8869 or email - hajabj@aol.com . (Sept 2018)



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

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

Send ad copy & images to Navigato@aol.com

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Best Views of the Trinity River

Location 1

Upper and Lower Chain of Wetlands

Take I-45 South to Loop 12 East; go 1/16 of a mile; look for the bridge on the left to enter the wetland area.

Wetlands construction for the Trinity River Corridor Project is underway and will improve floodwater conveyance and benefit wildlife. When completed, seven wetland cells will make up the 170-acre Chain of Wetlands extending four miles from Cedar Creek to Loop 12

Location 2

Trinity River Audubon Center

6500 South Loop 12
Dallas, Texas 75217

The Trinity River Audubon Center is only a few miles from downtown Dallas. The center is the flagship for Audubon's education initiatives in Texas and is designated a "green" building for energy conservation and sustainability. Exhibits feature ecological and cultural themes and provide direct access to nature viewing, hiking, picnicking and canoeing.

Location 3

Trinity Overlook

110 W. Commerce St. (at Beckley)
Dallas, Texas 75209

Attractive signage at the Trinity Overlook provides information on the Trinity River Corridor Project, the Trinity Lakes Park and the two bridges -- the Margaret Hunt Hill and Margaret McDermott -- designed by renowned architect and engineer Santiago Calatrava.

Location 4

Great Trinity Forest

3000 Municipal
Dallas, Texas 75215
or
7000 Bexar Street
Dallas, Texas 75215

The 6,000 acre Great Trinity Forest is the largest urban bottomland, hardwood forest in the United States. It contains a collection of more than 70 "trophy trees".

Location 5

Margaret Hunt Hill Construction

Beckley@Continental Avenue Bridge

Construction is now underway for the Margaret Hunt Hill Bridge the first major signature bridge to be constructed across the Trinity River Corridor. The bridge will link West Dallas and North Oak Cliff with downtown Dallas. The bridge will span Industrial Boulevard and connect to Woodall Rodgers over I-35. The bridge is projected for completion in mid-2011.

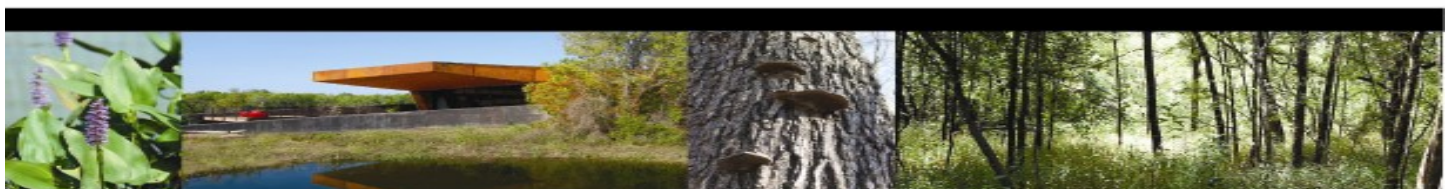
Location 6

Trinity River

Trammel Crow Park

3700 Sylvan Avenue
Dallas, Texas 75207
(River access at boat launch)

The Trinity River is 715 miles long and is the largest river basin that begins and ends Texas. This natural resource sits in the center of downtown Dallas.



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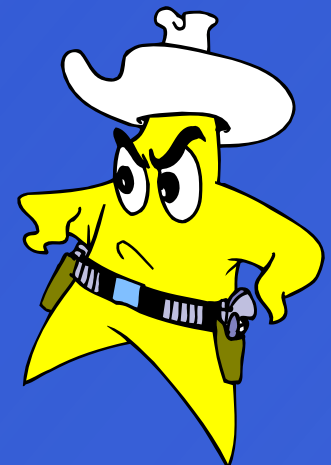
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Dallas Camera Club

Visitors are always welcome.

**DCC meets the 2nd and 4th
Tuesdays of every month.**

(No Meeting on December 25 This Month)

in **Shearith Israel Synagogue** located at
9401 Walnut Hill Lane, Dallas, Texas, in the
Toplitz Room.

Directions: From Northwest Hwy turn North on
Douglas Ave. Drive about 1 mile and turn left into
the North parking lot just before Walnut Hill Lane.

From Walnut Hill Lane driving West, turn South onto
Douglas Ave just before the Toll Way, drive about
100 yards and turn right into the North parking lot.

Follow the walkway into the building from the park-
ing lot, enter the foyer and ask the information per-
son at the desk to be directed to the Toplitz Room.

Free

Pre-meeting tutorials - 6:15 to 7:15 PM

Meetings begin at 7:30 PM & end at 9:30 PM.

**On the second Tuesday of the month competition
entries from the previous month are judged.**

**On the fourth Tuesday of the month a guest
speaker delivers a presentation. Monthly, field
trip Audio-Visual programs may be shown at any
meeting.**

Guests are always Welcome

www.dallascameraclub.org

Thru The Lens

February 2019

Volume 85 No. 2



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

Editor - Jay Hoppenstein, MD, FDCC
Navigato@aol.com