

August 2020

Volume 86 No. 8

Thru The Lens

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



 **DALLAS**
CAMERA CLUB
Inspiring Photographers Since 1934

Editor - Jay Hoppenstein, MD, FDCC

Focal Point - Sharon Collins - Competition

Exciting news from the Competition Director

It's been decided that the Monochrome Projected Image competition will continue throughout our 2020-2021 camera club calendar year. The MPI category will be eligible for awards at the EOY banquet in 2021.

If you have not yet entered an image in MPI, don't fret -- it is not too late to be in the running for the awards. You will be eligible as long as you enter at least *six* of the remaining seven competitions!

Things to know:

- 1) If you have seven or more entries the lowest score will be removed
- 2) The remaining scores will be averaged



3) MPI images may be entered in the Monochrome Print competition when print competitions resume

As always, we all look forward to seeing your images.

Sharon Collins, Competition Director

Thru The Lens Staff

Cameraon Raw	Quality Control
Folk Al Plane	Focus Groups
Donna Blame Me	Equipment Malfunction
Dia Fram	PG Ratings
Trey Pod	Sharpness Czar
Newt R.L. Density	Lighting Control
Memo Ray	Archives
Folk Al Length	Long Range Planning



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Front Cover Image

Rose on Bed of Water

Michael Blachly



Back Cover Image

Antelope Canyon -

Clinton Kemp



Calendar & Notices

All DCC club meetings and gathering are cancelled temporarily.

There will be *virtual* meetings on the Internet.

DCC Meetings are on the 2nd and 4th Tuesdays of every Month

starting at 7:30 PM on ZOOM

Check the DCC Web Site for the Link to ZOOM

August 6 4:00 PM- PSA Broadcast - Panorama

August 9 & September 6 - Turn In Competition Images

August 20 @ 3:00 PM - PSA Fear to Flash

Sept 1 - Deadline for Texas State Fair Creative Arts Photography [Registration](#)

September 7 - Labor Day



August 2020

Sun	Mon	Tue	Wed	Thu	Fri	Sat
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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

September 2020

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20	21	22	23	24	25	26
27	28	29	30			

August Guest Speaker - Daniel Rodrigue



The Art of Observing and Anticipation: Photojournalism/Street Photography/Documentary

I'll discuss the subtle and not-so-subtle differences between street photography, photojournalism and documentary photography while explaining some of the art-and-craft and techniques that can help photographers in their approach to visual storytelling – whether on assignment for an art director or photo editor and magazine or newspaper, shooting and entering a photo contest or just taking snapshots for their own family albums and personal portfolios.

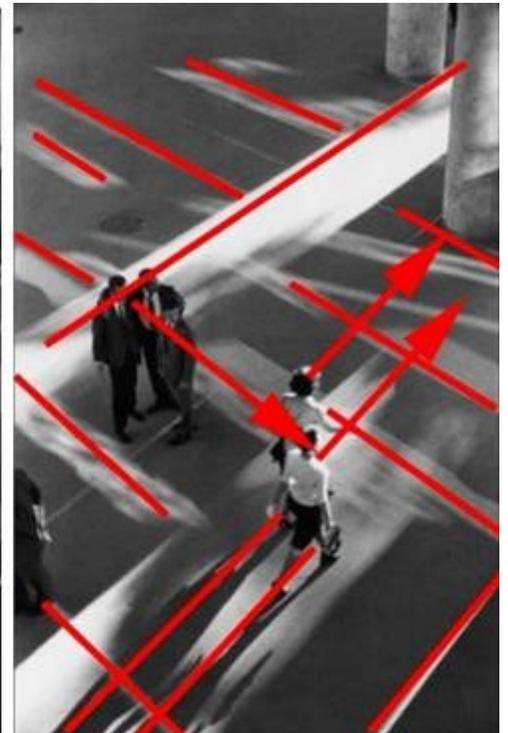
Since 2010, Daniel Rodrigue has served as the lead faculty over the Communications program as professor of journalism, photojournalism, “multimedia storytelling” (making mini-documentaries, using still photos, audio and video), Photography I & II and Intro to Mass Communications at Dallas College’s Brookhaven campus, where he also advises the campus’s award-winning student newspaper,

and literary and general magazines. As for photography, he taught intro and advanced courses each Spring & Fall, including instruction in everything from starting in film/darkroom-based photography to the tenets of good photojournalism (which will help in shooting everything from birthdays to weddings) to advanced studio work – from studio lights and background/drop selection to working with models. (Worth noting that that the first photography class I took was back in 2001 at Brookhaven in the same darkroom/lab in which I instruct students in now.)

Over the past decade, he’s “coached” and mentored dozens of award-winning photographers, writers and visual storytellers. (His student’s regularly win 1st place awards in state, and

even national, contests for student photojournalism – for their work in print, as well as in live “shootouts.”) He’s also judged far too many professional and collegiate photo contests over the past decade to count.

After starting shooting in a student newsroom in college in 2005, he quickly transitioned to writing and shooting for the Dallas Observer starting in 2008 -- writing everything from cover stories to blog posts and columns, as well as shooting videos, digital images and occasionally Polaroids for print and online. He also has shot for several area publications (with photos published in D Magazine, Dallas Morning News, Denton County Magazine), companies and even for a few cities in North Texas. Most recently he shot all the photographs for a 6-page color spread in Cowboys & Indians: The Premiere Mag-



(Continued on page 5)

(Continued from page 4) Daniel Rodrigue increase awareness, understanding and



azine of the West, shooting a photo story/essay along the Texas coast about a well-known salt-water fly-fishing guide for the May/June 2020 issue (on J.T. Van Zandt, Townes Van Zandt’s musician-turned-fisherman’s son – I’d never shot anyone fishing “professionally,” but a trained photo-journalist is usually able to tackle any assignment. Even challenging ones on the fly. The Art Director was “very pleased” with the photos I sent in). Last year, he shot the cover and interior photos for his own Dallas Observer story on Brave Combo’s 40th anniversary as a “nuclear polka” band. Rodrigue very recently shot a series of intimate (yet socially distanced) portraits for Simone Carter’s Observer cover story on North Texans’ mental health as many battle “the blues” while in coronavirus shut-down seclusion.

In 2012, Rodrigue and Justin Goode founded The Instant Film Society to

accessibility of analog instant films. In addition to PolaCon, The IFS hosts regular photo walks (#PolaWalks), sets up instant photobooths and tutorial sessions in Dallas, Denton, Fort Worth and other cities in North Texas.

Watch this fantastic 18-minute “**Decisive Moment**” talk by Henri Cartier-Bresson:

<https://www.youtube.com/watch?v=14ih3WgeOLs>



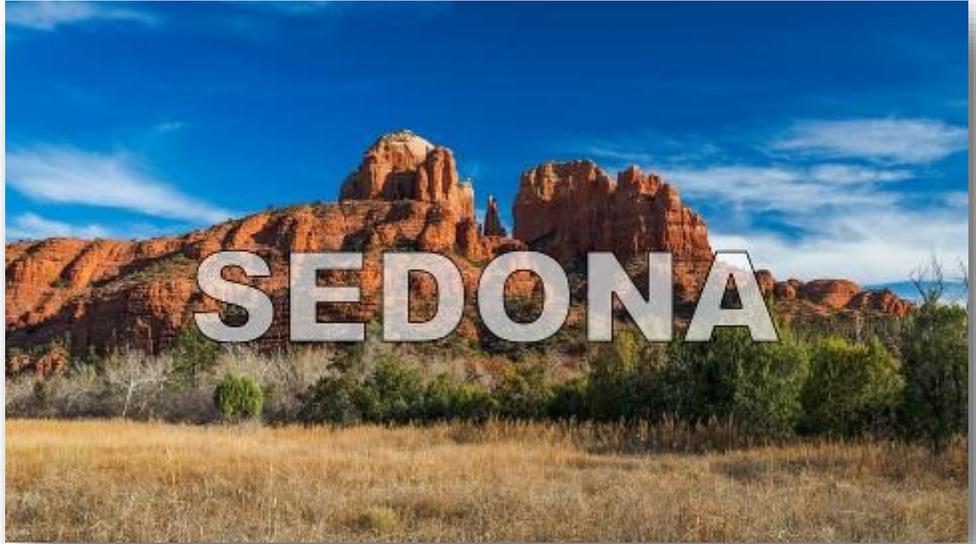
Storyboard - Sedona - Michael Blachly

Sedona! Truly a place that has nearly an unlimited number of spots to photograph the amazing landscape. Everywhere you look you can shoot something beautiful. But there lies the trick. How do you take a photo that is outstanding and unique to the area? In this article we walk through my thoughts, tips and suggested locations on photographing Sedona, Arizona.

Almost anyone can take an amazing photo in Sedona. But how do you make it interesting and unique? There are largely two ways to do this.

First is to utilize weather such as taking advantage of the monsoon season (June to September) to get lightning and storm shots. Of course this is entirely based on the whims of Mother Nature so you may not have the opportunity.

The second is to ensure you always have a foreground element in your photo (see image to the right). Don't take a picture of just the mountains from afar but find unique and interesting elements up close. Yucca plants, gnarly trees, water puddles in the rocks ... anything that can create another element of interest in the photo. If you don't know focus stacking then this is



the time to learn it.

That said another challenge of Sedona is the crazy number of people. The peak seasons are the spring and fall months. I had the unfortunate timing of being there during President's Day (a three-day weekend for some) and Valentine's Day. So the town was inundated. Because of this the go-to spots for many were way too crowded and traffic around town (particularly Highway 179 was stacked). So it is best to go during the week or in the off-season.

But the benefit of Sedona is there are a number of places you can go to avoid

the crowds if needed. So to start, here are some things worth doing if the crowds are light.

Take the Red Rock Scenic Byway (Highway 179 south of Sedona) – It's a pretty drive but not a lot of places to stop unless you park at a trail parking lot which can sometimes get full. This is something I would do mid-day as it doesn't work well for photography unless you are hiking a trail.

Take the Oak Creek Canyon Scenic Drive (Highway 89A north of Sedona) – Same as the Red Rock Scenic Byway I would do this when less



(Continued) Sedona

crowded and maybe even midday though you can get down into the Canyon and work some unique light.

Schnebly Hill Road – Another pretty drive but requires 4-wheel drive to access all of it. It gives you a high vista view of the area and could be nice late in the day.

Red Rock Crossing – This is the one place I think is worth fighting the crowds even in the peak seasons. The grounds on the northside of the river are a part of the Red Rock Crossing State Park which closes at sunset so no late photo shoots. But you can park on the south side of the river and traverse the two-mile long area. There are numerous spots to photograph Cathedral Rock. Because it is a state park there are also bathrooms onsite. I would come to this location in late afternoon for the best light.

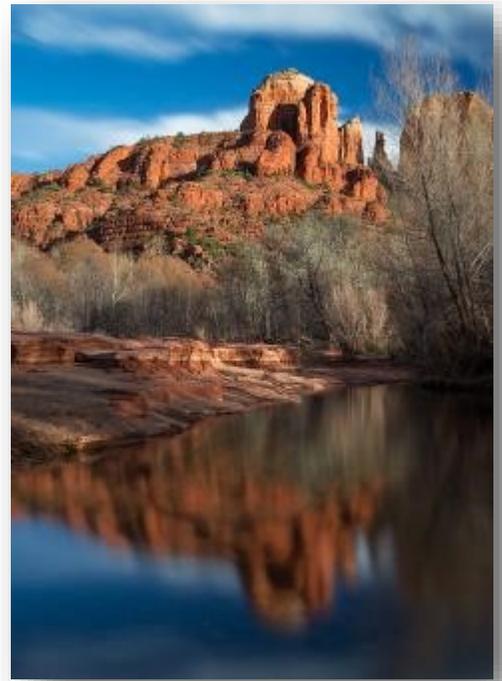
Secret Slickrock Trail – This is also within the Red Rock Crossing State Park and offers great views of Cathedral Rock. The rock face the trail

ends on has low spots that collect water when it rains. I would definitely visit this place if there was a recent shower. I would come to this location in late afternoon for the best light.

Devils Bridge Trail – The trail is a 4.2 mile out and back trail that leads you to a beautiful natural sandstone arch. Unfortunately, it is the iconic Instagram spot and will be covered in people. Frankly I would avoid this area. The atypical shot is towards the north so this is probably best in mid-morning or midafternoon.

Airport Mesa/Loop Trail – If you are in a pinch and need a quick spot for sunsets, the Airport Mesa is a good location. The only downside is it largely overlooks the valley the town is in so you are not completely free of civilization in your photo. But the view is nice and it has a large parking lot.

Hike the Trails – There are hundreds of trails. Some of the popular ones include: West Fork Oak Creek Trail, Down Mountain Trail, Cathedral



Rock Trail, and Fay Canyon Trail. Any of these are a treat for a photographer and honestly some of the best ways to get great and unique images.

Chapel of the Holy Cross – A quick jaunt if you are taking the Red Rock Scenic Byway. Best time to shoot it is mid to late afternoon.

But what if it is crowded ... Then I suggest some of these options:

Red Rock Loop Road – This one can still get crowded but not as bad as the other areas. This loop has several pullovers and offers an excellent view of the mountains. It is a great drive and one I would do for the late afternoon light and sunset. Lover's Knoll is probably my favorite overlook on the drive due to this gnarly old tree at the overlook.

Red Rock State Park – First note this is not the same park as Crossing Rocks (something I didn't realize until I got there). The park is a bit further from the mountains and

(Continued on page 8)



(Continued) Sedona

Cathedral Rock but if you bring a longer lens you can still find some excellent spots and the crowds are significantly less. Javelina Trail is a good trail within this park.

Thunder Mountain Trailhead – Great sunset spot. The trail is about 25-minute hike to the top of Little Sugarloaf Mountain. It requires a bit of scrambling up the rocks and you need to be in somewhat good shape, but it isn't that intense particularly if you give yourself more time. I would aim to arrive at the top more than an hour before sunset as the best time to shoot is around an hour before sunset due to the shadows hitting the hills as the sun goes down.

Palatki Heritage Region – Two spots are out here worth noting. One is Red Canyon Overlook which has a great view of the mountains to the north. The other is off of Loy Butte Road around a the following coordinates 34°55'30.1"N and 111°55'02.9"W. This puts you up close to the mountains and I suggest this

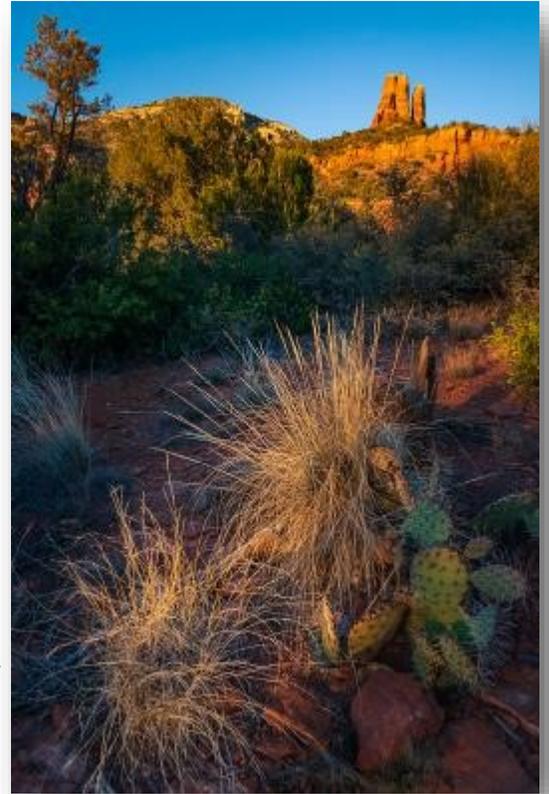
area late in the afternoon. Plus Forest Service 152C Road and Loy Butte Road are a beautiful drive, very few people, and have lots of places to stop and take photos.

Starry Night Photography – It gets dark enough in the area to get some beautiful night photography.

And if you want to grab a bite to eat or visit some impressive galleries (including some excellent photography galleries), visit the **Tlaquepaque Arts & Crafts Village** in the center of town.

Final notes ... going off trail in some areas is illegal so be aware of what you can do. Also note that sunset is about 30 minutes earlier than normal due to the mountains to the west. And if you don't want to mess with all of this, there are a number of local photo workshops available that you can find by googling.

Lastly, don't forget that there are numerous other excellent photo locations around that part of Arizona that are



worth extending your trip including the Grand Canyon, Monument Valley, Horseshoe Bend, Antelope Canyon



September Guest Speaker - Shelley Vandergrift



In the age of digital photography, where the craft is within reach of anyone with a phone, dedicated photographic artists are constantly searching for ways to stand-out from the crowd.

Infrared photography, which captures light the human eye cannot perceive, offers just such an opportunity. Whether your photographic interests lie in traditional black and white landscapes, one of a kind portraiture, interpretive fine art images, or surreal creations of your own imagination, infrared may be the artistic tool you have been seeking.

Join Shelley Vandergrift as she discusses the considerations and challenges of infrared photography. The presentation takes you through all aspects of becoming an infrared photographer: equipment selection, unique capture considerations, artistic choices, and the hurdles of post-processing an unseen light spectrum. Whether you are new to infrared photography or been shooting with infrared for years you will come away with a great deal of new information and inspiration.



Shelley Vandergrift began her love affair with photography at age ten, learning the magic of creating in her father's darkroom. Digital photography's advent married her twin loves: photography and technology. Following a successful corporate career working with a wide-range of computer technologies, Shelley now teaches the technical aspects of photography and post-production alongside her mentor, renowned infrared photographer Laurie Klein. Together, they guide photographers in achieving their own artistic vision in photography tours and workshops around the globe.

Shelley is the co-author of *Infrared Photography: Digital Techniques for Brilliant Images*

(Continued on page 10)



(Continued) Shelley Vandergrift

from Amherst Publishing and teaches infrared photography at Santa Fe Workshops.



Visions - Heidi Phillips



(Continued on page 12)

(Continued) Visions



(Continued on page 13)





Outside Competition - Steve Evans

Two photographs were accepted into the **16th PSACHina International Exhibition of Photography**. These photos will be exhibited in China. The titles are *Haystack Hangout* and *Whip Demo*. See small versions below. Larger versions are attached.



Out of Focus - "Don't Tell Me, I've Nothing to Do"

Isolation

Jay Hoppenstein, FDCC

In this era of lockdown and barriers to congregation with colleagues and friends, isolation can take its toll.

Have you seen the movie, *Pulp Fiction*? This is a terrific movie in which the main star, Bruce Willis, has a line with the fragment of a song, *Flowers on the Wall*, by the Statler Brothers. There is the one line that Willis says or sings, "*smoking cigarettes and watchin' Captain Kangaroo*" which is funny in the film and captures the message of the song which is about isolation.

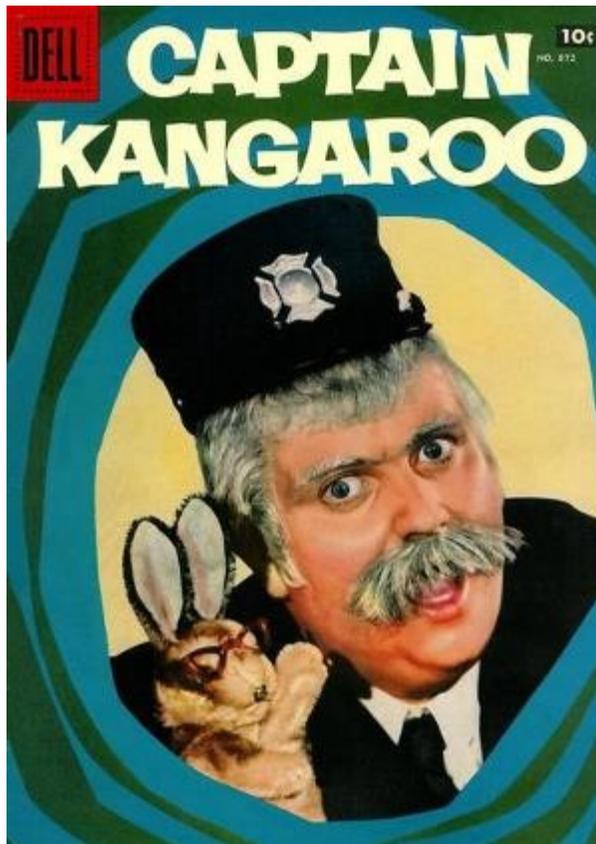
The link to the Statler Brothers' performance is below.

<https://www.youtube.com/watch?v=1s8nRL2bPCU>

The actual quote is "*Smokin' cigarettes and watchin' Captain - Kangaroo*" which has stuck with me. It is the perfect response to anyone who asks, "How and what are you doing?" The **phrasing** of the lyrics is what makes it memorable. Go listen to it first before reading the lyrics. Really, cool.

Flowers on the Wall

I keep hearin' you're concerned about my happiness
But all that thought you're givin' me is conscience I guess
If I was walkin' in your shoes, I wouldn't worry none
While you 'n' your friends are worried about me I'm havin' lots of fun



**Countin' flowers on the wall
That don't bother me at all
Playin' solitaire till dawn with a deck of fifty-one
Smokin' cigarettes and watchin' Captain Kangaroo
Now don't tell me I've nothin' to do**

Last night I dressed in tails, pretended I

was on the town
As long as I can dream it's hard to slow this swinger down
So please don't give a thought to me, I'm really doin' fine
You can always find me here, I'm havin' quite a time

Countin' flowers on the wall
That don't bother me at all
Playin' solitaire till dawn with a deck of fifty-one
Smokin' cigarettes and watchin' Captain Kangaroo
Now don't tell me I've nothin' to do

It's good to see you, I must go, I know I look a fright
Anyway my eyes are not accustomed to this light
And my shoes are not accustomed to this hard concrete
So I must go back to my room and make my day complete

Countin' flowers on the wall
That don't bother me at all
Playin' solitaire till dawn with a deck of fifty-one

Smokin' cigarettes and watchin' Captain Kangaroo
Now don't tell me I've nothin' to do

Don't tell me, I've nothin' to do.

PSA Representative Report - Webinar Schedule



Hal Sommer

Webinars are a free service of PSA but you must be a member to participate. This is just one of the advantages of being a member. PSA also offer classes, study groups as well as competitions available to members. Along with the monthly magazines PSA is worth investing to improve your skills. To join online go to <https://psa-photo.org/> and click on Membership.

Contact Hal Sommer for an application - Email address below.

Hal@SABooks.net

Aug 6, 2020 05:00 PM EST Sweeping Panoramas

PSA Webinars are a benefit to PSA members at no cost, you will be required to enter your member number at registration. Topic: Creating Sweeping Panoramas (and Other Cool Stitched Photographs) - with Lisa Cuchara

You do not have to register to view a detailed description of this webinar. For details of this webinar and also to register in advance click on this link:

[Viewing does not automatically register you, you must fill in boxes to register.]

https://zoom.us/webinar/register/WN_sKcxCKyfSo-zp2cLh7XWww

After registering, you will receive a confirmation email containing information about joining the webinar.

Topic: From Fear to Flash: 3 Steps to Better Lighting - with Joseph "JC" Carey

When: Aug 20, 2020 04:00 PM Eastern Time

PSA Webinars are a benefit to PSA members at no cost, you will be required to enter your member number at registration. You are invited to a Zoom webinar.

You do not have to register to view a detailed description of this webinar.

For details of this webinar and also to register in advance click on this link: [Viewing does not automatically register you, you must fill in boxes to register.]

https://zoom.us/webinar/register/WN_mPBR1eZeTW2iYv484jLgeg

After registering, you will receive a confirmation email containing information about joining the webinar.

WEBINAR: Color Workflow for Printing with John Walrath

When: Sep 10, 2020 05:00 PM Eastern Time

PSA Webinars are a benefit to PSA members at no cost, you will be required to enter your member number at registration.

You are invited to a Zoom webinar.

You do not have to register to view a detailed description of this webinar.

For details of this webinar and also to register in advance click on this link:

Viewing does not automatically register you, you must fill in boxes to register.

https://zoom.us/webinar/register/WN_j3ZRrLdeTPm-JYZUH3ua3w

After registering, you will receive a confirmation email containing information about joining the webinar.



Click - Sunset Chardonnay - Heidi Phillips

Sunset Chardonnay - Heidi Phillips

Before moving to Dallas last year, I lived in El Paso, Texas. This was the view from my balcony.

El Paso is best known for two things; Mouthwatering Mexican food and Beautiful Sunsets.

Some of my favorite pictures were taken from right outside my bedroom.

The photograph of the wine glass at sunset was not planned. I was enjoying a class of wine after work, when I noticed the reflection of the sun in the glass. I ran inside and grabbed my tripod and camera. I wiped off the lipstick

and fingerprints from the glass and freshened up the pour.

I set up my tripod and locked in my Nikon D800 with a Nikon 24-120mm, f/4 lens set at 62mm. I did manual focus and focused on the glass. ISO was set at 125, diaphragm at f8 and the shutter speed to 1/13sec.

I took about 30 pictures with the sun in various positions. This one was my favorite. The reflection of the blue sky in the wine and the orange glow of the sun are complimentary colors. I edited in Lightroom then moved to Photoshop

In Photoshop I added the birds to create some drama. I love capturing what is, but I also enjoy creating what isn't.

This picture was taken in June of 2016. I have it printed and framed in my dining room. I sometimes miss my balcony but I look forward to getting to know Dallas - *Through The Lens*.



Storyboard - Photo-guide to UT Campus - Sam Houston



Tower from West Mall



Runners from the back

The campus of the University of Texas at Austin offers many photographic opportunities. Too many for a short article, but let's take a 'classic' stroll so that you can get some excellent photos on your initial trip to the campus. Austin is very hot in the summer and the campus population is low. Think about taking this walk between November and April. If you are interested in flowing fountain shots, tour during graduation. Fountains are turned on only during graduation (3 days in May and December). However, during graduation, there will be many temporary stands that will 'clutter up' the Main Mall.

The easiest parking is at the Co-op parking garage at 2323 San Antonio. It is one block off Guadalupe. Consider going to the top to get roof top image of the food mall and the campus. As you stroll, consider going into some of the buildings to get a real 'feel' for student life.



View from Coop Parking Garage

So, start at the University Co-op on Guadalupe. This section of Guadalupe is commonly called 'The Drag'. Cross Guadalupe to enter the West Mall of the campus. An immediate opportunity presents itself as you frame up the Student Union (on the left) with the UT Tower. Walk 50 yards toward the Tower and you will be in front of the Academic Center. Consider shooting the Greek Runners (a statue) from several angles (including from the rear).

Continue with a slight jog to the right and you will enter the Main Mall. You will want several images of the Tower and the main building. Note the quote running across the top of the Main Building, 'Ye shall know the truth and the truth will make you free'. Search the internet for information on tours of the Tower.



Main Building & Tower

(Continued on page 20)

(Continued) Storyboard

From the center of the main mall, turn around to see the oak trees of 'The Six Pack' (the six academic buildings along the south mall) as they frame up the view of the State Capitol of Texas. Walk down either side of the side mall (toward the Capitol) and look for squirrels and 'niche' shots of the buildings, the oak trees and students. Do not feed the students.



View of Capitol

At the southern base of the South mall, you will find the Littlefield Fountain. This WW I Memorial was built in 1917. It can be a difficult target because of the shadows during the day. Looks for angles that minimize the shadows. Also, face the fountain with the Tower in the background and capture the fountain and the Tower. You are now on West 21st Street.



Little field Fountain



Littlefield Fountain

Proceed east along the street (East 21st) and you quickly encounter the entrance plaza for the McComb Graduate School of Business. Note that this image is during the winter (bare trees). Notice that the orange building (in the image) is a reflection. Don't expect the blue glass unless you arrive at sundown (or maybe if you pull out a 'Blue and Gold' filter).



McComb Graduate School of Business

Continue on East 21st and you reach Speedway. It used to be a street and is now a pedestrian walkway. To the left

is Gregory Gym, a very large and old structure. Continue heading east along East 21st and you run straight into Memorial Stadium (yet another photo opportunity). Turn left to proceed north along San Jacinto. Immediately on the left is the Texas Exes Building, which is alongside Waller Creek. Plenty of opportunities present themselves and the inside of the Texas Exes building is remarkable.



Memorial Stadium



Inside Texas Exes Building

Continue west along San Jacinto to the intersection with East 23rd (also called Deloss Dodds Way). Up to this point, you have covered about two miles and you have been walking downhill. So, you could call Uber to take you back to the Co-op or turn west toward the Tower and begin walking back (uphill). Better yet, you may want to continue (east) over to the LBJ Memorial Library. It is in sight (to the east).

(Continued on page 21)

(Continued) Storyboard



LBJ Library

To finish your day, I suggest Scholtz's Beer Garden at 1607 San Jacinto. It is the oldest beer garden in Texas and has been in operation since 1866. Just remember that you have seen only a small portion of the campus and there are many, many more opportunities to explore. Also, remember that you are in Austin and that the State Capitol, Zilker Park, and Lady Bird Lake all offer great photo opportunities. I also suggest going online and printing out the UT map; <https://maps.utexas.edu/#/utm>



Outside Competition - Dennis Fritsche

Texas Photographic Society's exhibition, 33rd Annual Members' Only Show

Dennis Fritsche

One of my photograph has been selected for Texas Photographic Society's 33rd Annual Members' Only Show juried by Bill Wright. The print is one of 50 that will be on display in Abilene at The Center for Contemporary Arts in September. The award winners and the online gallery can be seen [here](#). I am honored to be included

among this group of photographs. The juror says,

I was overwhelmed by the enormous selection of work as well as the number of excellent photographs. As I anticipated, the entries in the 33rd Annual Members' Only Show were well above average. It was very difficult to make the decision about which images were the absolute best. I deliberated back and forth regarding the final selection.

I was also struck by the diversity of the subject matter and perspective. I tried to represent some of the various inter-

ests in the show.

After narrowing down the top three, it was impossible for me to restrict myself to only five honorable mentions. I decided to double the number of honorable mentions and include additional images that were particularly fascinating to me.

I realize the process of selection is very personal and subjective. Another juror may have selected different images. It was an honor to judge this show and I want to thank everyone who participat-



(Continued on page 23)

(Continued) Outside Competition - Dennis Fritsche

ed. I hope you will continue to enter upcoming competitions and support the Texas Photographic Society.

— **Bill Wright**

My accepted image is *Monument Valley – Artist Point*. I rediscovered this image during the 2020 stay at home period. It was made during the March 2018 field trip to Monument Valley during one of the tours on the wonderful Gouldings Lodge bus. I remember this as a wonderful view of the magnificent monuments seem from a different point of view. This view and the view from the North Window were my two favorites from this trip that had many great vistas. I wish we could have visited them at sunrise or sunset.

It was not a particularly great time of day and I decided to use a Nikon D750 converted to record the Infrared wavelengths. The lens was a 70-200mm f/2.8 at 82mm which gave me a composition emphasizing the monuments without too much sky. I wish I could have moved to the right more to separate the monuments but I recall there was not a way to do that. Exposure was 1/15 second at f/8 and ISO 100. Processing in Lightroom is fairly minimal – convert to monochrome, exposure adjustments, a little Clarity and Dehaze. It is lightly toned in Lightroom with the split toning adjustments.

I enter contests such as this to have my work evaluated by others and hopefully to have my work shown as a print or

online with other worthy photographs. Entering encourages me to try harder and the occasional pat on the back is always appreciated. Of course I don't receive written feedback, so I have to infer how I could have done better by evaluating the juror's picks. I don't keep count, but I guess my acceptance rate is 10 – 20%. Just enough to keep me submitting.



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.



Future Guest Speaker - Adam Jones



Through the Lens of Adam Jones

Adam's program topics are very wide ranging, and he always invites the audience to participate with questions throughout the evening. He is known as a landscape, nature, wildlife, and travel photographer sharing his tips and techniques throughout the evening program. Audience participation impacts the discussion direction, but topics usually include: HDR that looks



real, Focus Stacking for unlimited depth of field, Macro Techniques, Tele-photo Wildlife Techniques, Using full and fill flash, Workflow, High ISO Noise reduction, Setting up your camera to operate the way you want, Composition and Lighting

This internationally recognized photographer explores the world through his

nature, travel, and wildlife images. Jones's award-winning photography is widely published in magazines, posters, calendars, books, and in national advertising campaigns for clients such as Canon, Ford, Eddie Bauer, Miller Beer and Honda.

Adam is recognized world wide as an outstanding stock photographer with his images represented by Getty Images, Photo Researchers, and Danita DeLimont Stock Photography. His work has sold for editorial and commercial uses in over 30 countries.

Adam's publication credits also include: National Geographic Books, Time, Life Magazine, National Wildlife Federation, Audubon, Sierra Club, Disney and hundreds of textbooks. In 1995 the BBC Wildlife Photographer of the Year Contest selected Adam's image from over 19,000 entries, as the winner in the "In Praise of Plants" category.

(Continued on page 25)



(Continued from page 24) Adam Jones

Adam is the sole photographer on eight coffee-table books.

In early 2006, Adam was selected to be one of Canon USA's elite group of acclaimed photographers, "The Explorers of Light". Canon describes the Explorer of Light program as such: The Explorers of Light program is a group of 60 of the World's best photographers united in their love and passion for photographic excellence. They share a common desire to contribute back to the industry with a willingness to share their vision and passion with others.

Adam is a popular and respected workshop instructor and lecturer. Adam teaches photography workshops around the world helping students reach their full potential in the exciting world of digital photography. Adam is noted for his enthusiastic down to earth approach and his ability to communicate effectively with all skill levels



How Can I Get Sharper Images ?



How to get Sharper Images Without Using A Software Sharpening Tool?

An image cannot be sharp enough (unless the photographer, for creative purposes, intentionally, blurs the image either in camera or in the post processing software)!

Always focus carefully using Autofocus or Manual focus. If the lens is not perfectly focused, then the techniques below will not be helpful.

Most photographers understand that the motion of the subject or the motion of the camera during an exposure will result in an unsharp image. In the field a photographer has many tools to diminish the movement of his or her camera to eliminate, or severely reduce, camera motion during an exposure.

The use of a tripod is the most efficient piece of equipment that a photographer can depend upon to nearly eliminate camera motion. Some photographers always use one; others never use one. The logic of the use of a tripod is

indisputable; however, it is inconvenient and heavy to drag into the field.

The recognition of available structures within the environment in which the image is created can be utilized to provide a “tripod-like” stability, if one is clever and lucky. Bracing a camera against a doorway, a telephone pole, a flowerbed wall or even the ground will reduce “camera shake” substantially. This may reduce the opportunities for the best composition but when all of the elements line-up, then this strategy works.



Even the use of a tripod does not guarantee perfect camera stability. The use of the tripod’s extension column, the presence of windy conditions and the motion of the platform on which the tripod rests (the deck of a ship, for instance) can degrade the stability of the camera. Depending upon the camera/lens combination, the introduction of the image stabilization available in almost all cameras and lenses today can be amazing for hand held exposures but is said to degrade image sharpness

when used on a tripod. The recommendation for most image stabilize lenses is to turn that feature OFF when the camera is on a tripod.

Yet, there are other settings of the camera that can make a great difference when desiring to decrease camera-induced unsharpness for cameras seated on a tripod. Not using the elevation post that some tripods have will improve camera stability. Setting the shutter speed to equal the focal length of the lens, a practice that proves useful in hand held created images, can

also be considered when the tripod is used. The higher the shutter speed, the less camera motion affects the sharpness of an image.

Additionally, for DSLR cameras that have this feature, raising the mirror before the exposure is made will eliminate the vibration that the mirror induces. The use of a remote exposure release device will eliminate the vibration created by the photographer’s finger touching the shutter release button.

For DSLR cameras that do not have a way to raise the mirror and those that do not have a remote exposure device, if the camera is set to delay the actual exposure by 2-3 seconds after the shutter button is pressed, then the camera, lens and tripod will have a chance to “settle” down before the exposure is actually taken.

The implementation of these considerations should result in much sharper images.

Jay Hoppenstein, Ed

August 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.

This was taken with a Nikon d850 and Meade 350mm f.l. f5 Astrograph on a tracking mount. It is a stack of 20, 30-second exposures .

Jayson Ware

Neowise Comet



Projected Images

Beginners

Lola Laird

Fountain Place a la Nicola Olic



Advanced

Jason Ware

*Paris Streetlight Street
Dancers*

Masters

Dennis Fritsche

Urban Abstraction

Monochrome Projected Images



Beginners

Carol Wingard

Eggshell

Advanced
Steve Hawiszczak
Glade Creek



Masters

James Walsh

Frame & Shadow



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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 McDermont -- 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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GSCCC Prints

Jan Dreskin-Haig

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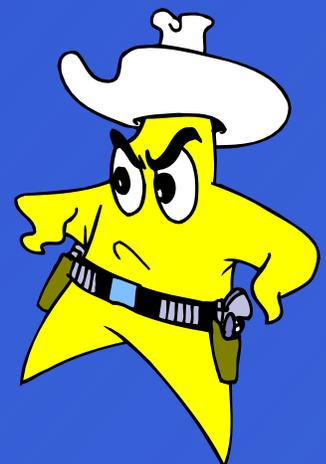
Historian

Steve Reeves

Website

Dallascameraclub.org

Email Contact





Dallas Camera Club

Meetings Temporarily Suspended Due to the Virus Epidemic

DCC meets on the 2nd & 4th Tuesdays

in **Shearith Israel Synagogue** located at

9401 Douglas Ave, Dallas, Texas, 75225 –in the

Toplitz Room.

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

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

Follow the walkway into the building from the parking lot, enter the foyer and ask the information person at the desk to be directed to the Toplitz Room.

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

Check the Dallascameraclub.org web page to enroll

Meetings begin at 7:15 PM & end at 9:30 PM.

Arrive early before the security doors are locked.

On the second Tuesday of the month competition entries from the previous month are judged. On the fourth Tuesday of the month a guest speaker delivers a presentation. Monthly, field trip Audio-Visual programs may be shown at any meeting.

Guests are always Welcome

Dallas Camera Club Programs

2020

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

2021

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



Thru The Lens

August 2020

Volume 86 No. 8

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



Editor - Jay Hoppenstein, MD, FDCC