

May 2019

Volume 85 No. 5

Thru The Lens

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



Editor - Jay Hoppenstein, MD, FDCC

Notices - TTL Staff & Index

Gulf States Camera Club Council Convention Winning Images

The winning images that were judged at the GSCCC convention can be found by following the link, below, provided by Renee Pierce and Frank Richards. The file will open in Full Screen mode; just use arrow keys, scrolling wheel or *Page Down* key to advance through the slides, and use Esc to exit.

[https://1drv.ms/b/s!](https://1drv.ms/b/s!AgADCe92KwX3qC7maZCqznHl9i_O??)

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There are a total of 24 images, including ones by Gary Kelly, Richard Cox, Hugh Adams, Mike Hill, Dennis Fritsche and Rolando Solis. It only takes a few

minutes to see them all. These are fine examples of superlative photography and well worth the few moment it takes to see them, study them and learn from them.

A list of all of the winning photographers in all of the categories can be found by following the link, below.

<http://www.gulfstatesccc.org/201819-year-end-winners>

Jay Hoppenstein

TTL Editor

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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



Front Cover Image

Forest Path

Frank Richards



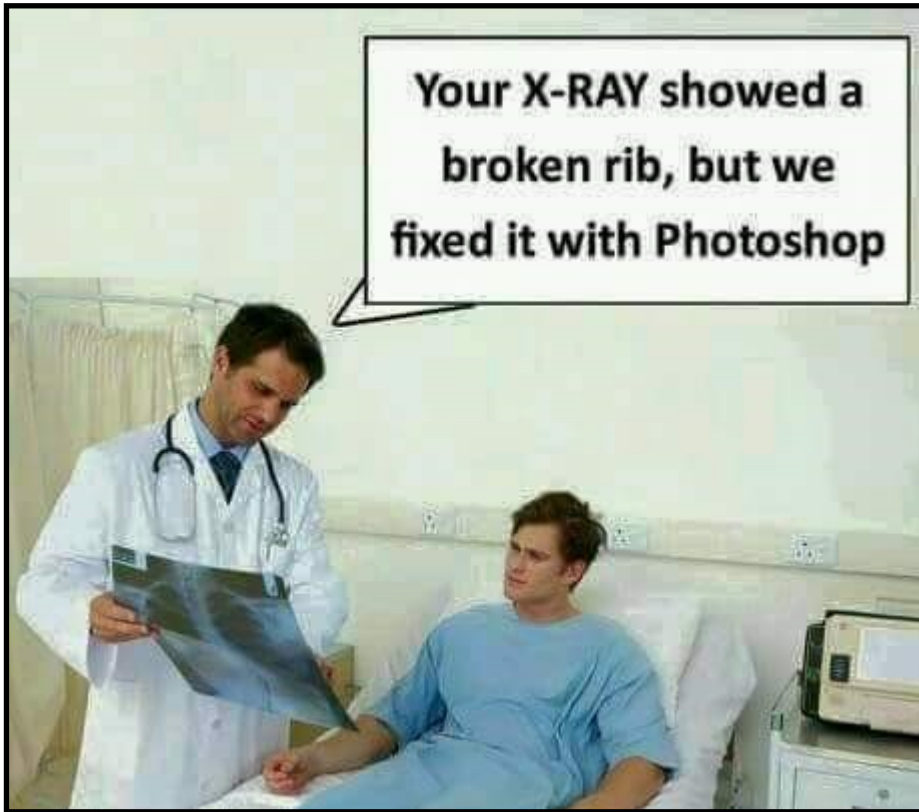
Back Cover Image

Cone Flower

Jerry Martin



Out of Focus



Trinity River Photo Contest

DCC had quite a few winning images in this year's Trinity River Photo Contest. Follow the link below to see the winning entrees.

<https://www.flickr.com/photos/146960240@N06/sets/72157707149303144>

Drew Hendrix GSCC Presentation - Printing

This is the Dropbox link to download Drew Hendrix's presentation on printing (Red River Paper).

<https://www.dropbox.com/s/m831sbju0p8h6ow/RRP-GSCC-Presentation-May-2019.pptx?dl=0>

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 dy-



Exposed - Treasure Hunt



There is a **Lightroom** feature I just discovered – and it is just amazing what it can do. If you already know about it and use this feature, then why didn't you tell everyone about it, especially, me? It will be revealed soon so be patient. This is a *Treasure Hunt*, after all.

The number of images taken on a vacation, field trip or while working on a project can number in the hundreds, sometimes over a 1000. It is often daunting to sit at the computer and edit these images, no matter how wonderful they are (or will be after editing). The time it takes just to view all of them and delete the really bad ones is quite substantial; the time it takes to edit each image using the **Basic Panel** in *Lightroom* can take hours, days or weeks. On occasion the time needed to edit *new* images is so great that beginning the editing process becomes a deterrent to ever starting. The set of new images may sit for a long time before necessity or guilt motivates the photographer to do what is required to

make an image into a creation.

Photographers who edit his or her own images devote a lot of time and energy analyzing each one and applying the

sions; rather, they want to make each adjustment he or she believes to be the best to enhance an image. In *Lightroom* there has existed a way that



combination of adjustments in the main panel in *Lightroom*, the **Basic Panel**, to bring out the best features of an image. Those who are the most compulsive do this one image at a time such that all of the potential adjustment in *Lightroom*'s Basic Panel are moved individually to develop the image into the photographer's previsualization of what was conceived in the field.

Many photographers do not want the computer to make any editing deci-

most editors, even beginning ones, know: the **Auto** button within the **Basic Panel** in the **Develop** module. One click and *Lightroom* analyses the image for its unique properties and sets the Exposure, Contrast, Highlight, Shadow, White, Black, Clarity, Vibrance and Saturation sliders to positions *Lightroom*'s algorithm determines would be "best".

When editors choose to use this feature, for many, if not most, it is a starting point for additional editing.

(Continued on page 5)

(Continued from page 4) Exposed - Treasure Hunt

Sometime the Auto feature does a better job than the editor could do and nothing additional needs to be done; however, there is always something more that *could* be done to enhance an image including **Resetting** all of the sliders to their beginning position and reediting the image.

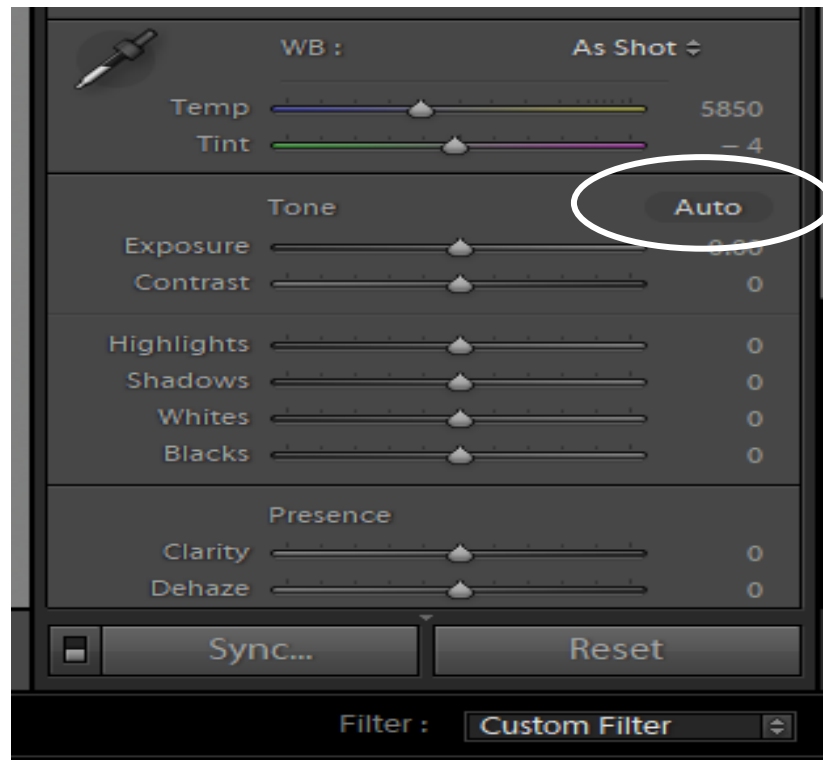
If you can accept that there is a place for using the **Auto** feature in the **Basic Panel** within *Lightroom's Develop* module, then you are prepared to discover the **Treasure**.

What if you could have every image in a set of images, each individually edited, uniquely for the image's qualities, with about 4 clicks of a mouse? That could be hundreds of images edited almost instantly! Now, wouldn't that be a Treasure? NOW, WOULDN'T THAT BE A TREASURE?

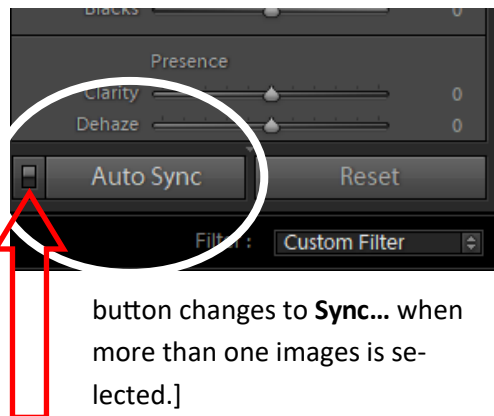
You can do it so easily that it is difficult to understand why everyone does not know of this Treasure. But you will – now.

Here is the Treasure

Use Ctrl A to select **all** of the images in a group of images that are in the Library Module or the Develop Module (film strip of images at the bottom of the Lightroom Screen). Alternately, images may be selected by clicking on one image and Shift Clicking on another image distant from the first to include this Range of images. Also,



Ctrl Clicking separate images to select them would work, too. [Notice that the **Previous**



button changes to **Sync...** when more than one images is selected.]

Move the small, white, almost insignificantly looking rectangular switch just to the left of the Sync... button **UP** to Turn **ON** the **Auto Sync** feature. The word **Sync...** changes to **Auto Sync**.

Next, Click on **Auto** in the second

section of the **Basic Panel** to make the magic happen. In an instant, well, maybe a second or two depending on the number of images in your selection, **ALL** of the selected images are Auto Toned! All of them.

BE SURE TO TURN OFF THE AUTO SYNC BUTTON BY MOVING IT DOWNWARD AS IT WAS BEFORE YOUR EMBELLISHED THE TREASURE.

That's it. This feature will permit an editor to do in seconds that which would require hours or days to accomplish. As each image is later reviewed further editing can be done, if necessary. The other panels which provide other editing features can be accessed and used, of course.

2019 Photographic Society of America ANNUAL CONFERENCE

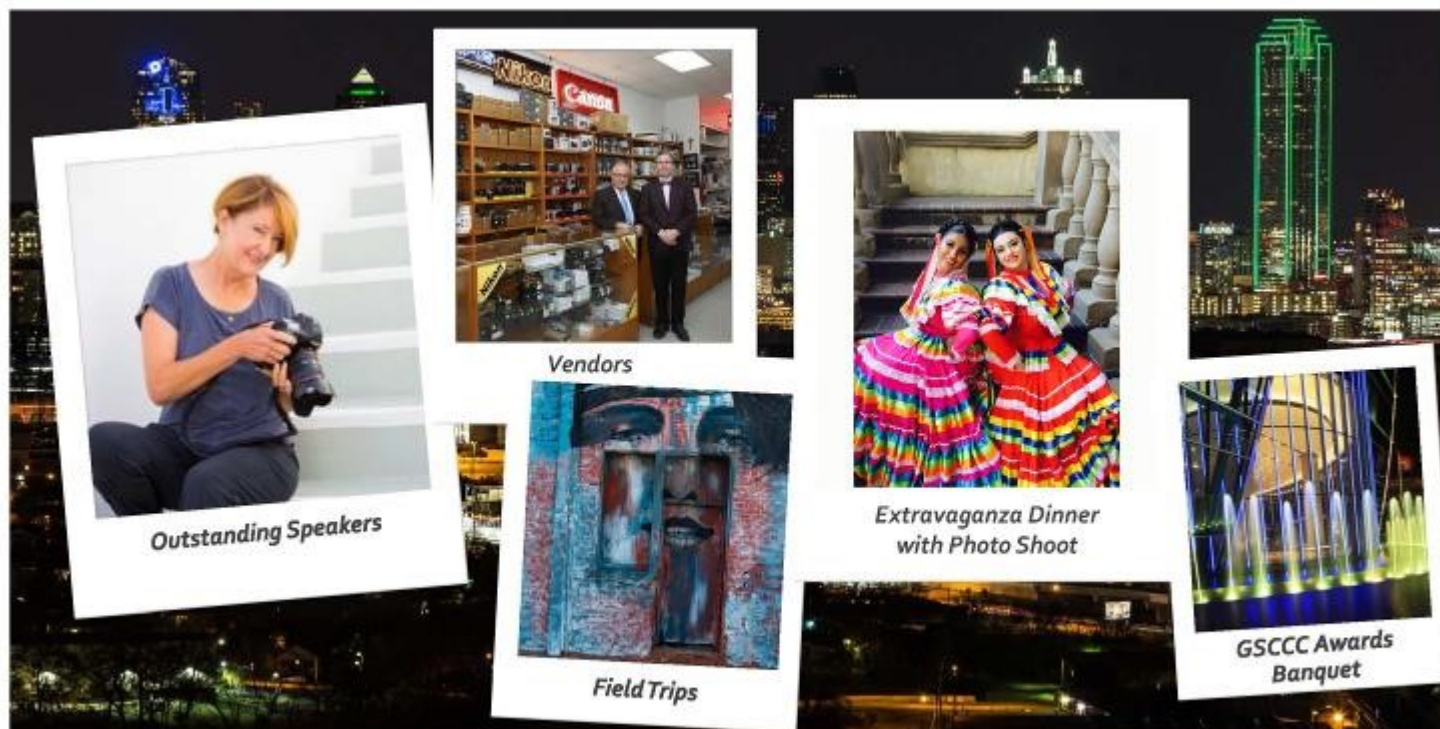
Centennial Hotel Spokane
303 West North River Drive
Spokane, WA 99201

**Conference tours: September
22 - September 25, 2019**

- *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)



GSCCC Convention 2019 - Dallas, Texas



What to Expect

The GSCCC Convention was a great success because of all of the DCC members who planned and worked so hard to create an event that no one of the GSCCC committee had ever done before.

The DCC GSCCC committee members who, under Mike Hill's organization supervision, that made it "happen", were Adela Rochier, Barbara Briley, Dave Rochier, David Boomstein, Dennis Fritsche, Gary Kelly, Hal Sommer, Houston Brown, Jay Hoppenstein, Jim Walsh, Kay Hale, Kaye Hargis, Larry Petterborg, Mike Hill, Sharon Collins, Steve Reeves, Frank Richards, Don Haig and Susan Burciaga.

This dedicated group of DCC volun-

teers was not just a sum of its parts. Each in his or her way went beyond what was asked or expected and developed a cohesive plan that was executed nearly flawlessly. The TTL editor's task was Publicity. Within this area of responsibility at least two members, for example, stepped forward to augment the campaign to entice photographers throughout the 5 States that GSCCC servers (Oklahoma, Texas, Louisiana, Mississippi and Alabama) to attend the conventions: Kaye Hargis and Susan Burciaga.

Kaye designed the publicity banner and developed additional detailed graphic elements used in the emails that were the most important method

of promoting the GSCCC conventions. Susan redesigned the GSCCC 2019 convention registration web site to make it user friendly and much more attractive to encourage registration. Neither of these contributions was expected at the beginning of the project.

In every other area of responsibility Chairpersons devoted countless hours to provide not just the basics of what was envisioned but added extra value to each component of the convention's complex program. It was all done without complaint but with enthusiasm and professionalism.

The Magnolia Hotel Dallas Park Cities

(Continued on page 8)

(Continued from page 7) GSCCC Coonvention

was the site of the convention. It is located just on the east side of Central Expressway, about 2 block north of Mockingbird Station. This facility provided ample space for two meeting rooms to be uses simultaneously, a vendor's room with beverage refreshments and a display area for the prints entered into competition and was a centralized location to make travel to the field trips, downtown Dallas and the Extravaganza convenient.

A dozen speakers addressed the attendees Friday and Saturday. The predicted rain did not materialize to interfere with the Friday morning field trip to the Arboretum. The Friday night Extravaganza, held at the Ozona restaurant, was festive and colorful enhanced by the Mexican dancers who provided the attendees with excellent photographic subjects.

The night shoots in downtown Dallas was augmented by the special arrangement to have access to the Cloud 9 deck of Reunion Tower to photography Dallas at night from near the top of the tower.

The Deep Ellum self-guided photoshoot was conducted Saturday morning. The Saturday night awards banquet was a nice finishing touch to conclude the convention. Awards were presented to the photographers whose images won 1st through honorable mention that were judged on the previous Thursday night. Door prizes were given away by the drawing of

attendee's name badges from a "sack". GSCCC convention.

The GSCCC convention was a crucible that permitted photographers from a large geographical area to meet and enjoy the images each created. The level of artistry was at its peak. This is certainly an incentive to attend future



Richard Cox

GSCCC Convention - DCC Photographers Winning Images

The winning images that were judged at the GSCCC convention can be found by following the link, below, provided by Renee Pierce and Frank Richards. The file will open in Full Screen mode; just use arrow keys, scrolling wheel or Page Down key to advance through the slides, and use Esc to exit.

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<http://>

www.gulfstatesccc.org/201819-year-end-winners

Jay Hoppenstein

TTL Editor

Rolando Solis

Dandelion Crown

1st Place Color Projected



Mike Hill

The Crossing

2nd Place Nature Projected



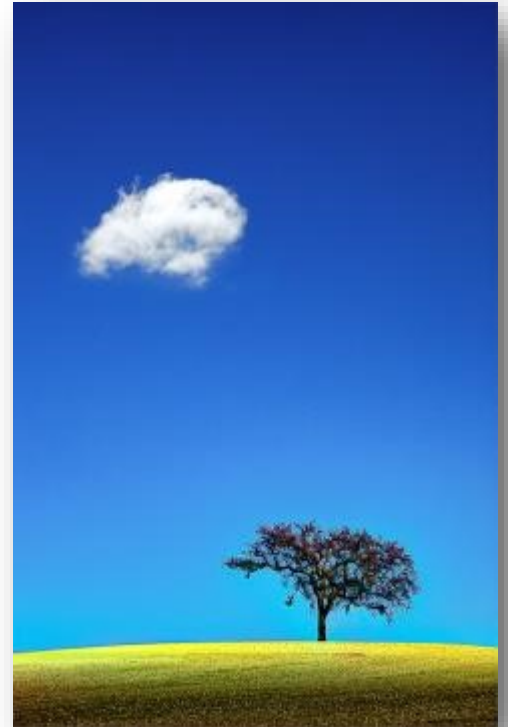
(Continued on page 10)



Gary Kelly

Mildred

3rd Place - Monochrome



Hugh Adams

Paso Robles Tree

2nd Place - Color Prints



Richard Cox

Dallas Skyline

3rd Place Color Photojournalism Print

September Field Trip - Mt. Elbert, Colorado

DALLAS CAMERA CLUB FIELD TRIP SEPTEMBER 16-19, 2019

September is the best time to experience the clean crisp air, mountains, streams and the beautiful sunlight of the Colorado Rockies. Mt. Elbert Lodge is in central Colorado at 9,700 feet in elevation. It's located 2 hours SW of Denver in a small town called Twin Lakes . It is 30 miles SW of Leadville, 30 miles east of Aspen and 30 miles north of Buena Vista . Driving distance from Dallas is 795 miles or 13-14 hours. Air-line service is available into Aspen , Colorado Springs and Denver . The drive from Denver and Colorado Springs is about 2 1/2 hours. The lodge sits at the base of Mt. Elbert , the highest point in Colorado . In addition to magnificent stands of aspen trees (the fall color should be at peak), places of visual interest include Maroon Bells, Independence Pass, Twin Lakes, the Leadville Train and the John Denver sanctuary among others. There is also hiking and white water rafting. The entire area is mountainous and scenic. There are eateries nearby in Twin Lakes and Granite, and the cabins have kitchens.

The lodge is offering us a package that includes a private bedroom, 3 break-

fasts and 3 dinners for approximately \$285 per person or \$570 per couple, including tax. Each person should make their own reservation, and be sure to mention it's for the Dallas Camera Club. If you are traveling with someone, it should be mentioned so rooms or cabins can be reserved together. A down payment of \$90 per person is needed. The cancellation policy is liberal. Reservations should be made with Becky Alexander at 1-800-381-4433 or 1-719-486-0594. Their

web-site is



Q & A - Photographic Questions

Q & A – Questions Members Ask

This 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 to the editor of the TTL (Navigato@aol.com) it will be published in the next month's issue to elicit an answer from DCC members. The answers will be published as soon as the question has been

When switching out of **Auto** to **Shutter** or **Aperture** priority is there any other settings that are useful?

Today's cameras are very sophisticated and have programmed into them algorithms that evaluate a scene and adjust the camera's setting to arrive at a "best" aperture, shutter speed and ISO. There is nothing wrong with using the camera's "intelligence" to expose an image; however, the photographer loses a lot of creativity.

If the intent of the photographer's image capture is to stop action, increase or decrease the depth of field, then the Auto setting could easily conflict with the original concept of the potential image. That is the time to set the camera on Shutter or Aperture priority setting and let the camera make the

complementary setting to get an exposure. Taken to the extreme, setting of the camera to Manual will allow the



photographer to manage every aspect of the exposure.

Still, there are instances when using Shutter or Aperture priority will not obtain a good exposure because the photographer chose a setting that results in unintentional under or over exposure. This happens, if the ISO settings were not adjusted to an opti-

mal value when not in **Auto** mode.

This can be easily corrected, though, perhaps the setting are not widely known or used: set the camera independently for **Auto ISO**. The Menu must be entered and the **Auto ISO** setting be turned **on**. This setting can be controlled by limits, both high and low, that prohibit the ISO from exceeding the parameters set by the photographer. When an aperture or shutter speed would not result in a good exposure, the camera's ISO will be automatically adjusted so that a good exposure will be applied.

Remember to turn **off** this feature when it is not needed.

Jay Hoppenstein

Editor TTL

May Guest Speaker - Ashley Landis



Ashley Landis grew up in Plano, Texas. She received her first 35mm camera for Christmas when she was 16, and became the teenager who packed more film in her suitcase than clothing. Be-

fore attending the University of North Texas, her parents told her she needed to choose a major. She looked through the list, stopped at Photojournalism, and has never looked back.

After earning her BA in Photojournalism at UNT, she moved to central Texas, where she started her professional career. Ashley worked as a staff photographer, general assignments reporter, multimedia editor, copy editor, and did whatever other jobs needed to be done, at the San Marcos Daily Record. After four years there, she made the jump to freelance. As a freelance photojournalist, Ashley worked for almost every publication she ever wanted to work for, including the New York Times, LA Times, Chicago Tribune and Wall Street Journal. She was very happy as a freelancer, but she wanted the opportunity to photograph professional sports. She joined the photo staff at



(Continued on page 14)

(Continued from page 13) Ashley Landis

The Dallas Morning News in December 2014, and has been covering sports at all levels, major news stories, and so much more.

The Art of Doing Something Different

Description: We all get caught in visual ruts. Sometimes it's difficult to take a camera in to the same situation over and over again, and come out with a different image. Ashley will discuss ways to see those routine (and not so routine) situations in new ways.



May Image of the Month

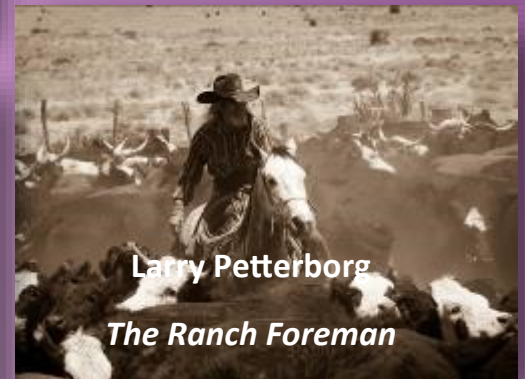
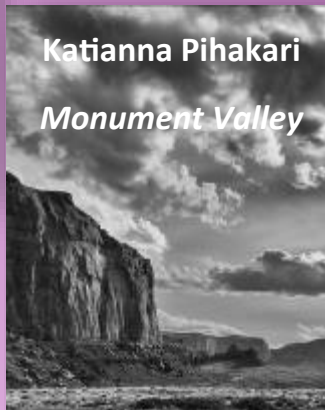
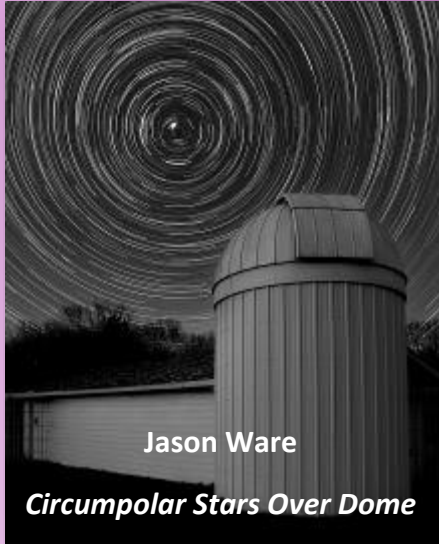
Each month the editor chooses an image taken by one of the DCC's members and presents it as the ***Image of the Month***. The images will be taken from the monthly contest winning entrees, from images submitted for TTL cover consideration or from any DCC member who chooses to send the editor an image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

John Fowler

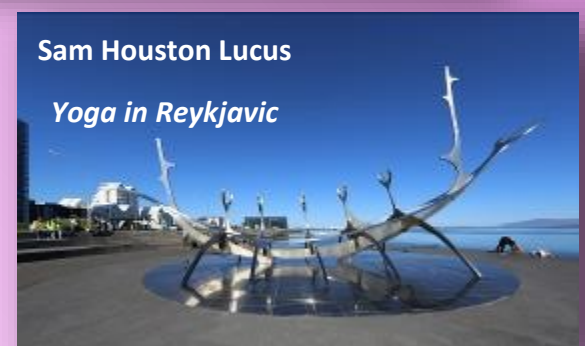
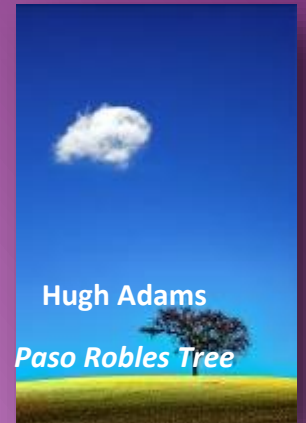
New Mexico Fall Colors



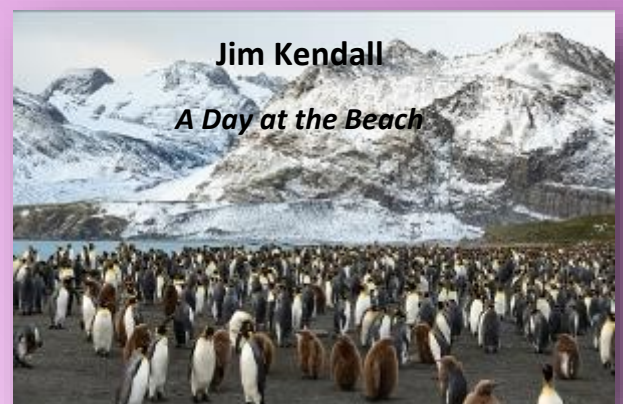
Monochrome Prints



Color Prints



Projected Images



Marge Dance - Creative



Dave Rochier

Ghost Horse



Dennis Fritsche

Aspen & Fall Grasses



Dennis Fritsche

Crane in Flight

Barbara & Ralph Pyke - Photojournalism



Hugh Adams

LGBT Parade , Stockholm



Jay Hoppenstein

Mirth With Purses

Kaye Hargis
*Campaigning for City
 Council*



Milton J Rudick - Travel

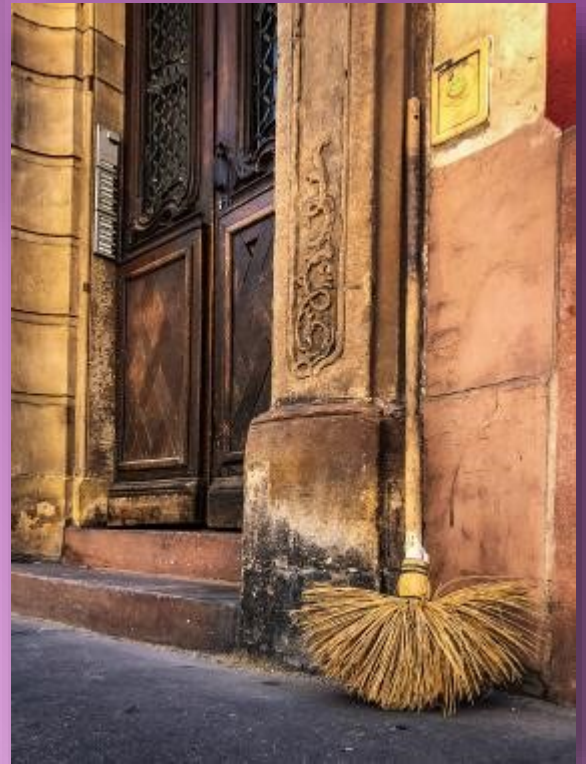


Hugh Adams

Moonrise Over Chinchero Peru

Michael Blachly

A Well Loved Broom



Shelley Vandergrift

*Red Fox on Hokkaido
Shore*

JJ Spurlock - Creative Portraiture



Clinton Kemp
Graffiti Artist

Ken Zapp - Field Trip



Dennis Fritsche
Monuments at Sunset

Hugh Adams
Auto Ranch Peeling Paint



Steve Donovan
Enter That Way

Calendar & Notices

May 12 - Turn in Competition Images

May 12 - Mother's Day

May 14 - Potpourri & DCC Meeting

May 21 DCC Board Meeting

May 27 - Memorial Day

May 28 - Guest Speaker & DCC Meeting

June 9 - Turn in Competition Images

June 11 - DCC Meeting

June 16 - Father's Day

June 25 - DCC Meeting

DCC Added Value

- Monthly Competition
- Field Trips
- Free Tutorials and Training
- Monthly Guest Speakers
- Web Site
- Newsletter



May 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	

June 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						



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

Cannon EOS Mark 5 III - \$1400

Excellent condition. Purchased 2013. -
Includes instruction manuals

Pocket, EOS Digital Software instruction Manual, EOS Digital Solution Disk, Canon LP-E6 battery, Canon LC-E6 charger, Wide Canon Strap, Interface Cable IFC-200U, Stereo AV Cable DC400ST, Eye Cup, USA warranty paper - unregistered.

Contact **Leo Katsev**

lkatsev53@gmail.com and phone - 469-525-7485



**NEC Multi-Sync
PA271W
Monitor. 27
inches.
\$300**



Excellent condition. Purchased new, includes manuals.

Contact: Hugh Adams

hea7@mac.com 214.532.5137.
(5.1.19)

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

Classified Ads

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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.



Officers, Directors & Managers



Board of Directors

President

Kaye Hargis
khargis@tx.rr.com

Past President

Steve Reeves
steve@makeshiftphoto.com

President Elect

Mike Hill
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Gary Kelly
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House Manager

Don Haig

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Study Groups & Mentoring Project

Frank Richards
f-Richards@sbcglobal.net

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Website Manager

Houston Brown
Houston@hbp.com

Resource Center

Barbara Briley
odette646@icloud.com

Outside Competitions

Steve Hawiszcak





Dallas Camera Club

Visitors are always welcome.

DCC meets the 2nd and 4th Tuesdays of every 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 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

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.

Thru The Lens

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

