

# ***Thru The Lens***

March 2021

Volume 87 No. 3

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



Editor - Jay Hoppenstein, MD, FDCC, APSA

## Focal Point - L Petterborg - Still Isolated But Not Alone

Well into the second year of the Covid-19 pandemic, just when things were starting to look better because of the increasing availability of vaccines, we get slammed by a major winter storm that significantly added to our misery. Not knowing when we are going to be able to get back to "normal" just adds to the perpetual funk. One bright spot, at least for me, is my connection to other photographers through the Dallas Camera Club. The monthly contests, field trips, and weekly challenges keep me actively engaged and making new images. Other ways I stay connected are the regular meeting programs and the plethora of training opportunities. There is always something new to learn and look forward to.

The club has recently added a couple of new features to the website that further enhances our ability to connect with each other and to share information and assistance.

If you have not investigated the club website lately, I urge you to take a few minutes to see what can be found. First, I suggest beginning by signing in and going to the menu bar at the top of the page. Click on the "Field Trips" tab and then open the "Photographic Opportunity Inventory" page. Here you see a list of places to go to make photographs supported by a great deal of detailed information. In addition to making use of what is available, there are instructions to aid you in adding details of your favorite site/experiences to the list. This is a collaborative project with several groups and has the potential of creating huge store of easily shared knowledge.

Another new feature to the website is a resource list that you can use to identify other club members that are willing to answer specific questions about, cameras, image processing, printing, and contest submissions (a contest

### 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



## Table of Contents

<a href="#">Focal Point - Larry Petterborg</a>	2
<a href="#">Calendar</a>	3
<a href="#">Self "Field Trip" - Hal Sommer</a>	4
<a href="#">Field Trip Dallas Zoo -Hopemstein</a>	5-7
<a href="#">March Field Trip - Heritage Village</a>	8-9
<a href="#">EOY Contests</a>	13
<a href="#">Click - Michael Blachly - Hagerman</a>	14-15
<a href="#">Exposed - Focus Stacking Compared</a>	16-18
<a href="#">In Focus - AV Show Productions</a>	19-20
<a href="#">Image of the Month Mike Hill</a>	21
<a href="#">7 Tips for Milky Way Photography</a>	23
<a href="#">Jan Competition 1st Place Winners</a>	24-25
<a href="#">Ads, Officers, Directors, Meetings</a>	17-21

judge should never be the first person to "objectively" comment on your entry). Again, go to the menu bar at the top of the page and click on the "Membership" tab. From the drop-down menu, select "DCC Resource List". From there you can download an Excel file with all the contacts. You may also add your own information to submit for inclusion on the list if you wish.

### Front Cover Image

*Untitled*

Frank Richards



### Back Cover Image

*Pointing to the Heavens*

Kaye Hargis



## Calendar & Notices

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**

**March 9, 23 Zoom DCC Meetings**

**March 23 - Guest Speaker - Smiley Pool - Presidents, Playoffs & Pandemics: Three Decades of News Photography DMN**

**March 1-15 - Self-guided Field Trip to Heritage Village**

**March 17 - St. Patrick's Day**



### Dallas Camera Club Future Programs

**March**

**Smiley Pool:** Presidents, Playoffs, & Pandemics: Three Decades

Of News Photography with Smiley Pool of the Dallas Morning News

**April**

**Robert Moore:** My Life on the Street

**May**

**Jim Walsh:** The Best of Jim Walsh

### March 2021

Sun	Mon	Tue	We	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			

### April 2021

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	

## "Self" Field Trips - Hal Sommer



### The "Self" Field Trip

I am very pleased to take over as Field Trip Director from our field trip Emeritus Director, Gary Kelly. With his help I hope to continue the tradition of great field trips for the Dallas Camera Club.

The pandemic has kept us in our homes and away from family and friends. Yes, we have ventured out for essentials with a mask on our faces and kept ourselves distant from others but, what about photography.

The weekly challenges have kept some of the creative juices flowing. If you are like me, you have scanned your library of old images and used some that work for the challenges. As for the monthly competitive image contests the *old* photos had to have been taken from your reservoir of previously taken images.

Our in-person meetings have been suspended along with our field trips, as they should be with the pandemic. The Zoom meetings are great but, not the same as getting together and seeing each other face-to-face; it looks like this will be continuing for months to come.

Photography is an individual activity. The field trips gave the individual an opportunity to be part of a group. We were able to gather for meals, talk about the joy of our day's shoot and enjoy the company of our friends. Field trips also gave us the ability to collect *new* images for competitions.

Beginning in December we will be introducing the "Self" Field Trip. This monthly project hopefully will get you out of the house and stimulate your creative juices.

We encourage you to use all social distancing and mask protocols and get out by yourself or with a partner and participate. The December "self" field trip activity will be in conjunction with the weekly challenge activity. More information to follow.

The photos taken on this and other "self" field trip will be eligible for entry into the End-Of-The-Year field trip competition.

Happy shooting and stay healthy,

Hal Sommer

Field Trip Director



## 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.





## DIY Field Trip - Dallas Zoo - Jay Hoppenstein



In compliance with, and by necessity, Hal Sommer and I went to the Dallas Zoo, twice. The first was on a scouting mission starting about 1:00 PM. The yield of good animal images was disappointing; however, the second trip a week later was much more productive. The animals were more visible and more active. Perhaps it was because we arrived earlier in the morning.

We were more familiar with the Zoo's layout from our previous visit so that we knew exactly where we wanted to go. Returning to the same areas as we had done on our first visit was like coming home to familiar places. We recognized the animals, though they did not acknowledge that they remembered two DCC photographer. They get a lot of attentions, of course, so that our presence was nothing new to them.

On neither times did I use a tripod, relying on shutter speeds of at least 1/500th of a second, allowing the ISO to automatically, "float". My 12 year old Nikon D90 produces a lot of noise when the ISO is over about 1600; however, since I discovered DeNoise (by Topaz) I no longer worry about the noise which can be eliminated with this software. I am a tripod addict but

there is a recognizable freedom to photograph subjects without one.

The Zoo's habitats are designed to offer the animals as much a natural environment as possible but the backgrounds, from a photographic point of view, are not very appealing. All of the images that I captured were processed in DeNoise and then in Lightroom (LR). For a great many of those that I thought were the best, I moved these, individually, into Photoshop (PS) to alter the background.

Background alteration can be accomplished in a number of ways in PS including replacement, blur, field blur and so forth. I chose to use a



background, textured, blending technique taught by



(Continued on page 6)

(Continued) - Zoo

Matt Kloskowski. This technique partially replaces a background and blends the remnants of the original background into the texture.

The objective of this process is to isolate the subject from its background to better present the subject.

A Zoo Field Trip AV show will be presented to the DCC over a Zoom

platform containing all of the DCC photographer's images that were provided for this self-guided Field Trip.

Jay Hoppenstein, MD, FDCC, APSA







## March DIY Field Trip - Dallas Heritage Park

For this month's DIY Field Trip, we will be taking a walk through the history of Dallas. You can spend a day on the grounds of Dallas's first municipal park, founded in 1879. You will learn about the history of North Texas as it was in its earliest days and continue following COVID-19 guidelines.

This month's field trip will be a scavenger hunt as well as an opportunity to share one or two of your images with the Dallas Heritage Village. Photography is welcome at Heritage Village but no use of flash in the buildings.

Dates: March 1 – March 14th

Location: Dallas Heritage Village 1515 South Harwood, Dallas.  
www.DallasHeritageVillage.org

Time: Open 10am to 4pm 7 days a week and 6pm to 9pm Thursdays

Admission: \$10 adults / \$8 seniors 65+ / \$6 ages 5 – 12.  
Admission is free to members.

Watch the video about the Heritage Village which will give you its history and **reason for being preserved**.

**Scavenger Hunt:** The subject is **HISTORICAL** for our scavenger. Please submit your seven (7) JPEG images resized to 1920 (w) x 1280 (h) to Larry at lpetterborg@gmail.com as email attachments by the end of March 2021. You may include your name on your photos. Each image file must be identified by the respective club, scavenger hunt subject and maker, e.g., DCC-red-LPetterborg.jpeg. Those of you that are members of both should use "DCC/PPC".



### SUBJECTS

**H** Hallway  
**I** Iron Implement  
**S** Sign  
**T** Table  
**O** Old  
**R** Red  
**Y** Your  
**Choice, Choose Any Thing You Want**

Heritage Village from the Dallas and Plano Camera Clubs. Send images to Hal Sommer Hal@SABooks.net. Please use the submission guidelines above using "DHV" as the subject. e.g., DCC-DHV-HalSommer.jpeg

**Gary's Tips:** A good place to eat after shooting at the Heritage Village is at the food court at the Dallas Farmers Market 902 South Harwood St. There is a big variety of choices, and most have excellent cuisine.



Shared Images: If you would like to give the rights to Heritage Village to use one or two of your photos, you will need to forward them to me, I will forward them to Her-

(Continued on page 9)





## April Guest Speaker - Robert Moore



### Robert W. Moore Photography

Website: [robertwmoore.photography](http://robertwmoore.photography)

Email: [rob-ert@robertwmoore.photography](mailto:rob-ert@robertwmoore.photography)

A proud native Texan, Robert W. Moore spent 37 years in the news, media and publishing business. In 1984, he was one of the founders of Voice Publishing Company, serving as Advertising Director until 1998 when he became sole owner and publisher. He left the company in 2013 to pursue his interests in travel and photography.

The Press Club of Dallas honored him in 2015 with the prestigious Excellence in Journalism Award, dubbed the North Texas Legend Award, for “amazing accomplishments and contributions to our in-

dustry, our community and North Texas.”

In 2017, the Press Club of Dallas awarded him the first annual Hugh Aynsworth Award for News Photography for his iconic images of the July 7, 2016 Dallas police ambush in which five Dallas police officers were killed and nine others were injured. Robert’s images of that tragic event were published by news outlets across the globe.

Today Robert’s focus is Documentary and Street Photography in locations around the world including Iran, India, Myanmar, Japan, Vietnam, Tanzania, Ethiopia, Cuba and the streets of Dallas, his hometown. He defines his photographic approach this way, “I look for scenes that are just everyday

life, yet call up an emotional connection, a human to a place. Without that connection, it may be a great picture, but it has no soul.”

Robert currently serves on the Dallas Center for Photography Board of Directors.

### Recent Exhibitions & Recognition:

Barrett Art Center, Photowork: National Juried Competition, Best in Show, 2019

Longview Museum of Fine Art, FOCUS on Photography, National Juried Competition, 2019

Texas Photographic Society, TPS 27: International Competition, 2018



(Continued on page 11)



*(Continued) - Robert Moore*

Center for Contemporary Arts Abilene, CCAN National Juried Competition, 2018

Texas Photographic Society, 30th Annual Members' Only Show, 2018

A Smith Gallery, STREET, Best in Show, 2018

Irving Art Association, Annual Photography Competition, Best in Show, 2017

Texas Photographic Society, 29th Annual Members' Only Show, 2016

Craighead Green Gallery, New Texas Talent, 2016

Darkroom Gallery, Manus et Pedibus, Award Winner, 2016

Photo Place Gallery, Composed, Award Winner, 2016

Ilume Gallerie, The Photographers, 2016



## *Grand Prairie Arts Council's Contest*

### **Grand Prairie Arts Council's 1st Annual Pho- tography Virtual Contest/Show**

In Partnership with  
the  
Association of  
Grand Prairie  
Artists (AGPA)

### **Registration**

Begins: Monday,  
February 15th  
Ends: Monday,  
March 15th.

Eligibility: All pho-  
tographers age 18  
and over

Categories: Open,  
Photojournalism,  
Fine Art, and Peo-  
ple

(see website for  
further breakdown  
of Categories)

Entries and  
Fees: \$25.00 up  
to 3 images within  
the same category

NOTE: Multiple en-  
tries are needed if  
multiple categories



Prizes: Cash prizes  
available,

Best of Show, as  
well as 1st, 2nd,  
3rd place in each  
category



## End of Year Annual Competition

There are 5 special competitions at the end of each year which are named in honor of members who have distinguished themselves within the club. Images for these competitions are submitted at the first meeting in March and results are announced at the Annual Awards Banquet in April. The special competitions are:

### **THE J. J. SPURLOCK AWARD FOR CREATIVE PORTRAITURE (PRINT)**

Portraits of people are to be entered in this contest. Photographs are judged on the creative use of photo processing, whether manipulated in the chemical darkroom or by the use of digital processing software. These creative portraits should depart from reality and be noticeably different from the scene as originally viewed through the camera lens. All phases of the photographic process, i.e. the original capture of the image and the creative processing, must be the original work of the photographer. Entries are either monochrome or color prints.

Dr. James J. Spurlock used creative darkroom techniques for his monochrome portraits which earned him local and international recognition. The competition includes both monochrome and color prints at the request of Mrs. Spurlock. He was a University of North Texas Administrator and Chemistry Professor and a long time member and past president of The Dallas Camera Club. The award was created in 1994.

### **THE MARGE DANCE AWARD FOR CONTEMPORARY IMAGES (PROJECTED)**

Images shall demonstrate a substantial departure from realism using various non-standard image capture and/or processing techniques, such as distortion, composited images, trick lenses, motion blur, zoomed exposure, tonal distortion, digital filters, etc. Entries are color projected images.

Marge Dance used many creative in-camera techniques to produce color slides that altered reality. She was a long-time active member of the Dallas Camera Club having served 16 terms on the board and holding every office except Print Chair. Marge was also active in promoting photography within the Dallas area and Gulf States region. The award was created in 1997.

### **THE MILTON J. RUDICK TRAVEL IMAGE AWARD (PROJECTED)**

Images must have been taken while traveling outside the DFW Metroplex on or after January 1 of the prior year. Otherwise, the subject matter is unlimited.

Milton J. Rudick was an inveterate world traveler and was known for his outstanding travel photographs. His many varied interests ran from photography to sailing to the Dallas Arboretum. Milton was an executive at LTV Aerospace and a long-time Dallas Camera Club member. He was a past president and always ready to assist the club as needed. The award was created in 1997.

### **KEN ZAPP FIELD TRIP IMAGE OF THE YEAR AWARD (PROJECTED)**

Images must have been taken during a club field trip on or after January 1 of the prior year. Entries are projected images.

Ken Zapp is a master of audio-visual presentations using both slide and digital presentation techniques. He gave freely of his time teaching these techniques to others and was instrumental in making field trip shows a staple of the club. Ken was Manager of Quality Control at Texas Instruments and is a lifetime member of the Dallas Camera Club. The award was created in 1999 and named in honor of Ken in 2002.

### **BARBARA AND RALPH PYKE AWARD FOR PHOTOJOURNALISM (PROJECTED)**

Photojournalism entries consist of images, or sequences of images, with informative content and emotional impact, including human interest, documentary and sports. The journalistic value of the photograph shall be considered over pictorial quality. Photographs, which misrepresent the truth (such as manipulation to alter the subject matter or situations) or which are setup for the purpose of a photograph, are unacceptable in this competition. Photographs must be taken on or after January 1 of the prior year. Entries are projected images.

Barbara and Ralph Pyke have been long-time members of the DCC, GSCCC and PSA serving as board members and actively contributing to the vision and educational values of these photographic organizations. The Pykes have both been recognized for their service and achievements within Photojournalism. Ralph Pyke served as Chairman for the PSA Photojournalism Division from 1994 to 1998. The award was created in 2010.

## Click - Michael Blachly - Hagerman Refuge Field Trip

Overall I was very happy with my photo trip to Hagerman Wildlife Refuge. My one regret is the landscape photo. I took it quickly and my settings were for bird photography. I wish I had adjusted my ISO down to 100 and used a tripod. That said I feel I cleaned it up enough that no one can tell.

So of the photos I submitted from Hagerman Wildlife Refuge, I think all of them were done freehand (or in some cases maybe resting on the car). I will say that I always recommend you use a tripod if you can. But if you can't use a tripod, then I have learned that when I shoot wildlife (particularly birds) I would rather have a noisy picture than a blurry picture so I am willing to crank up my ISO.

Basically my settings for bird photography are to set my shutter speed at something like 1/2000 and adjust my aperture to what I want for that photo and then my ISO is set on Auto so it is whatever it is. I use back button focus (best thing ever) with AI Servo on. But because of back button focus, I often will manually focus when taking photos of flying birds as I find it better.

As for noise and sharpness, I usually





(Continued) - Click - Michael Blachly

use Lightroom but if I shoot high ISO then my secret ingredient is Topaz De-Noise AI and Topaz Sharpen AI. If the photo is under 1000 ISO then usually Topaz Sharpen will take care of the noise and the sharpening. If the ISO is above 1000 then I run Topaz DeNoise and make a call if it needs further sharpening with Topaz Sharpen.



## Exposed - Comparison Focus Stacking

### Comparison of Three Common Focus Stacking Applications By Alan Whiteside and Frank Richards

Focus stacking is a digital image processing technique which combines multiple images taken at different focus distances to create an image with a greater depth of field than any of the individual source images. Here is a beginner's guide to focus stacking.

There are many post processing tools that can be used for focus stacking. We looked at the latest version of three widely used focus stacking software packages - Helicon Focus (HF), Zerene Stacker (ZS) and Photoshop align and stack (PS). Depending on the version one chooses, the price can vary significantly.

Prices shown are for the intro version, which should be adequate for most images unless you get into focus stacking in a big way. Helicon Focus Lite is available as subscription for \$30/yr. or a perpetual license for \$119. Zerene Stacker, personal perpetual license is \$89. The Adobe Photography Plan includes Photoshop and Lightroom as a subscription for \$119.99/yr.

To compare these programs, we looked at three scenes with different characteristics photographed with

Frank's Canon R5 using the auto Focus Bracketing mode and a 100mm macro lens

A complete stacked image is shown for each of the test scenes and the areas that we used to show app performance are indicated. Some typical problem areas were enlarged for all three apps.



The carnation details are at 100% zoom. The other two were enlarged



enough to be able to see the problem areas. You can touchup problem areas in all three apps, but none of these images were touched-up. They are the final processed stacked image in each case.

*(Continued on page 17)*



(Continued) - Exposed



The leaf has good texture throughout and a smooth transition from near to far focus points. There were no overlapping areas. Stacked 11 images.

All three apps provided acceptable results.



The sunflower had lots of texture on stem and receptacle and overlapping areas with low contrast in the petals. Stacked 17 images.

All three apps handled the stem and receptacle well. There is an area at the base of the receptacle where it joins the stem that looks funky like the spins

were not reproduced on all images. This is consistent with the originals.

HF and ZS yielded acceptable results for the petals and the image as a whole.

PS was not able to handle the low contrast, overlapping petals.

The carnation was probably the most challenging image with lots of overlapping elements with different textures. Stacked 20 images.



(Continued on page 18)

(Continued) - Exposed

The overlapping areas were problematic with all three apps.

Both the HF and PS apps had trouble in the specific areas we examined. They were close, but HF problem areas would have been a little less obvious when viewed at normal magnification.

ZS provided the cleanest result with acceptable results in the lower area by the small flower and minimal defects around the dead leaf above.

**We concluded that if there are no overlapping elements and good contrast, all three of these tools work well. However, as the image becomes more complex, ZS and HF are the only contenders...and many times ZS comes out the winner.**

**Touchup may be required on complex images with all three apps if you are going to print or display at a high resolution. ZS may just require less.**

**Alan uses both HF and ZS. He generally starts with ZS — which takes longer to process an image than HF — and if it doesn't produce great results, he'll give HF a try.**

**Frank decided to use ZS about 8**

**years ago, but all three tools have evolved significantly over that time frame and he had not revisited this decision.**

**Based on the results of this little experiment, both Alan and Frank are satisfied with their current workflows and will continue to use them.**

**Feel free to contact either of us if you should have any questions.**



## In Focus - Two Philosophies of AV Show Production

### Jay Hoppenstein, MD

In the past I produced many dozen slide shows using slides to record photodocumentation of family related events (holiday celebrations, birthdays, vacations, etc.) and later, educational supplemental material for lectures and scientific presentations. This was when the Kodak Carousel was king.

Mine and others were always the same - one slide after another with no transitions. On the medical lecture circuit I learned that using a special type of film in my 35 mm camera (I've forgotten the film's name - diazo-something) I could photograph black, typed letters on a white piece of paper which, after processing, the slide was transformed into a blue background with white letters.

This quickly became the standard for the projection of text on a screen for lectures. It was a great advancement though because the text was easier to read without the glare of the white background.

For graphic images the presentation was the same until I learned that by using two projectors with a electronic dissolving unit between them, I could create a fade from one image into another. This was a real game changer.

When I added a cassette recorder and playback deck to the system, I discovered that not only could I add sound, speech and background music, I could get the tape deck to advance the projectors to the signals I recorded on the second, stereo track of the cassette. I had a real AV system!

Once this capability became known within our circle of friends and acquaintances, I was asked to produce several mini-documentaries for my kid's school, presentations

*(Continued on page 20)*

### J. Alan Whiteside, Ph.D.

I agree that a slide show with many very similar images [such as those from a Field Trip] can become boring. As photographers, we all need to up our game and work on more creative approaches. However, each of us submits images that we believe are worthy of being viewed and appreciated by our fellow club members. Music certainly helps provide some emotional "lift," but I understand the desire to make the images more engaging. In my view—since the members submit photos they believe are worthy of viewing—we should display each image for 5-6 seconds without the distraction of movement (such as a flock of birds moving across the screen) or transition. Then, after the image has been statically displayed, a transition may be employed to move to the next image, which, again, should be displayed statically for 5-6 seconds. That way, each image is accorded prominence in an optimal viewing environment, but the entire show has some movement and energy too.

### Dennis Fritsche

Dear Dennis,

Your recommendations are still valid and the use of motion and slide styles can be limited. It has been my intention to create "slide" shows that looks like a video but that method may be less useful for shows that feature the most artful work of our photographers. For competition images, for instance, I would not use my "video" style.

For the types of images produced on a field trip, for example, where many images are the same or nearly the same, I prefer to add motion or "special effects" to make

*(Continued on page 20)*

(Continued from page 19)

honoring members of the Dallas community and a few fund-raising events.

For the latter, now having a funded budget, I sought out an AV local company who had what was a computer-like device that could be programmed to move the carousels backward and forward any number of slides to produce an AV show that was delightful to watch because it contained so many visual effects, not possible with just the system I initially had assembled.

Then came the DCC, Ken Zapp, digital cameras, Photoshop and ProShow. The evolution of AV presentations was rapid and once there, one could never go back.

An AV show is not like going to a museum where the art is static and the viewer may linger as long as he or she likes before it to enjoy its beauty. An AV show, in my conceptualization is a dynamic combination of images, sound and music. It can transform a static image into a dynamic one to visually keep the attention of the audience, who, like most of us, have a shortened attention span.

It has been a goal of mine to present a photographer's artwork to those who have not seen it before in a way to focus on the elements of an image that make it stand out. The creating photographer already knows what his or her images look like.

Many images contain within them a story which can be amplified by the use of slide effects not too dissimilar from the way in which we use post production editing to call attention to elements of an image.

Additionally, I prefer an AV show to flow as seamlessly as possible from one subject to another following a path dictated by the images themselves.

Our viewpoints, including Dennis' are not irreconcilable. The path is just different.

(Continued from page 19)

the production visually interesting when repetition might tend to lose audience interest. There can be a place for both techniques, even within the same production.

I have the view that most photographers want to see the photographs and not slideshow prowess.

## Dennis



## In Focus

**This column is to solicit DCC members' opinions about photographic subject. If the conversation express here stimulates you, then please reply to [Navigato@aol.com](mailto:Navigato@aol.com) Put DCC In Focus in the Subject line and your response will be published in the next TTL issue. Editor - JMH**



## *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.

**Mike Hill**

*Run For Your Life*



## Q&A - Photography & the Art of Mistakes



# DON'T!

## Photography and the art of mistakes

In 1909 Alfred Stieglitz published "Twelve Random Don'ts," a manifesto-like article that pokes fun at lists asserting what constitutes a good or a bad photograph. In the late nineteenth and early twentieth centuries, hundreds of these lists were printed in handbooks with titles such as *To Make Bad Negatives into Good*, *Why My Photographs Are Bad*, or *Make Your Pictures Sing!*—some quite poetic, but all in the service of instituting a rigid photographic orthodoxy.

Modern art was partly built on the systematic subversion of such established rules. Between the 1920s and the 1950s, Man Ray, Lisette Model, and Florence Henri transformed the most common technical errors—including blurring, superimposition, and solarization—into deliberate aesthetic statements. László Moholy-Nagy, one of the most important figures of the photographic avant-garde, learned a great deal by looking at the mistakes of amateurs and declared that "the enemy of photography is the convention, the fixed rules of 'how to do.'"

In the second half of the twentieth century, clumsiness, accidents, and other mistakes continued to fascinate artists. John Baldessari, Lee Friedlander, and Arthur Tress embraced aesthetic choices that are still considered erroneous in most amateur guidebooks. While the digital revolution in photography led many to believe that technical blunders could be wholly eradicated, contemporary artists such as Andy Mattern, Sara Cwynar, and Zoe Leonard demonstrate that the poetry of error lives on.

This exhibition considers the most common categories of error compiled from hundreds of photography manuals alongside some of the great photographs from SFMOMA's collection and private Bay Area collections. The juxtaposition shows the extreme relativity of taste. What is deemed a mistake in a manual may not be seen as such on the wall of a museum. Moreover, today's mistakes may be tomorrow's successes.

Clément Chéroux  
Senior Curator of Photography

Matthew Kluk and Sally Martin Katz  
Curatorial Assistants, Photography, assisted with this presentation.



## Exposed - 7 Tips for Milky Way Photography - Jeff Parker

### 1) Find a location away from light pollution.

The Dark Site Finder light-pollution map is a great tool. Those of you in the eastern half of the United States have the biggest challenge. A partial solution is to get to the coast and orient toward the sea.

### 2) Check the calendar.

In the northern hemisphere, the Milky Way is visible from February through early-November. Early and late in its viewing season require a dark southern horizon due to the Milky Way being low in the sky. July and August are prime time as the Milky Way will be high in the sky and you don't have

to wait until the wee hours of the morning for it to rise. While looking at the calendar, also check the moon phase. A new moon is best, but a slim crescent can work to illuminate your foreground.

### 3) Break out an app.

With an app like Photopills you can check when the Milky Way will be visible, what the moon phase is, when the moon rises and sets, and even get an augmented reality view of where the Milky Way will appear at different times of the night.

### 4) Get focused.

Turn off autofocus, especially if your autofocus is tied to your shutter button.

You don't want the camera to start hunting as it tries to focus when you hit the shutter. Instead, focus manually. One way: focus on a distant object in daylight and tape the focus ring in place, or note the position of the distance scale. Alternatively, go to live view and magnify the image as much as

scene. To compensate, use the widest possible aperture and raise your ISO. With a 24mm f/1.4 lens, I find ISO 1600 works well. At smaller apertures you'll need higher ISO's.

### 7) Lights out!

Other than perhaps light painting something in the foreground, do not turn on any other light no matter how dim during your exposure! (This is why communication is crucial when photographing the Milky Way with others.) Even the little red light on the back of the camera can cause a red glow in your shot. Put a piece of black tape over the light. Also, learn how to change your settings without turning on a light.



possible while pointing at a bright star or planet. Turn the focus ring until the star is at its smallest and you'll get sharp stars.

### 5) Keep those stars sharp.

The old rule of thumb was to divide 500 by your focal length to determine the exposure time that keeps the stars from streaking. With today's high-resolution cameras it's probably better to use 300. For example, if using a 30mm lens you'd have a 10-second exposure ( $300/30=10$ ). A 15mm lens would give you a 20 second exposure, etc.

### 6) Set aperture & ISO.

The 300 rule is going to give you fairly short exposure times for such a dark

Practice before your night shoot until you can change shutter speed, ISO and aperture while looking through the viewfinder without using external light.

## Projected Images



**Beginners**

**Scherry Johnson**

*Texas, My Texas!*



**Advanced**

**Jan Dreskin-Haig**

*Beavers Bend Early  
Morning*



**Masters**

**Alan Whiteside, PhD**

*Slicker*



## Monochrome Projected Images

Artists



Beginners

Sherry Johnson

*A New Year Has Begun*



Advanced

Susan Kindley

*The Cigar Man*



Masters

Michael Farnham

*Bye-bye Pelcan*



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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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[Dallascameraclub.org](http://Dallascameraclub.org)

## Email Contact





## ***Dallas Camera Club***

***Meetings Temporarily Suspended Due  
to the Virus***

***Epidemic***

***Go to [Dallascameraclub.org](http://Dallascameraclub.org) to find link***

***ZOOM link to meetings***

**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](http://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.**



# Thru The Lens

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



Inspiring Photographers Since 1934

Editor - Jay Hoppenstein, MD, FDCC, APSA