

Thru The Lens

March 2020

Volume 86 No. 3



Editor - Jay Hoppenstein, MD, FDCC

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

Notices - TTL Staff, In Focus & Index

ANNUAL AWARDS BANQUET

Tuesday, April 9, 2019

6:00 PM

Buffet Dinner \$45/person

Location: Venetian Terrace

215 Mandalay Canal Las

Colinas, Texas 75039

Our Annual Awards Banquet will be held at the **Venetian Terrace** situated along the Mandalay Canal in Las Colinas. Meet at 6 pm to socialize and celebrate the end of the 2019-2020 club year. Following a buffet dinner, we will have the awards presentations. There has been outstanding photographic work submitted from you this year and it is time to recognize and honor your work and the work of fellow club members. Friends and spouses are welcome. Free parking at the Mandalay 2 Tower parking garage. **Payment - Go To Web Site**

AWARDS TO BE PRESENTED:
Marge Dance Contemporary Image

Award Milton J. Rudick Travel Image Award Ken Zapp Field Trip Image Award Barbara & Ralph Pike Photojournalism Award JJ Spurlock Creative Portraiture Award Images of the Year High Points Awards

Menu

Fresh Fruit Salad, Tomato and Spring Mix Salad with Feta Cheese and Red Wine Vinaigrette, Venetian Style Marinated Grilled Vegetables (cold dish), Spinach Cheese Tortellini in a Basil Cream Sauce, Chicken Kebabs with Peppers and Onions on Skewers, Homemade Meatballs with Barbeque or Marinara Sauce, Garlic Breadsticks, Water, Tea & Coffee, Assortment of Gourmet Cookies and Brownies.

Drinks: Cash Bar

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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

Mom Mom Mom

Sharon Collins

Back Cover Image

Texas Hall

Frank Richards



Calendar & Notices

March 6-8 Irish Festival Field Trip

March 10, 24 - DCC Meeting

March 17 - St. Patrick's Day

April 9 - Annual Banquet

April 14, 28 DCC Meetings



Potpourri Night - 12 May 2020

The members of the Dallas Camera Club have a great deal of talent and it is never more evident than on “**Potpourri Night**”. Every year at the first meeting in May, members can show off their photographic work in themed A-V productions rather than as individual contest images. These popular shows clearly demonstrate the depth and breadth of creativity within the club. This year, we are asking all members to invite a friend, neighbor or even a spouse to attend and see what we are up. Who knows, you may end up with a new photo buddy with which to share your passion.

March 2020

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				

April 2020

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		

Outside Competition - Steve Evans

Error Corrected: Last month's issue of the TTL mistakenly attributed these images to the incorrect photographer. The actual photographer is Steve Evans

Jay Hoppenstein, Ed.

Steve Evans has two photos that have been accepted for exhibition in Beijing as part of PSACHina Special Theme 2019. The exhibition will be some time in 1Q 2020. Photo description is as follows:

The two photos accepted by PSACHina Special Theme 2019 show small creatures living in their natural environments. *Caterpillars Sharing* shows two caterpillars feeding on the same leaf which seemed very unusual since there was plenty vegetation on this flood plain of the Trinity River. Perhaps the caterpillars were hatched from eggs on the same leaf. *Cicada Reborn* shows a cicada waiting for his wings to harden after going through the molting process. The cicada was an unwilling model for about 2 hours while going through this natural process.



June 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, Telephoto 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 6)



(Continued from page 5) 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



Outside Competition - Clinton Kemp

Two of Clinton Kemp's images, "Fire Hydrant No. 81"

and "Magnified Moonflower", were accepted to be part of DCP's first member show. The 25 image show, titled "Contrast" will hang from February 20th to March 21st in DCP's gallery at 4756 Algiers St, Dallas, TX 75207.



Click - Clinton Kemp

[See Outside Competition - Clinton Kemp, Page 7]

I captured "Fire Hydrant No. 81" on a snowy morning walk around Santa Fe, New Mexico. From a distance I was immediately struck how the cheery yellow fire hydrant contrasted so vividly against the fresh snow and the white building (in Santa Fe, of all places). As I got closer, the crumbling, rusted condition of all elements in the scene became more apparent. I was intrigued how something so fun and cheery from a distance could be in such bad condition up close. The curb covered with the same yellow paint created a nice leading line and the structural damage on the building helped frame and pull the composition together. I used a Tamron 15-30mm lens on my Nikon D850 and focus stacked to keep all elements in focus.

"Magnified Moonflower" was taken in my back yard. I have always loved these fragrant flowers and the unique fact that they only bloom after sunset and the flowers fall off the next day. The opening process happens rather quickly and its fun to watch them unfurl and immediately release their sweet scent. I used a 105mm macro lens to capture the beautiful spiral shape of the blossom just before it opened.

The 25 image show, titled "Contrast" will hang from February 20th to March 21st in DCP's gallery at 4756 Algiers St, Dallas, TX 75207.

The Dallas Center for Photography's opened their first member show titled "Contrast". I was pleasantly surprised to learn that I placed 2nd in the show. There were 209 entries submitted and 25 images from 20 members were selected to be in the show, including my Fire Hydrant No. 81 and Magnified Moonflower.

Besides dropping off my work a few weeks ago, last night was my first time to spend any significant time in DCP's facility as I just joined the organization last month. I was quite impressed. Besides the member's show entries they also have several of their Board of Director's work on display. The event was well attended and they had interactive demonstrations in their dark-room (which I must say is the nicest one I've ever been in) as well as displays of a walk-in camera obscura, an antique camera photo booth and their Klyde-o-Scope camera. Now operating as a non-profit

organization they will continue their workshops, photography classes, movie nights and guest speaker series and are looking for other ways to partner with other non-profits, particularly youth organizations, interested in photography education opportunities.



Guest Speaker - Alan Whiteside - From Photographic Tourist to Explorer



tourist or an *explorer*. Neither mode is “right.” It’s OK to switch back and forth—as long as it’s a conscious decision. When thinking about his own images, Alan considers images made in the *explorer* mode to be more compelling—meaning that they convey something he thought or felt when he was making them—or they were worth more than just a quick glance before being filed away.

Being a *photographic explorer* takes effort and thought. In this presentation Alan will address some of the factors that contribute to a successful image, as well as the thought process that led to images he considers successful.

Program Description:

Alan believes people tend to photograph in one of two modes: either as a

Photography Biography:



In the mid-1970s Alan cashed in some savings bonds his parents had bought for him when he was a baby. He used the proceeds to purchase a Minolta SRT-101 SLR and he set about making horrific photos—sometimes both slides and negatives from the same roll of film (yes, that was a thing then). In addition to trying to capture some idea or mood, he found that he was drawn to shapes, colors, and textures but he had no idea of how to compose a suc-



(Continued on page 10)

(Continued from page 9) Alan Whiteside

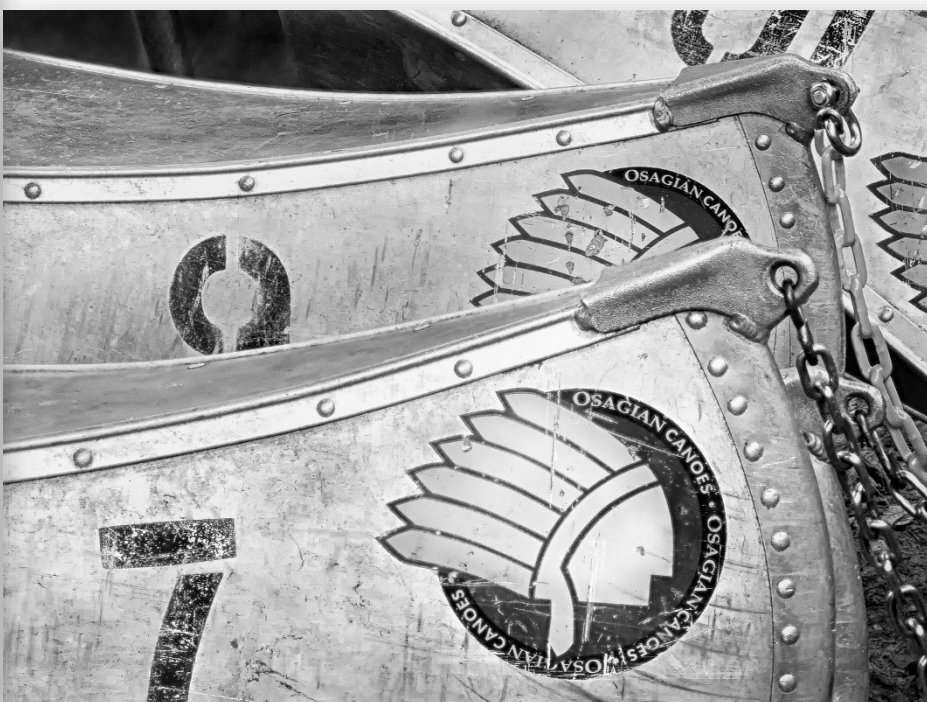
cessful image. He got frustrated and basically quit photographing.

Sometime in the late 1990s after upgrading to a more advanced film camera and lens combination, he began reading and thinking about how to improve his photographs. He discovered, among other amazing things, that f/5.6 aperture rarely provided the depth of field he wanted. Alan learned more about composition, still pretty basic concepts, however, and gradually discovered that capturing “postcard” views still left him unfulfilled.

About 10 years ago Alan’s reading and research led him to the idea that planning what one wanted the photo to be produced stronger images. What a notion! Current digital cameras allowed him to overcome many technical issues he had faced earlier—like insufficient depth of field. His best photos



(at least in his estimation) came when he considered the full range of factors that contribute to a successful images prior to pressing the shutter button.



In Focus - Mike Hill - Jeremay Woodhouse's Presentation

Jeremy Woodhouse by Mike Hill

I don't know about you, but I was very impressed with Jeremy Woodhouse's presentation. I thought I would share my thoughts about his presentation with you as a way of stimulating a conversation among our members about how to take outstanding photographs. Jeremy's presentation was very instructive to us as photographers as well entertaining.

For instance, did you hear him mention, even once, that he placed the subject on a "power point" using the "rule of thirds"? Check out the images on the flyer attached. None of his subjects are on a power point. I think I can hear the Supreme Court of Camera Club Judges gathering now to make his work illegal!!! Do you think any of our judges would let an image pass inspection if the person standing next to the subject was slightly "soft"? And, what about his image of a thousand East Indians standing in the Ganges Riv-



er? The image was taken with a wide angle lens (maybe about 14 mm) and people around the edges are distorted. Do you think any of our judges would stand for this? And what about his picture of the young boy with cymbals playing music to celebrate the Day of the Dead? Do you see all the clutter

over the boys head? Which one of our judges would put up with that? And, WHERE are the leading lines. OMG what a text book disaster.

So why is Jeremy a more famous photographer than most of our judges (or maybe several of them combined)? Why is his work so appealing without complying with text book logic? Neither is he is not into the newest cameras or gadgets. He is not obsessive about f stops and shutter speeds. He doesn't care if a scene is cluttered or not. He doesn't even care if a child being held by its father is slightly out of focus. How does he get away with it? I think the answer is, "He simply takes wonderful photographs". Here is how I view his photography and I think each of us would gain a lot from applying our own thought process to his work and trying to apply it to our own work.

He is interested in what an image

(Continued on page 12)



(Continued from page 11) In Focus - Mike Hill
says - not in photo equipment technology or even that much in how "clean" the image is from a classical standpoint.

His photos explore the human soul. Almost all his images have a person in them. An old woman in simple worn clothes, bent with years of poverty and hard work harvesting a meager handful of some crop and throwing it into a two wheeled cart - survival on the fringe of society. A young boy playing the cymbals with a serious look on his face as he is learning the rituals of his people. A laborer with a bamboo pole over his shoulder. His face shows his resolve that this is his life, a hard life, and one he will not be able to change. And the East Indian man standing in the Ganges with a wild expression on his face. All of these photos are in Jeremy's attached flyer.

He goes to places where modern society has not taught people to mask or hide who they are. Generally, these are third world countries. The people

do not seem to be as adverse to showing who they are and don't seem to feel they have to pose for the photographer. This is a sort of innocence and genuineness that shows through in their expressions. My own experience is that people with less exposure to modernization are less camera shy.

He photographs people. If he is going to take a shot of a bridge or stairs, etc. he will place a model in the scene to add a focal point. People always add interest to a photograph, either to add a sense of scale or to add some drama (as in the way the subject is dressed).

He doesn't just "TAKE" photos. He "MAKES" photos. If for instance, he sees an old man with an interesting face, he doesn't just shoot the picture with a 200 mm lens from across the street. No, he strikes up a conversation and



that small heart shaped bit of light on the cheek opposite the direction of the light. - Rembrandt lighting and a perfect shot. In his presentation, he mentioned numerous times how he would move the subject around to place the subject if front of a background that works or a foreground that works or to get the direction of the light and the quality of light on the subject just the right way.

His photo compositions have symmetry and balance, but seem to be more by feel than by any "rule" of symmetry. Maybe this is true art rather than "paint by the numbers".

In conclusion, I want all of us to be the best photographers we can be. And, in addition to that, I want DCC to win the Bird competition next year. I think exploring and learning that intangible ingredient that Jeremy totally owns to get soft diffused light while blacking out the background. Then he has him turn slightly toward the light to get

Mike Hill
President



March 6-8 Irish Festival Field Trip

MARCH 6 - 8, FAIR PARK

The North Texas Irish Festival at Fair Park opens Friday March 6th at 6:30 pm and continues all day Saturday the 7th and Sunday the 8th. The festival includes numerous attractions including over 35 different Celtic musical groups (traditional, pop and new age) performing concurrently on seven different stages. There will also be dancing exhibitions, Gaelic food, cultural events and demonstrations of Irish horsemanship. The action takes place from the Hall of State all the way along the Esplanade. The featured stages will be in the Centennial Building with smaller stages in other areas. The featured performers this year are Altan, a folk band out of County Donegal. Food, drink and Irish spirits are available in many places. Sales booths are all around the area with the largest group located in the Automobile Building. If you come **before 7 pm on Friday**, entry is **free**, after 7 pm it's \$10. Activities begin at 11 am and end at 10:30 pm on Saturday and run from 12pm to 7 pm on Sunday. A one day ticket on Saturday and Sunday is \$20. Two day tickets for Saturday and Sunday are \$30. Ad-



vance tickets are available at a **discount** at Albertsons, Tom Thumb and on-line at ntif.org. Schedules and maps are available at the entrance. Information about individual performers and schedules is available at www.ntif.org. Call Gary Kelly at 972-824-4106 if you have any questions.

February Field Trip Scavenger Hunt - An Experience

DCC Scavenger Hunt Field Trip – February 22, 2020

On a crisp but clear late February morning more than a dozen members of the Dallas Camera Club (DCC) arrived in the Arts District of downtown Dallas, cameras and a few tripods in hand, to photographically capture 8 categories of Scavenger targets that were posted within emails sent to each member of the DCC the night before. The limits of the hunt were confined loosely to an area bounded by the Klyde Warren Park (KWP) to the north, the Dallas Museum of Art (DMA) to the south and the Winspear Opera House to the west. Everything within the boundary was within walking distance but many participants chose to find street parking near the Opera House and the Dallas Theater Center, initially,



and then drive closer to the KWP where a get-to-gather for lunch at 1130 was planned.

Many of the photographers as patrons of the performing arts were familiar with the Opera House and the Wylie Theater buildings but were thrilled to discover the “hidden-in-plane-view” treasures just adjacent to these building. All that it took was to walk about and discover the beauty of this district. There were a few groups of tourists about but they did not obscure any photographer from capturing images of the area. Silent though the buildings were, bathed in the early morning sunshine, they offered bold architectural elegance and stood as emblems of the music and spoken poetry that would emanate from them later in the day – every evening.

Most of the photographers wandered independently about to seek the targets of Architecture, Abstractions, Red, Revolving, Triangular, Transporting, Spiral and Soft subjects on each one’s list but eventually, the paths of each photographer crossed each other

which provided a few moments of pleasant exchange during the quest for the Scavenger items. This was not a contest. It was an exercise to hone creative skills in creating a fine art rendering of common and familiar objects – a task both easy and difficult at the same time.

When time became short most moved westward toward the DMA and completed his or her outstanding Scavenger list. Everything within the boundaries of the search area were appealing subjects that it was not difficult to photograph every item on the list.

At 1130 most of the DCC members drifted across the street to the CWP and found food trucks which offered a variety of tasty lunch items. The photographers clustered around small circular tables, found seats to ease a bit of fatigue that had resulted from the 3 previous hours of photographic savag-ing and, with delicious food in hand, exchanged the morning’s experiences

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(Continued from page 14) Scavenger Hunt Field Trip



and discussed the latest evolution of mirrorless camera technology.

All of this was set against a backdrop of families entertaining their children on the green grassy common area in the center of the park. Children laughing, some crying – a soft cacophony of sounds and a lovely panorama of Dallas residents enjoying the delights of an improbable park built over a major freeway for the enjoyment of the public. The DCC photographers were not immune to this pastoral setting and many lingered long after lunch had been consumed to talk and extend a delightful Saturday morning.

Jay Hoppenstein, MD - Editor



GSCCC Convention & PSA Photo Festival

GSCCC Convention

The Greater New Orleans Camera Club is hosting the GSCCC convention from May 7th through May 9th.

Here are the related websites if you would like to attend.

2020 GSCCC Convention in New Orleans (Website): <http://www.gulfstatesccc.org/convention-2020>

Convention Registration Form GSCCC 2020 New Orleans: <https://form.jotform.com/93156024402144>

To book a room at convention site: <https://www.marriott.com/event-reservations/reservation-link.mi?app=resvlink&id=1578598488278&ke>

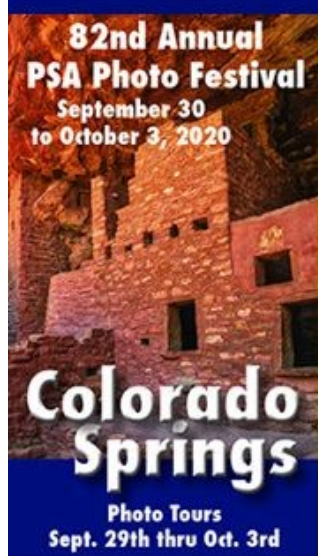
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You will have to copy these links and paste them into your browser. The links don't seem to work directly from this page.

New Orleans is a great place to visit (and photograph), speakers are great, and the food is beyond compare. Sounds like a good time to me.

Sign up now.

2020 Photographic Society of America PHOTO FESTIVAL



September 30 through October 3, 2020

Interview with Jason Ware - Astrophotographer

By Arthur H. Bleich – Printed with permission of Red River Paper - ©

Thirty years ago, Jason Ware's wife gave him a simple telescope as a Christmas gift, kindling a passionate love affair with the stars that has never faltered. Today, at 58, he's still enamored with the night sky and the photographic exploration of deep space. He's very good at it—his images have been published hundreds of times and hang on the walls of many fine homes.

Astrophotography is a demanding technique to master. It can also be expensive. Someone once joked that it's easy to get into; all you have to do is sell a kidney. But you can begin the way Ware did and get great satisfaction from it. Astronomer Carl Sagan once said: "The Earth is a very small stage in a vast cosmic arena." And it's the cosmic arena that Ware loves to

explore and encourages others to do the same. Here's what he has to say.

AB: Give us a little background on yourself.

JW: I grew up in Texas and always loved science and anything space related. I built model cars, planes, starships, something I still do today. I went to Texas Tech in Lubbock and graduated with a BS in Electrical Engineering. I currently work as an Application Engineer for a software company and play hockey in a local recreation league.

AB: When did you first become interested in photography?

JW: In my early teens I began playing around with my Dad's rangefinder camera and took a photography class in high school. I did some landscape and architectural stuff, but mostly shot the things high schoolers shoot,

friends, cars, parties.

AB: And that transitioned years later into Astrophotography when your wife gave you that telescope?

JW: Yes. After seeing astrophotos in Sky and Telescope magazine I knew it was something I wanted to do. I upgraded to an 8" Meade telescope and the rest is history. As I became more proficient I became a "Brand Ambassador" for Meade Instruments. I now have access to several telescopes ranging from a few inches to 20" in aperture.

AB: Once you got hooked, did you have any interesting experiences as you progressed?

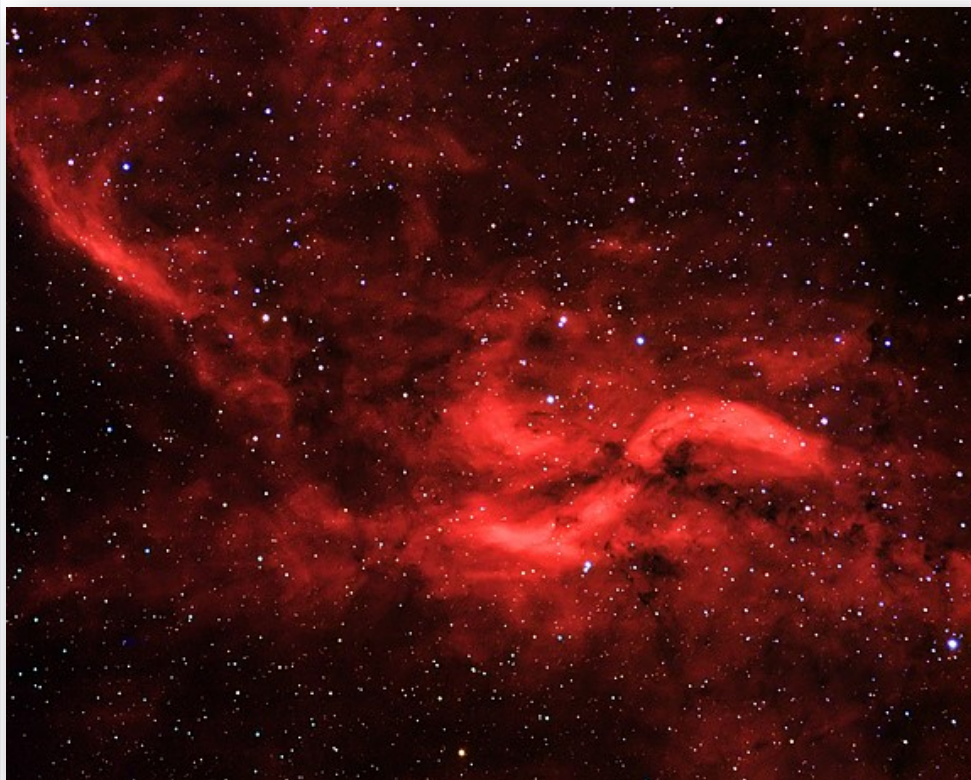
JW: Some of my fondest memories were developing film in the field. We'd go to "star parties" in remote locations and I would often develop film in a bunk house bathroom or even using a bucket out at the observing field. One of my partners and I set up an enlarger and print developing station in a cabin at the Prude Ranch near Fort Davis, Texas, to enter enlargements into the Texas Star Party astrophoto contest.

Image © Jason Ware

AB: But those were the "good old days," before digital. What about now?

JW: Yes they were. We used film cameras, usually with hyper-sensitized films. When CCD cameras finally matured I stepped into the digital age with an Apogee 6303e dedicated astro-camera—now discontinued. This is a thermoelectric, cooled (to -30C) monochrome camera which uses RGB or narrow band filters to produce a color

(Continued on page 18)



(Continued from page 17) Jason Ware



image.

AB: A camera like that can run as much as \$5,000. What if I just wanted to start off with the camera I already have and add a telescope.

JW: If you want to do deep space photography, a refractor in the 4-5" aperture range and a good mount can be had for around \$3000-\$5000.

AB: The earth is moving while you're shooting. How do you keep everything lined up?

JW: Camera trackers and telescope mounts have a clock drive to counter the rotation of the earth. They usually have a polar scope or software to help you align the motor to the earth's axis. For exposures at long focal lengths there is one more wrinkle; no drive is perfect and the image will drift. So we use a guide scope to lock onto a "guide star" and make corrections by speeding up or slowing down the motor. Camera trackers are not expensive—about \$200 or even less.

Image © Jason Ware

AB: How do you get a correctly exposed image?

JW: I take many images, usually around 5 minutes each and stack them. Taking multiple images reduces the overall noise which is critical for stretching the histogram to pull out faint detail. Total exposure time can be 10-15 hours, often taken over several

(Continued on page 19)

(Continued from page 18) Jason Ware

nights. Final enhancement involves extensive contrast stretching in Photoshop.

AB: What imaging program(s) do you use in post-production to pull everything together?

JW: I use Maxim DL on my Lenovo laptop for capture and image stacking. For final enhancement I use Photoshop. I prefer Photoshop to Lightroom simply because I have used Photoshop for so many years.

AB: You also sell prints of your work, What paper do you use?

JW: For all my images, both astro and conventional I use Red River Ultra Pro Satin. This has a very good finish, without too many glossy reflections, for a wide range of subjects in color and black and white.

AB: What are some of the favorite images you've captured?

JW: I can't say I have a favorite but I do enjoy capturing nebulae from the city with narrow band filters. These filters let through a very narrow band of light centered on the emission line of the various gasses. They filter out about 95% of the city light pollution allowing photography over many nights without having to travel to a dark sky location.

AB: What has changed from your early days when you shot with film?

JW: In the early days there were only a few of us doing film stacking, internegative copying and so on, to increase contrast and reduce grain. Now most of the image processing is software based. Some of it is manual, requiring the same burning and dodging that conventional photographers do, but some are automated like algorithms that do local contrast enhancement to

bring out detail.

AB: Having been close to outer space, have you developed any theories about the origin of the universe? It's future?

JW: I don't get too much into the cosmology of it all, I just appreciate the beauty. I am a Christian but try not to mix science and religion. We are continuing to understand just how big the universe is and most people have no

idea of it. Our space telescopes are finding more and more planets around "close" stars, but it would take hundreds of thousands of years to reach one with our current rocket technology.

AB: Any last thoughts or concerns?

JW: I guess my biggest concern is the loss of the night sky due to light pollution and the loss of interest by younger generations. Looking up at a static sky



(Continued on page 20)

(Continued from page 19) Jason Ware



is not as exciting as an Xwing flying by; I get it, but when you consider what you're seeing when you just look up, it's fascinating in its own right. For me, it has been an incredible journey both in terms of the technical aspect of the photography and the beauty of the universe. It has been quite a ride.

RESOURCES

Visit Jason's website to see more of his stunning work and purchase images.

By Arthur H. Bleich – Printed with permission of Red River Paper - ©

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(Continued on page 21)

(Continued from page 20) Jason Ware

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(Continued on page 22)

(Continued from page 21) Jason Ware

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AB: How do you get a correctly ex-

posed image?

JW: I take many images, usually around 5 minutes each and stack them. Taking multiple images reduces the overall noise which is critical for stretching the histogram to pull out faint detail. Total exposure time can be 10-15 hours, often taken over several nights. Final enhancement involves extensive contrast stretching in Photoshop.

AB: What imaging program(s) do you use in post-production to pull everything together?

JW: I use Maxim DL on my Lenovo laptop for capture and image stacking. For final enhancement I use Photoshop. I prefer Photoshop to Lightroom simply because I have used Photoshop for so many years.

AB: You also sell prints of your work, What paper do you use?

JW: For all my images, both astro and conventional I use Red River Ultra Pro Satin. This has a very good finish, without too many glossy reflections, for a wide range of subjects in color and black and white.

AB: What are some of the favorite images you’ve captured?

JW: I can’t say I have a favorite but I do enjoy capturing nebulae from the city with narrow band filters. These filters let through a very narrow band of light centered on the emission line of the various gasses. They filter out about 95% of the city light pollution allowing photography over many nights without having to travel to a dark sky location.

AB: What has changed from your early days when you shot with film?

JW: In the early days there were only a few of us doing film stacking, internegative copying and so on, to increase

contrast and reduce grain. Now most of the image processing is software based. Some of it is manual, requiring the same burning and dodging that conventional photographers do, but some are automated like algorithms that do local contrast enhancement to bring out detail.

AB: Having been close to outer space, have you developed any theories about the origin of the universe? It’s future?

JW: I don’t get too much into the cosmology of it all, I just appreciate the beauty. I am a Christian but try not to mix science and religion. We are continuing to understand just how big the universe is and most people have no idea of it. Our space telescopes are finding more and more planets around “close” stars, but it would take hundreds of thousands of years to reach one with our current rocket technology.

AB: Any last thoughts or concerns?

JW: I guess my biggest concern is the loss of the night sky due to light pollution and the loss of interest by younger generations. Looking up at a static sky is not as exciting as an Xwing flying by; I get it, but when you consider what you’re seeing when you just look up, it’s fascinating in its own right. For me, it has been an incredible journey both in terms of the technical aspect of the photography and the beauty of the universe. It has been quite a ride.

RESOURCES

Visit Jason’s website to see more of his stunning work and purchase images.



Exposed - Scott Kelby - 7 Lightroom Killer Tips

Scott Kelby

January 19, 2015

1. When you're using the Gradient filter, you can flip the direction of the gradient by pressing the ' key (apostrophe)
2. If you're wondering if a certain image would look good in black & white, just press the letter "v" and it shows you the black & white version. When you're done, press "v" to return to full color version (or, if you fell in love with the black & white version, don't).
3. When you're cropping, press "x" to toggle between a horizontal and vertical crop
5. Press the letter "o" when you're painting with the Adjustment Brush to not only see the area you're painting on appear in a red tint, but it's stays "on" so you can continue painting. This is really handy when you're painting over a large area (maybe a sky) and you want to make sure you didn't miss any areas.
6. Hold the Shift key, then Double-click the Whites and Blacks slider to have Lightroom automatically set your white and black points for you
7. If you're using the Spot Removal tool to remove wrinkles, but you don't want to "remove" them, you just want to "reduce" them, try this: right after you use the tool to remove the wrin-

kle, go to the Spot Removal tool's Opacity slider and lower the opacity to bring some of the wrinkles back. That way, their wrinkles are reduced rather than removed. This is also handy if you're retouching a facial feature like a mole, where if you remove it everyone that knows the person will realize the photo has been retouched, so in that case, don't remove it — just reduce its impact.



Snapshots - Dramatic Portrait Lighting - Chris Knight



THE DRAMATIC PORTRAIT

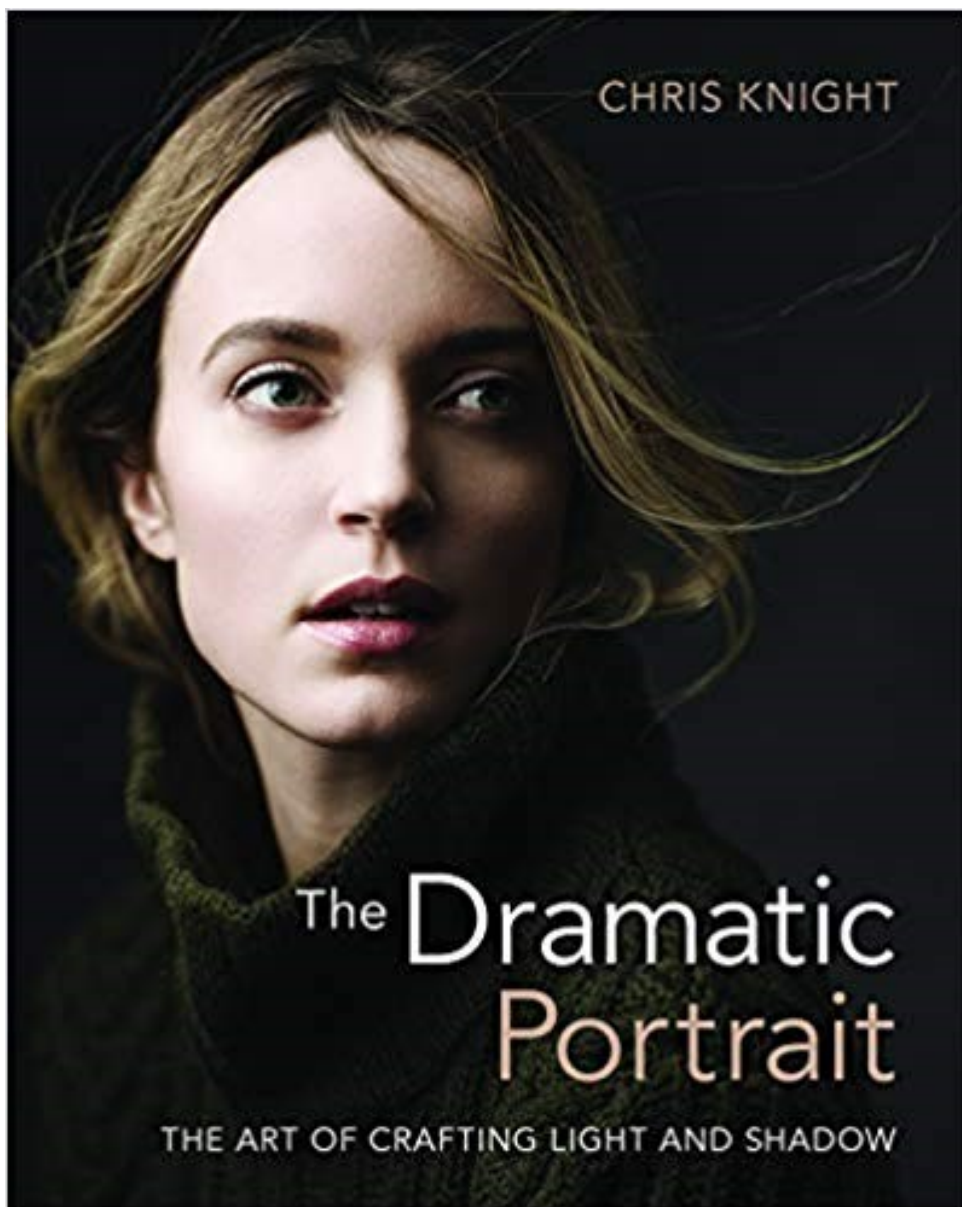
The Art of Crafting Light and Shadow

By Chris Knight

Review by Jerry Martin

Chris Knight begins this book with an excellent short history of portraiture. In the early days of photography portraits were only made of very rich people who could afford commissioning an artist to make their portrait. Chris makes the statement, "... a portrait does not necessarily capture subjects how they literally are, but how they seem to be—either to themselves or the artist."

He not only writes about dramatic lighting but has many photo illustrations of his lighting set-up so the reader can visualize what he is describing. His 40-page chapter on technical lighting sets the foundation for the rest of the book. In this chapter alone, he has over 150 photos showing the lighting set up and a photo of his model while using that lighting. This chapter is the technique that will help the photographer master the tools he describes in the rest of this fine book. The following



chapters zero in on what lighting set-up produces a dramatic portrait photo.

I appreciate the author's description and photo illustrations of how to achieve a dramatic portrait by shaping light to set the mood of the portrait he desires to produce. The author indicates the most important element of the portrait is how you light the face of

the person. The beginning of this process is seeing the patterns (or shape of the light) of light on the face. He includes the patterns such as, Paramount, Loop and Rembrandt lighting patterns. Understanding lighting patterns is a good base to expand your dramatic mood you wish to accomplish.

Annual Banquet Menu

Buffet Menu

Exotic Fresh Fruit Salad Display Beautifully Garnished
Tomato and Spring Mix Salad with Feta Cheese and Red Wine Vinaigrette

Venetian Style Marinated Grilled Vegetables Served Hot
Spinach Cheese Tortellini in Basil Cream Sauce
Chicken Kebabs Peppers and onions on Skewers
Homemade Meatballs with Marinara Sauce
Italian Garlic Bread
Water and Tea served with Dinner

Dessert Tray
Coffee

Cash Bar



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.

A Perfect Banquet



Nominated DCC Officers - Vote Next Month

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Antho-

Q & A - What About Mirrorless Cameras?

Recently, the editor of the TTL [overview.page](#) asked an open question to the DCC members.

Question posed to the DCC Membership:

The use of mirrorless digital cameras has become increasingly popular among DCC members. I would like to know what camera you used before you purchased one of the mirrorless cameras and how satisfied are you of your new camera.

Specifically, what features did the new camera have that your "old" one did not have? Lastly, have you experienced any disappointments in the performance of the new camera?

The response was prompt and, frankly, amazing because most requests for contribution (for the TTL) to the DCC membership go unfulfilled. The response by each member who kindly took the time to reply is greatly appreciated. Each response is printed, in random order, without any changes and the thinking of our colleagues is both clear and compelling. The conclusions are self-evident.

*"The moving finger writes;
and, having writ, moves on:
nor all thy piety nor wit shall
lure it back to cancel half a
line, nor all thy tears wash out
a word of it.*

-- Omar Khayyamevident.

<https://www.nikonusa.com/en/nikon-products/mirrorless-cameras/>

Mirrorless Camera

by Gary Kelly (1st pictures taken with new camera)

I switched to the Sony A7r II about three and a half years ago. My Canon EOS 5D was getting a bit old, and I de-

cided it was time to replace it. As I was shopping around, my friends Clark Crenshaw and Dennis Fritsche both encouraged me to consider a mirrorless camera, and Dennis loaned me one of his for a try out. I liked it, and the more I thought about it, the more mirrorless made sense.

The Sony cameras got excellent re-



(Continued from page 27 Q&A Mirrorless Camers)

views, and they were coming out with the full frame A7r II. I ordered it with a Sony/Zeiss 35-70mm lens. The lens came promptly, but the demand was so high for the A7r II that the production fell behind. So, I rented one to take on my photo shoot to Big Bend. There was a big learning curve for me, but the results were highly satisfactory.

Here's my analysis:

- A7r II vs. Canon EOS 5D

1. It weighs much less and is about half the size.
2. It puts out a file that is two times larger. (24mm vs. 42mm)
3. It picks up a lot more detail.
4. The tonal range is much larger.
5. The lenses are sharper.
6. Fewer repair problems.
7. The live view function works so well that it's added a new dimension to my photography.
8. There are so many additional functions available that I will not bother to enumerate them. I probably don't use half of them. Suffice to say that the user manual I bought has over 600 pages.
9. The mechanics are better engineered and work more smoothly.

- Disadvantages of the A7r II

1. Had to buy all new lenses (I eventually found all the lenses that I wanted).
2. The batteries discharge faster and more extra batteries are needed.
3. The sensor and lenses have a propensity to pick up a lot more dust and lint and have to be cleaned more often.
4. Because the color palette is different and the tonal detail is much greater,

I've had to relearn how to process the images in my computer. (I learned a lot in doing so)

5. Because it is all digital, the viewfinder does not work very well in very low light and can be difficult to focus in darkness.

I am extremely satisfied with the results I get with my Sony and would never go back. I've considered upgrading to a new model, but I find it's usually advisable to skip the first upgrade and wait for the second. However, the second upgrade for the A7r II puts out a 72meg file, and I've decided I would need to buy a new PC to accommodate it.

Based on recent developments in the camera manufacturing industry, it seems probable to me that the future is definitely with the mirrorless technology and that it will eventually make the SLR cameras obsolete. That is, except for die-hards and collectors.

Attached are the first pic's I shot with the A7r II.

Beth Holland

bholland427@gmail.com

I have just bought, but not been able to use yet, a Nikon Z6 for astro, night photography. It was the number one camera recommended to buy after much testing by my group of workshop teachers at National Parks at Night. It had fantastic results at huge ISOs of 12,800 and higher unlike my Canon Mark IV, 5D that gets noise at 6400. A lot of us are putting our big Nikons and Canons aside for this camera because of its ability to take such sharp photos at long exposures at those big ISOs. I will find the article they wrote on the National Parks at Night blog.

Here is the article from Gabe

Biederman's blog at National Parks at Night on his experience with using the Nikon Z6 for night photography

<https://www.nationalparksatnight.com/blog/2019/9/28/the-z-6-is-the-best-camera-for-night-photography>

Larry Petterborg

lpetterborg@gmail.com

I am on my second Olympus mirrorless camera. I moved to mirrorless when Olympus stopped producing their DSLRs. I had to get an adaptor so I could continue to use my 4/3 lenses. What I like the most about mirrorless is having the histogram in the viewfinder as I am composing a shot. I am able to adjust my exposure just prior to pushing the shutter button. This really helps me get the image that I want in camera.

Dennis Fritsche

dennisfritsche@verizon.net

I am an early adopter and frequent upgrader. I go through a lot of cameras and lenses. Almost exclusively Nikon cameras with a mix of lenses from Zeiss, Sigma, and Nikon.

I have never been exclusively mirrorless. I have used a mix of DSLR's and mirrorless cameras for a number of years. I currently use a Nikon D850 along with two mirrorless cameras.

My first foray into mirrorless was the Nikon 1 system. I liked them for their very small size and excellent optics. Unfortunately Nikon let this line die and I got miffed and sold all the cameras and lenses. Next I bought some of Sony's early APSC mirrorless cameras, the a6000 and had one converted to IR. I never warmed up to them and did not like the image quality. So I sold all that and bought the Nikon 1 gear back from

(Continued on page 29)



the guy I sold it to at a discount. When rumors of Nikon's full frame mirrorless starting looking real, I sold the Nikon 1 stuff again.

I now have the Nikon Z7 (45mp) and a Z6 (24mp) full frame mirrorless cameras. They are excellent cameras with outstanding lenses. While they are a little smaller than my DSLR D850. They are not too small. By the time you put a fast lens on them, they are still hefty. My favorite features on mirrorless cameras in general is the ability to see all the data in the electronic viewfinder. In particular the ability to have a real-time, live histogram is invaluable. With Z cameras with Z lenses, I program the focus ring to be exposure compensation. I can look through the viewfinder and turn the ring to get a perfect histogram every time.

I like the feel and functionality of these cameras very much. I expect I will be exclusively mirrorless with the next two years.

Michael Farnham

(mfarnham@aaahawk.com)

I am currently using both my Canon 5D and the Canon EOS R. The 5D is a full frame conventional DSLR and the EOS R is a full frame mirrorless.

The reason I still sometimes use the 5D is twofold. The 5D has GPS and I like to tag my images with the map coordinates. At the present time there are not very many native RF lenses for the EOS R and they duplicate the lenses I already have for the 5D.

The main advantages I see in the EOS R are also twofold. Most important to me is that the EOS R uses the sensor to focus instead of using a path through the mirror. This means that it is virtually impossible to get out of calibration and you do not have the worry about front focus or back focus. It used to be that the method used to focus on the sensor was significantly slower than the method used to focus through the mirror but Canon worked on speeding it up by adding more focus points as well as making them more efficient. The EOS R still focuses a little slower but it is not really noticeable. The other thing I really like is that you can see a histogram before you take the picture. This means you can adjust your exposure while looking through the viewfinder.

Canon does sell an adapter that allows me to use lenses designed for the EOS DSLRs and I have that adapter so I can use my old lenses with my new camera. One thing I do not like about the EOS R is that the lens caps and the body caps are not interchangeable with the lens caps and the body caps of the DSLRs. This means that when you use the old lenses on the EOS R it is likely that you will have to search through several before finding one that is compatible with the lens and the camera.

I use the EOS R more than I use the 5D

but I find both useful. Both take good pictures and both are good cameras.

HARRY RUMBERGER (hajabi@aol.com)

Oh, the memories. Janie [May her memory be for a blessing. Ed.] was shooting the Nikon D700. I was shooting the Nikon D800. She was never happy with the weight of her camera. So we started considering the Sony Mirrorless. A couple of speakers at DCC talked highly of the Sony Mirrorless line-up. Gary Kelly said he was very happy-- having moved to the Sony mirrorless. I concluded that the industry was moving to the mirrorless so I bought one Sony 7R. Janie started shooting with it on totally automatic. She liked that she could point and shoot and get very good pictures. Auto ISO, Distance, Shutter speed. She liked that it was lighter but it was only slightly lighter in weight than the Nikon D700. The Sony camera is more compact than the Nikon D700 or D800 but the number of settings is overwhelming.

Janie then started insisting that I get the same camera. After all, you can't take it with you so pull out the credit card—which I did.

The camera can really shoot low light image settings-- like in a cathedral. However, I have never sat down to go over all the various settings and memorize where they are in the listing so I just set the camera on automatic and shoot away. I had to buy new lenses to accommodate the Sony system. I had to buy new memory cards and batteries for the Sony system. So the expense is just not the camera body.

The Sony camera creates very large files so you have to adjust the image size in

(Continued on page 30)

(Continued from page 29) Q&A Mirrorless Cameras

post-processing to send an image to anyone via the internet. But the large file images allow you to crop large distant images and get a pretty sharp smaller image.

Have not used the tripod with this camera. Gary Kelly also boasts the same—don't need one

Your question spurred some very pleasant memories.

Jeffrey Sarembock

(jdsarembock@hotmail.com)

I had a Nikon D80 before I transitioned to mirrorless - first a Panasonic GH4 and now more recently, a Sony AIII.

I am very satisfied and much prefer my mirrorless cameras primarily due to:

- its smaller size and lower weight than comparable DSLRs
 - WSIWYG through the viewfinder, especially the ability to much more easily adjust exposure compensation because you see the need for it instantly through the viewfinder
 - quieter operation
- faster burst speeds

I haven't really experienced any disappointments....I can't imagine going back to a DSLR or why anyone would for that matter.

Jim Kendall (jimkendall48@gmail.com)

I switched from a Canon 7D Mark II to a EOS R

Major reason was to go to full frame. I have wanted the 5D Mark IV but this had very similar sensor, newer technology and mirrorless

I love that EOS R I can see my histogram while I am taking the shot, not after-

wards - teaching me how to read light

Since I see what I get - when I shoot the pic in very low light and I look through viewfinder the view is much brighter - lets me reframe in very low light

Touch screen that allows me to quickly change any camera setting. chose spot of focus, or touch the screen on a specific point and have it take the picture (works great with swing out lcd screen when I am very low - ground level)

I have not had issue with supposed shorter battery life (I use the viewfinder rather than LCD screen)

Picture quality is outstanding (granted I went to larger sensor)

Slightly less weight but no big deal

Disadvantages

I have to use an adapter to mount my old Canon lens - will not be a problem when equivalent lens comes out this year specifically for EOS R

Lower fps but this is not an issue for me

I love EOS R and cannot imagine going back to DSLR

Christine Pybus

I bought a Fujifilm XT-1 mirrorless in @2015 and had it converted to a full-spectrum infrared camera. Before that, I was using a Nikon D7000 for regular photography. The mirrorless camera has some advantages for IR, namely, it still autofocuses correctly and exposure is easy. It's lightweight and you can get away with hand-holding a bit more. Also, mirrorless cameras have a nice quick menu for selections you use regularly. One thing I noticed about the mirrorless is that, if you leave live view on, you will drain your battery very quickly. Also, because the distance to the sen-

sor on a mirrorless camera is different than a DSLR, you have to buy a whole different collection of lenses or use a converter (which isn't that great). Nevertheless, I am still a DSLR fan. I have a lot of F mount lenses I don't want to change over. I have recently upgraded my camera collection to a Nikon D780, which was based on the popular D750 plus some of the technology used in the mirrorless Nikon Z6. So far I am enjoying it!

Jen Carrick (openroad100@gmail.com)

I was finding my Nikon and lenses very heavy so asked around for suggestions for a mirrorless camera... In 2013 Peter Gilbert, an active member and popular member of the Heard Nature photography club shot with Fuji

As a result of chatting to him I ordered the XT1. It took a few months to arrive. I went to see Peter at the club, new XT1 in hand only to discover Peter had changed to Sony. He did suggested his friend in California who gave me some helpful tips. Tragically Peter died suddenly on Feb 21, 2020.

Since then I have used Fuji almost exclusively and am on the XT3. I rarely use the Nikon but have not sold it yet. The one thing that bothered me a bit was that Fuji did not have in body image stabilization but believe the new XT4 which has just come out, has IS.

What I like about the Fuji is its portability. I definitely shoot more often as it is so easy to take with me in a small bag.. Some people think of the Fuji as the poor man's Leica with its old fashioned look, and buttons and dials.

The full frame Nikon perhaps got better results, but the Fuji suits me for this time in my life.

Thanks Jay, hope this is what you want!

(Continued from page 30) Q&A Mirrorless Cameras

You do a wonderful job with the newsletter

Robert Sherman

I upgraded from the Nikon D850 to the Nikon Z7, October 2018. Both cameras are excellent cameras and I use them both, the Z7 is my primary and the D850 is my second body and backup. The Z7 has a lot in common with the D850 so the learning curve was short, this was important to me because I didn't want to learn another system and I have a lot of equipment I wanted to continue to use. The Z7 has exceeded my expectations and I can't think of any real disappointments. Nikon has made several significant feature upgrades with new firmware since I purchased the camera.

The following is a list of features that were important to me in making my decision and how the Z7 measures up.

Wait and size were one of the most important reason for my switching to mirrorless. The Z7 and new f4 lenses are much smaller and weigh about half as much as my D850.

Lenses: 1) The ability to use existing lenses, the Z7 has an adapter for this, the quality is excellent.

2) The new lenses are much better than the old ones because of the new glass, technology, and the geometry of the mirrorless camera which puts the lenses much closer to the sensor.

In body **IMAGE STABILIZATION**, the Z7 has 5-axis in body image stabilization, lenses have only 2-axis stabilization. Moving the image stabilization into the camera allows the newer lenses to be lighter and more compact. When older lenses are used with the Z7 it adds the in-camera stabilization to the in-lens stabilization. With this 5-axis stabilization I do not need to use the tripod as often, less weight and less to carry.

Feel and grip, the Z7 feels a lot like the a real camera and the old DSLRs.



Full Frame or crop frame, the Z7 is full frame

Sensor type and resolution, the sensor in the Z7 is a BSI CMOS with 45.7 megapixels.

Memory Card, the Z7 has one slot and uses either an XQD card or the newer CFexpress card, both are a lot more rugged than the old SD cards and both are a lot faster, the CFexpress is 8 to 10 times faster, this is very important for a high megapixel camera when shooting action or movies.

Touch Screen, this can be used to con-

trol the camera instead of the menu or the buttons and set the focus point, the Z7 has a nice implementation.

GPS, the Z7 connects to you iPhone via blue tooth and uses the GPS in the phone, this is nice because you don't need any external devices and the phone always has the correct time zone and the right DST.

View Finder, this is very important not only the quality, resolution, speed, but the information displayed such as histogram and shooting information. Nikon has done an exceptional job with the viewfinder on the Z7.

Video, I have very little experience but from what I have read and done with the camera I am pleased.

ISO & Noise, the cameras IOS range Auto 64 to 25,600, manual 64 to 102,400, I do not like to shoot above 12,800 because of the noise, but you may get a useable picture up to 25,600.

Connectivity, the Z7 has both Bluetooth and Wi-Fi, you can control the camera and download pictures with your iPhone.

Focus System, Nikon has added a number a new focus features to the Z7 such as face and eye recognition and tracking for people, dogs, and cats and improved other features.

November 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.

Steve Hawiszczak

Old Glory



Monochrome Prints 1st Place



Beginners

Joanne Sadlowski

Bulldog



Advanced

Clinton Kemp

*NYC From Roosevelt Island
Train*



Masters

Hugh Adams

Two Ladders

Color Prints 1st Place



Beginners

Donna Griffiths

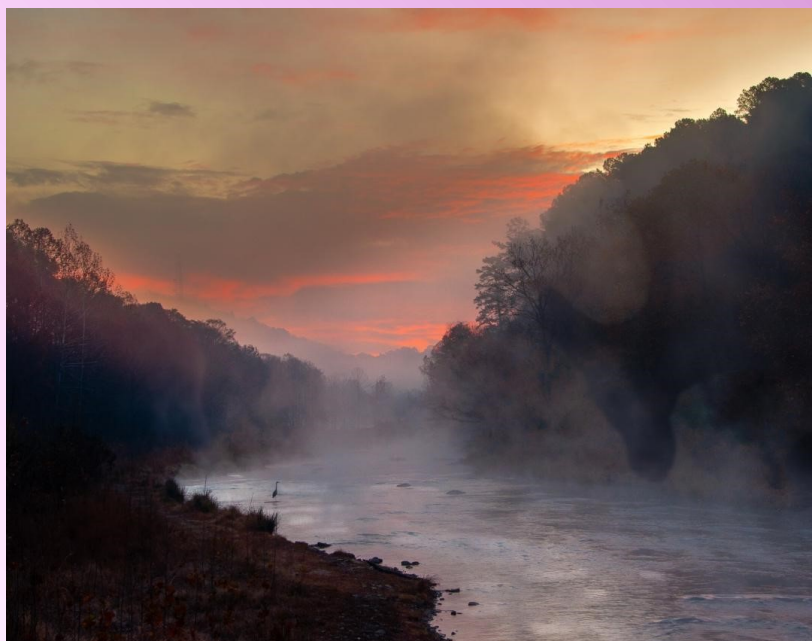
Dahlia in Full Bloom



Advanced

David Mann

Tulip



Masters

Jay Hoppenstein

*Touched by Heaven's
Light*

Projected Images 1st Place



Beginners

Katie Trivette

Strut

Masters

Alan Whiteside

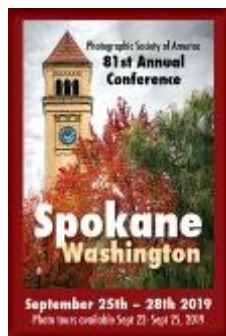


Advanced

Steve Hawiszcak

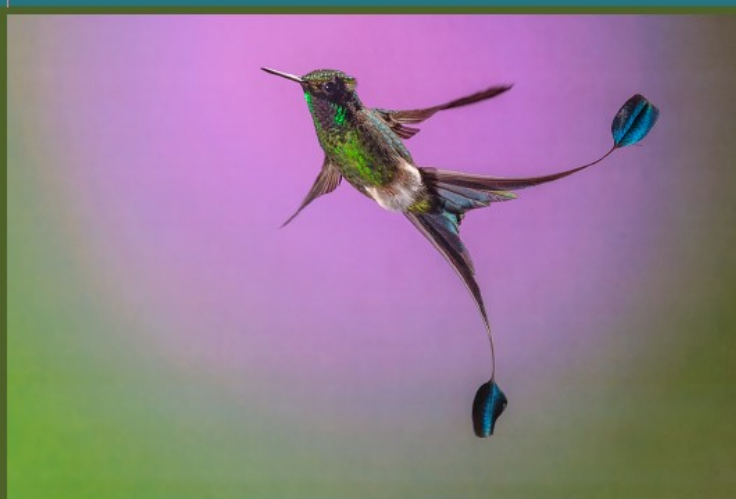
Old Glorie





Classified Ads

ECUADOR ~ Hummingbirds & More



Join Jeff Parker in Ecuador's Chocó Region & photograph avian jewels of the Neotropics!

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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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Steve Hawiszcak

Club Photographer

Website

Dallascameraclub.org

Email Contact





Dallas Camera Club

Visitors are always welcome.

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

Thru The Lens

March 2020

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



Editor - Jay Hoppenstein, MD, FDCC