

Thru The Lens

April 2018

Volume 84 No. 4

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



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

Notices - TTL Staff & Index

GSCCCC *Photographic*
Feed Your Soul.

April 19-21, 2018, New Iberia, LA

Join us for a great weekend of learning and fun as we explore the photography-rich area of New Iberia. There is something for everyone.

Panasonic LUMIX Ambassador will showcase work done with Mirrorless cameras

Start the weekend off early with a pre-conference one-day [Lightroom workshop](#) lead by Doug Hansgate then join us for the end-of-year competition on Thursday evening.

Field Trips

Lake Martin
Rip Van Winkle Gardens
Evangeline State Park
Vermillionville

On Friday and Saturday mornings explore the wonderful Lake Martin Rip Van Winkle Gardens, Vermillionville or Longfellow-Evangeline State Park.

[Register now @ gulfstatesccc.org](#)

Speakers

Zack Smith
Cecil Holmes
Jim Byron
Erik Rosengren
Mark Lagrange
Mike Cooper
Doug Hansgate
Steve Uffman

Fill your days with informative sessions by our team of knowledgeable speakers. Along the way, be sure to check out the vendor booths and set up an appointment to have one-on-one image critiques by a PPA judge.

Be sure to experience the Extravaganza on Friday night with models to practice your portraits and dinner followed by a light painting seminar and shoot.

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Topics

Post Processing
Image Critique
Birds/Wildlife
Landscape
Mirrorless Cameras
Macro
Image Critique

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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
Memo Ray	Archives
Folk Al Length	Long Range Planning
Lyndsey Cap	Security
Sara Bellum	Intellectual Property



Front Cover Image
Zinnia & Butterfly
Jo Hopper



Back Cover Image
Feed Me
Jerry Martin



Image of the Month - Phil Wirth - Psalm 96 & Focal Point

Each month the editor will pick an image taken by one of the DCC's members and present 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.



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.



Focal Point - Steve Reeves

Annual Banquet - It is time to purchase your tickets for our annual banquet! Tickets are \$42 each and can be purchased online here: <http://www.dallascameraclub.org/2018-dcc-annual-banquet/> Or you can pay with a check on Tuesday night at our next meeting. The deadline for purchasing tickets is this Tuesday, so don't delay! The banquet will be held on April 10th at the Marriott Quorum

located at 14901 Dallas Pkwy, Dallas, TX 75254. Attendees should plan to arrive between 6:30 and 7:00pm.

March Speaker - Our speaker on March 27th will be club member Mike Hill who will be sharing his amazing African Safari photos. Not to be missed!

Potpourri - It's that time of year again! Put together a 5-minute slideshow of your work and have it shown during our annual Potpourri Night! Details here: <http://www.dallascameraclub.org/potpourri-night/>



Click - A Hazy Canyon - Kaye Hargis

Experiencing the Grand Canyon for the first time is a breathing taking experience. In October of last year, I had this wonderful opportunity. Yet, I found what is visually breath taking can be difficult to capture with a camera—at least, on the beautiful, cloudless, hazy days of October while I was there. I learned your mind has an ability to see through haze. The camera is not endowed with this ability.

Every day the Grand Canyon was hazy to a lesser or greater extent. As to be expected, the best times to take images were sunrise and sunset. You are dealing with extreme contrast between well-lit canyon walls and pinnacles with deep shadows in the depth of

the canyon. And, haze. Mid-day light, without clouds to diffuse the light, washes out the reds of the Navajo Sandstone, the subtle greens of the Bright Angel Shale, and the rich dark colors of the basement rocks. Mid-day was a good time to see the museums and check out the Mary Jane Coulter buildings.

What do you do with a lot of hazy images of the Grand Canyon? You embrace what you have and work with it. “A Hazy Canyon” is one of those images. It was taken near the Desert View Watchtower in late afternoon. I used a tripod with my camera set to mirror lockup and a 3 second delay to have hands off. The camera was set to f/16,

1/60s, ISO 100, and matrix/evaluative metering.

Because of the warm golden light of the setting sun, the colors of the canyon were muted. The tonal range, the range from white to black, suggested it would make a good black and white image. I converted the image to monochrome.

As I worked with the image, I discovered a subtle lens flare. A lens flare can be an interesting element in an image; but, not in this image. As I was now working in black and white and the flare was minimal, it was possible to remove it with a small amount of cloning and by using the adjustment



(Continued on page 5)

(Continued from page 4) A Hazy Canyon - Kaye Hargis

brush to carefully match the luminosity of the surrounding areas.

I set the whites and mid-tones, then worked on the shadows. A combination of tools was used. For global adjustment, the shadow adjustment slider was used. Care must be taken with this slider because adjustments will affect the contrast. An adjustment brush was useful for select areas.

When post-processing an image with extreme contrast is it easy to block up the shadows; that is, push the shadows to black when you want to keep detail. I had to stop, rethink, and redo some of the processing to prevent this from happening.

I work in Photoshop CC. All the adjustments I have mentioned were done in ACR which is the same as doing them in the Lightroom Develop Modal. So, if you use Lightroom, everything I have done so far is the same as using Lightroom. I depart now to a plug-in I use in Photoshop.

Luminosity masks, also called luminance masks, were used to lighten and maintain detail in the shadows. They were also used to do selective contrast enhancements and to keep the whites in balance with adjustments I was making to other tonal values in the image. I am new to using these masks and am using only the basic masks. Luminosity masks are a way to make advanced selections based on luminosity values. The masks allow you to precisely target the tonal values you need to adjust. These masks can be utilized to adjust brightness, saturation, contrast. I have only begun to explore their potential for editing images.

When photographing outdoors, you have to take what weather and nature presents to you. "A Hazy Canyon" was

presented to me and my camera captured it.

Exposed - Auto-Select in Photoshop

Photoshop CC, the most recent update, contains a new selection feature which will charm most photographic image editors who make selections of elements of an image being edited. Photoshop CC, as has its predecessors, several tools to ease the pain and suffering associated with making selections. Each tool has its strengths and weaknesses; however, by using a combination of more than one tool, excellent selections can be made with more-or-less difficulty.

The golden standard of the selections tools is the Pen Tool. It is precise but it takes a lot of practice to use it efficiently. The Pen Tool makes the best selections of objects within an image.

The Quick Selection Tool is rapid and works better than every but it is less accurate. The Lasso Tool requires the dexterity of an artist. The Polygonal Tool works great for angular objects. There are a few others at the disposal of the editor; however, each requires practice and a certain amount of patience to perform well.

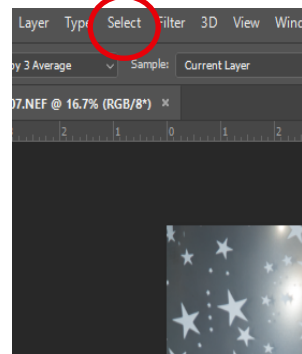
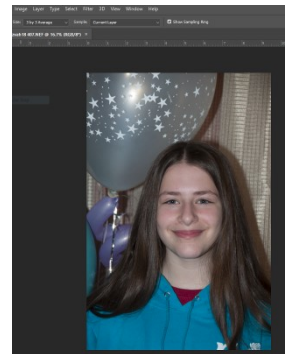
The new tool will automatically select the SUBJECT! Photoshop has evolved so that it knows what the subject is within an image. Imagine that.

Below are screen shots of an image from which the girls is to be selected. By clicking on the Select menu item at the top of the window, a dropdown panel will appear from which one can click on the Select item.

Photoshop "thinks" for a few moments, then places the marching ants outline around the subject. The selection in this example is not perfect but it is a quick, easy and painless start.

Jay Hoppenstein, Ed.

Original - Subject (girl) to be selected



**Selection
Marching
ants**

Click - Color in Black Canyon - Jay Hoppenstein

The Dallas Camera Club's (DCC) field trip to Monument Valley in November of 2017 was the allure that attracted us to travel through Arizona to rendezvous with some of our fellow DCC members at Canyon de Chelly before driving north into Utah. Together we engaged a Navaho guide who provided multiwheeled truck transportation into the Canyon in the morning, starting before sunrise, and again in the late afternoon for the good lighting as sunset approached.

We all sat in individual seats arranged in parallel rows with an aisle down the center in the bed of the "truck" which was open on all sides. The dust, the wind and, especially, the cold morning air, had us shrunken into the warmth of our parkas, hunched over to escape the near freezing wind that penetrated our coats and dusted our equipment with fine sand.

Only Gary Kelly escaped all of this because his seat was within the cab of the truck, shielded from the wind and warmed by the vehicle's heater. We were all a bit jealous.

The Navaho guides knew the area having lived and worked in the vicinity all of their lives. They also understood the desires of photographers to capture the natural beauty and the historic remnants of the dwellings of early Indian peoples in the best lighting conditions.

We had complete faith in our guide's knowledge and capability to drive over the rough, almost impossible pathways through the canyon. Sitting in the truck's bed with the icy wind screech-

ing across us was uncomfortable at best ; keeping oneself from being ejected was altogether another issue. The ride was thrilling and frightening - all at once. There is no midway carnival ride that compares. It was a combination of a rollercoaster and a bumper car - the worst of both.

The guide would stop whenever we signaled by tapping on the rear window of the cab. Gary probably instructed the guide to stop at many places he determined to have a good photographic composition.

The canyon was displaying the colors of fall. Bright yellow leaves of the trees screamed to be noticed. Sheer canyon walls rose vertically from the floor of the canyon sometimes a 1000 feet high. The formations varied extensively as we made our way through. Each stop provided us a cornucopia of vistas and dramatic scenes. Memory cards

filled quickly each morning and evening.

The image entitled *Color in Black Canyon* was captured with a Nikon D90 using a Nikkor 18 to 200 mm lens. The camera was set for auto ISO and was adjusted for shutter priority. A tripod was used and the image stabilization was turned off. A shutter speed of 1/350 second was chosen to decrease any camera motion effect during the exposure.

The *Color in a Black Canyon* was processed in Lightroom Classic, exclusively. The goal was to maintain the dark, rich colors of the canyon walls in contrast to the vivid yellow color of the fall foliage. To accomplish this the first steps were to adjust the White and Black points to eliminate clipping. The easiest and fastest way to do that was to hold the Shift Key and click on the name of the "White" slider. This auto-



(Continued on page 7)

(Continued from page 6) *Click - Color in Black Canyon*

matically adjusted the White Point. Similarly, the Black Point was set. Attention was turned to adjusting the Shadow Slider to lighten the shadow of the canyon wall and Highlight slider to decrease a little of the reflectiveness of the foliage. The Spot Healing tool was used to “clean-up” a few imperfections in the image.

More time was invested in adjusting the sliders, empirically, in the Tone Curve panel to enhance the luminance

of both the canyon walls and the foliage. Similarly, time was spent adjusting the sliders in the Luminance section of the HSL Panel to fine tune the colors in the canyon walls. Mostly, the Red, Blue, Purple and Magenta sliders were increase watching carefully what effect any change of a slider had within the image, especially, on the canyon wall.

Finally, the images was cropped for a pleasant composition and Exported as a jpg file adhering to the DCC image submission requirements.

I had some difficulty in deciding upon a Title for this image. I prefer to name an image based upon an idea or an emotion rather than use a descriptive name. The best that I could come up with was ***Color in Black Canyon***, which was not that creative.

Final Edited Image



New Member - Welcome



Colin Smith

GSCCC

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Photographic

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Birds/Wildlife
Landscape
Mirrorless Cameras
Macro
Image Critique



Vendors

Sensor Cleaning

[Register now @ gulfstatesccc.org](http://gulfstatesccc.org)

Gulf States Camera Club Counsel Conference - April 19-21

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Field Trips:

Lake Martin
Rip Van Winkle
Gardens
Evangeline State Park
Vermillionville

Topics:

Post Processing
Image Critique
Birds/Wildlife
Landscape
Mirrorless Cameras
Macro

Image Critique



End of Year and Special Awards - DCC

Year End Awards Overview

1. Annual Awards

- DCC Annual Award for Distinguished Service
- Fellow of the Dallas Camera Club
- High Point Awards
- Print and Projected Image of the Year Competitions
- Special Annual Competitions
- J.J. Spurlock Award for Creative Portraiture—Prints
- Marge Dance Award for Contemporary Images—Projected Images
- Milton J. Rudick Travel Image Award—Projected Images
- Ken Zapp Field Trip Image of the Year Award —Projected Images
- Barbara and Ralph Pyke Photojournalism Award —Projected Images

The following rules apply to all 5 of the special annual competitions:

- All DCC members may enter the competitions.
- Up to three(3) images may be submitted for each competition.
- An award will be presented to the winner of each competition and second and third place selections will be acknowledged. There is no class (Beginners, Advanced or Masters) distinction.
- All images, including those that won a first, second, third or HM in a monthly club competition, are eligible



- Images need not have been submitted in the monthly competitions.
- Image preparation guidelines are the same as those used for the monthly competitions.
- Images winning a special competition award may be submitted in future monthly competitions if otherwise eligible.

Annual Award for Distinguished Service

One member is chosen each year to receive the DCC annual award for outstanding service to the club. Selection is by a committee, which is appointed and chaired by the President. The recipient is announced at the Annual Awards Banquet in April.

Fellowship Awards

Fellowship Awards are presented annually to those members who have submitted 90% or more of possible entries and rank first, second or third in high point standings at the end of the competition year in Class M for Color Print, Monochrome Print or Projected Images. The award is bestowed only once, and is a lifetime honor for the recipient. The title "Fellow of the Dallas Camera Club" and the initials "FDCC" are designations of recognition that the honored member may use.

High Point Awards

High Point Awards are presented to those photographers who have the highest total scores in each class and category. The high point total is the sum of their 9 highest scores from the

10 monthly competitions for the competition year. If a member fails to turn in an image in any monthly competition, he or she will receive no (zero) points for that month. First, second and third place High Point Awards are presented at the Annual Awards Banquet in April.

If a tie occurs, it will be broken by listing the 9 highest scores for each maker in order from highest to lowest. The first time there is a difference, the tie will be broken in favor of the maker with the higher score. If there is still a tie, duplicate awards will be given. No more than three awards will be given unless there is an unbroken tie for third place.

Image Of The Year Competition

This competition takes all the images that placed 1st, 2nd or 3rd (Honorable Mention not included) in the past year of competitions in any category and class, or winning the Judge's Choice award in any category, in a monthly competition are eligible for Print or Projected Image of the Year awards. Images winning the Judge's Choice award will be entered in the same category and class as originally entered in the monthly competition. Members with winning images are encouraged to make them available to the Competition Chairpersons for the Image of the Year competition. Any photographer not wishing his or her images to be entered should discuss those wishes with the Competition Chairperson. Eligible prints and projected images are submitted for judging at the first meeting

(Continued on page 12)

(Continued from page 11) End of Year Awards

in March. 1st, 2nd and 3rd place awards for Image of the Year in each class and category are presented at the Annual Awards Banquet in April.

NOTE

You only need to hand in a PRINT that won 1st, 2nd, 3rd, or Judges choice in the present competition year. The Competition Chairperson already has your digital images and they will be entered by default for you.

Special Annual Competitions

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, GSCC 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.

April Presenter - Giraud Polite - *Things I've Seen Before*



Things I've Seen Before: From Buenos Aires, Argentina to The Dominican Republic, Giraud has peered through his viewfinder in search of that one tree hill, that royal blue sky — married to a perfect orange sunset. Ultimately, Giraud seeks to find that defining moment that is much sought after by photographers. Though a combination of Ekphrasis (a literary device used to illuminate art), photographer's privilege, and journaling, Giraud establishes a plan for his micro narratives, as well as meaningful life lessons he feels every photographer should know.

Biography:

As an artist-scholar with more than two decades of experience as an educator, administrator and visual communicator, Giraud Polite offers a unique perspective within higher education and to consumers of his work.

Working in the areas of multimedia arts and digital photography, Giraud's projects explore themes such as cultural ritual and memory. His research and documentary photography, which spans five continents, examines the photograph as a sacred and reproducible object. Re-imagining the conven-

tional photograph on paper, he uses industrial materials, such as aluminum, wood and Plexiglas to create permanence within the story of the image. By adding weight and mass to the image with these materials, Giraud affirms the existence of the photograph as a sculptural object. Much of his work has contextual roots in the African diaspora, taking him from his hometown of St. Martinville, Louisiana to the Caribbean and Senegal.

His most well-known collection, *The Crawfish Circuit: Exploring Southwest Louisiana's Soundscape*, examines the relationship between music and social welfare against the backdrop of southwest Louisiana's vibrant and complex culture, while exploring the intersections of the photographic image, sound and memory.

Giraud has exhibited works extending from digital photography to multimedia arts in a variety of museums, cultural centers and educational institutions. His work has been displayed at the African American Museum of Dallas, the South Dallas Cultural Center, the Uni-

versity of Texas at Dallas, the Irving Arts Center, the Opelousas Museum and Interpretive Center, the St. Martinville Cultural Heritage Center, Vermilionville and a host of other galleries and venues in Texas and Louisiana.

Giraud is the Executive Dean of Business and Career Programs at Brookhaven College, one of seven colleges within the Dallas County Community College District. He currently serves on the Texas Photographic Society Broad of Directors, is a member of the Society of Photographic Educators and the International Council of Fine Arts Deans. He received the Vision of Excellence Teaching Award in 2008 from Brookhaven College, and he was awarded the Neighborhood Touring Program Award by the Office of Cultural Affairs for the City of Dallas in 2006 and 2008.

Giraud holds a Ph.D. from the University of Texas at Dallas in humanities with a focus on aesthetic studies as well as an M.B.A. from the University of Phoenix.



(Continued on page 14)

(Continued from page 13) Giraud Polite





Heard Museum Photography Contest Winner - Elinor Avery



B&W - First Place - Eleanore Avery

**1st Black and
White**

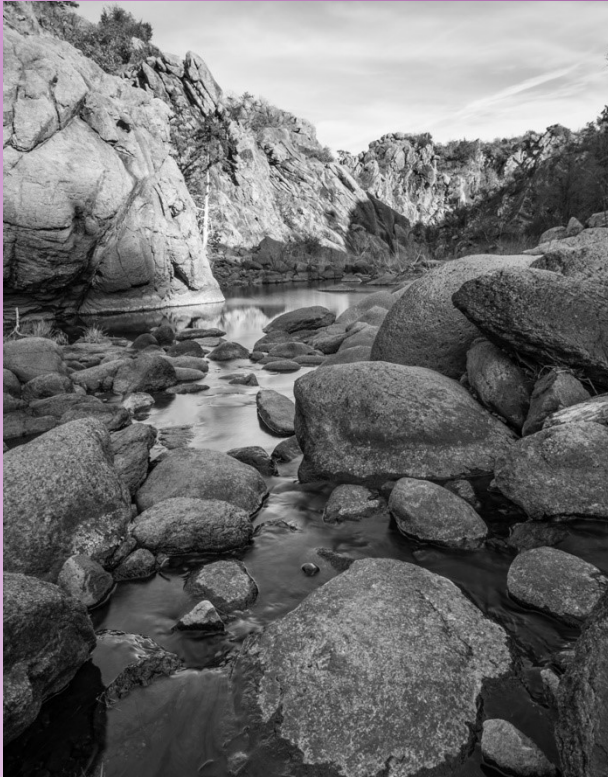
**Wild Animals -
Honorable Men-
tion**



Wild Animals - Honorable Mention - Eleanore Avery

Monochrome Prints

Beginners
Kenny Drombosky
34.69...-98.68...



Advanced
Hugh Adams
Three Rocks



Masters
Kaye Hargis
In the Middle of Nowhere

Color Prints



Beginners
Ken Portnoy
Gracefully Exiting the Lake

Advanced
Julie Horak
Crossing the Bridge at Night



Masters
Kaye Hargis
Quieting the Sea

Projected Images (Windows/Doors)



Beginners
Phil Wirth
Psalm 96



Advanced
Michael Blachly
Fall Color in Scotland



Masters
Jay Hoppenstein
Color in Black Canyon

Calendar & Notices

April 1 - Easter

April 10 & 24 DCC Meeting

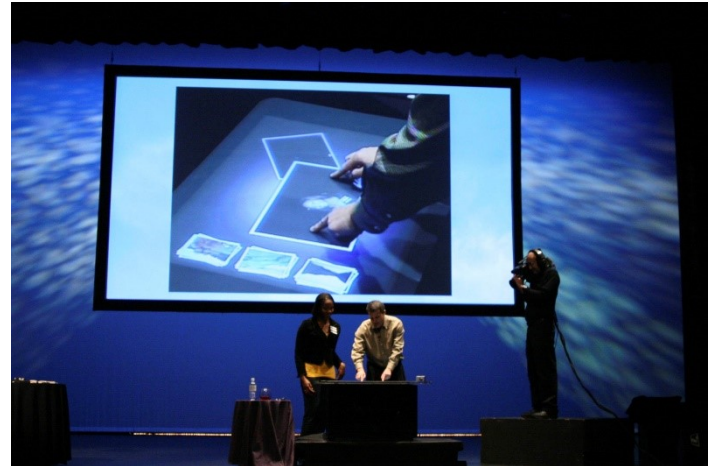
April Annual Banquet - Marriot Quorum, 14901 Dallas Parkway, Dallas, TX 75254

April 19-21 - GSCCC Conference

April 27- DCC Potpourri AV show on a thumb drive is due.

May 8 - Potpourri Presentation

May 22 DCC Meeting



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April 2018

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					

May 2018

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		

PSA offers its members access to individualized critiques from experts via Personal Evaluation Services. In addition, PSA holds monthly competitions in various categories for members. Members also receive discounts on various software packages. The PSA Journal magazine can be viewed online by signing in to the Member's Only section of the PSA Website - www.psa-photo.org.

Classified Ads

Canon EF 85mm f/1.8 USM, \$325. Both caps and all the original packaging. Contact Nancy Miller, 903-327-6949, n-miller@msn.com.

Leica T \$1895 purchased in June 2014. Please send me an offer. This is a must sell. Leica T camera body/silver "M" lens mount \$495
Leica T View finder \$599
Leica T Leather case \$225. Extra battery for Leica T \$140 .Summilux f1.4 50mm Aspherical M lens /6 bit \$4200. Questions? Please call/send text to: 214-853-3273. Make me an offer! Melanie Watson

Canon 40D body with an 18 – 50 mm lens: \$250 (originally, \$600) or best offer. Very little used, originally. Included is a Course Photography book, multiple batteries & charger. It was cleaned 3 years ago by Competitive camera and it hasn't been used since. Contact Susan Stageman susanstageman@att.net

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



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Best Views of the Trinity River

Location 1

Upper and Lower Chain of Wetlands

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

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

Location 2

Trinity River Audubon Center

6500 South Loop 12
Dallas, Texas 75217

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

Location 3

Trinity Overlook

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

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

Location 4

Great Trinity Forest

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

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

Location 5

Margaret Hunt Hill Construction

Beckley@Continental Avenue Bridge

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

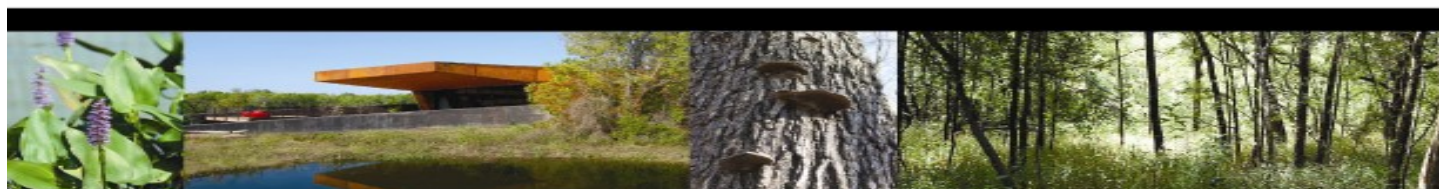
Location 6

Trinity River

Trammel Crow Park

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

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



Officers, Directors & Managers



Project Managers

House Manager
Don Haig
Donhaig@gmail.com

Study Groups & Mentoring Project
Frank Richards
f-Richards@sbcglobal.net

Bird Competition
Dennis Fritsche
dennisfritsche@verizon.net

Website Manager
Houston Brown
Houston@hbip.com

Resource Center
Barbara Briley
odette646@icloud.com

Website

Dallascameraclub.org

Board of Directors

President
Steve Reeves
steve@makeshiftphoto.com

Past President
Jerry Martin
gjerrymartin@gmail.com

President Elect
TBD

Secretary
Don Haig
Donhaig@gmail.com

Treasurer
Adela Rochier
Adela@grandecom.net

Newsletter Editor
Jay Hoppenstein, MD
Navigato@aol.com

Directors

Program Director
Kay Hale
khale45@verizon.net

Competition Director
Jonathan Garza
jon_garza@ymail.com

Communication Director
Jay Hoppenstein, MD
Navigato@aol.com

Education Director
Dennis Fritsche
dennisfritsche@verizon.net

Membership Director
Erin Reeves
erinlinncurry@gmail.com

Field Trip Director
Gary Kelly
gpkelly@sbcglobal.net

Outside Competitions

Steve Hawiszczak
Shawis@att.net

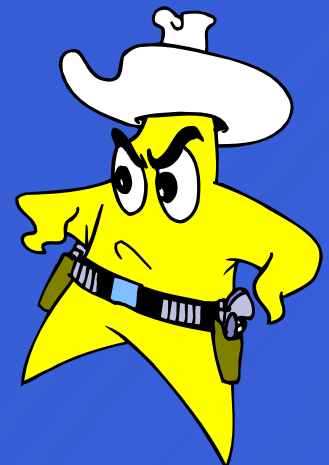
Club Photographer
Virginia Sumrall
vsumrall@airmail.net

GSCCC Projected
Jan Dreskin-Haig
janhaig@gmail.com

GSCCC Prints
Jan Dreskin-Haig
janhaig@gmail.com

PSA Representative
Jay Hoppenstein, MD
Navigato@aol.com

Historian
Steve Reeves
steve@makeshiftphoto.com





Dallas Camera Club

Visitors are always welcome.

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

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

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

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

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

Free

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

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

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

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

Guests are always Welcome

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Thru The Lens

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



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

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