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Meetings

Held second and fourth Tuesdays of the month

Dallas Camera Club meets the second and fourth Tuesdays of the month at Congregation Shearith Israel located at 9401 Douglas Avenue, Dallas, TX 75225. Regular meetings begin at 7:30pm and special pre-meeting training (if scheduled) and periodic orientation sessions for new and prospective members begin at 6:15pm. Visit www.dallascameraclub.org for up-to-date training and new member orientation information.

Judge's results from the previous months' competitions are revealed at the second Tuesday regular meeting. Guest Speaker programs are usually scheduled at the meetings held on the fourth Tuesday of each month.

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: Turn south onto Douglas Ave, just east of the Dallas North Tollway. Drive about 100 yards and turn right into the North Parking Lot.

From Dallas North Tollway: Exit onto Walnut Hill Lane and go east. Follow instructions above.

After parking, follow the sidewalk to the entry and ring the doorbell. Inside, ask the receptionist for directions to the meeting rooms.

Meeting Location Change Will Impact Meetings Next Month and Competition Prints Turn-In Procedure

Congregation Shearith Israel is unable to host our meetings on September 12th and September 26th.

September 12th Meeting via ZOOM: Our September competition results meeting will be held via Zoom (details and link will be posted on the DCC website).

3 Ways to Turn-In September Prints:

- 1) On September 12th, Sam Lucas will be at Shearith Israel's parking lot from 4 to 6pm.
- 2) Prints may also be turned in at the August 8th or August 22nd meetings.
- 3) Or, you may drop off prints at Sam Lucas' home located at 1501 Palomino Ct, Carrollton Texas 75007 (a collection box will be on the front porch).

All competition images must be uploaded by September 10th and color and monochrome prints must be turned-in by September 12th.

September 26th Evening Shoot at Reunion Tower, Downtown Dallas:

Please see page 4 for information about the September 26th evening shoot at Reunion Tower instead of meeting at Shearith Israel.

Navigation

An interactive newsletter

Thru The Lens is an interactive .pdf document.

If you click or tap on the bulleted text underneath "In this issue" on the front cover you will* be linked directly to the first page of that section within the newsletter. Also, by clicking or tapping on maps, website addresses as well as any text or colored buttons labeled "View", the related webpage will** open.

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To return to the front cover quickly, simply click or tap on any one of the rainbow colored logo icons located at the bottom of each interior page.

Thru The Lens is designed to showcase our members, our photography and who we are as a camera club. Please submit your 11"W x 8.5"H ratio images for consideration as the front or rear cover image. And, also please send the editor your achievement news, photos and story ideas for the Storyboard section as well as any technical, instructional or other story idea you may have.

**Interactive functionality depends on the use of compatible browsers, devices and .pdf viewer apps.*

***Viewing maps & websites requires internet access.*

Fellow of the Dallas Camera Club (FDCC) Active Members

Listed below are active members of the Dallas Camera Club who have had the distinct lifetime honor of being named a "Fellow of the Dallas Camera Club". This award is bestowed to those who have submitted 90% or more of possible entries and ranked first, second or third in high point standings at the end of the competition year in the Master class for color prints, monochrome prints or projected images. Typically, the initials FDCC would follow the photographer's name. However, for the sake of brevity, *Thru The Lens* acknowledges all active Dallas Camera Club FDCC members at once below:

Michael Blachly FDCC
Michael Farnham FDCC
Dennis Fritsche FDCC
Bill Hayes FDCC

Kay Hale FDCC
Kaye Hargis FDCC
Mike Hill FDCC
Jay Hoppenstein MD FDCC

Clinton Kemp FDCC
Susan Kindley FDCC
Larry Petterborg FDCC
Erin Reeves FDCC

Steve Reeves FDCC
Frank Richards FDCC
Jim Walsh FDCC
Alan Whiteside FDCC

2023-2024 Club Officers

Jim Walsh, President
Larry Petterborg, Past President
Dennis Fritsche, President Elect
Clinton Kemp, Secretary
Mike Hill, Treasurer
Kay Hale, Programs Director
Larry Petterborg, Field Trip Director
David Mann, Membership Director
Sam Lucas, Competitions Director
Dennis Fritsche, Online Education Director
Alan Whiteside PhD, Live Education Director
Jay Hoppenstein MD APSA, Comm Director

2023-2024 Program Managers

Nancy Mack, Newsletter Editor
Clinton Kemp, Newsletter Designer
Dennis Fritsche, Co-Webmaster
David Boomstein, Co-Webmaster
Jan Dreskin-Haig, GSCCC Co-Representative
Janice Goetz, GSCCC Co-Representative
Don Haig, House Manager
Larry Golden, Social Media
Hal Sommer, PSA Representative
Steven Reeves, Historian
Steve Hawiszczak, Outside Competitions
Jerry Martin, Resources
Erin Reeves, Bird Competition
Steven Reeves, Bird Competition



www.dallascameraclub.org
info@dallascameraclub.org



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Dallas Camera Club Calendar at a Glance

*A listing of competition entry deadlines, meetings, trainings, guest speakers and field trips currently scheduled**

AUGUST 2023

- 6 August Image Competition Submission Deadline
- 8 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Turn-in August Prints / Review of July Image Competition Results
- 19 8:00am - Field Trip: Stained Glass & Pipe Organs, Downtown Dallas
- 22 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Photographer Russell Graves

SEPTEMBER 2023

- 10 September Image Competition Submission Deadline
- 12 DCC Meeting will be via Zoom to review August competition results due to unavailability of Congregation Shearith Israel. See page 2 for ways to submit September competition prints.
- 26 6:00pm - Evening Shoot at Reunion Tower instead of meeting at Congregation Shearith Israel

OCTOBER 2023

- 8 October Image Competition Submission Deadline
- 10 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Turn-in October Prints / Review of September Image Competition Results
- 24 Bird Competition (TBD)
- 28 Field Trip: Red Steagall Cowboy Gathering, Fort Worth Stockyards

NOVEMBER 2023

- 3-5 Field Trip: Eureka Springs, AR
- 12 November Image Competition Submission Deadline
- 14 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in November Prints / Review of October Image Competition Results
- 28 7:30pm - DCC Meeting: Presentation by Photographer Susan Kindley

DECEMBER 2023

- 1-8 Field Trip: Do-It-Yourself Holiday Photos
- 10 December Image Competition Submission Deadline
- 12 7:30pm - DCC Meeting: Turn-in December Prints / Review of November Image Competition Results
- 26 Happy Holidays - No Fourth Tuesday Meeting this Month

JANUARY 2024

- 7 January Image Competition Submission Deadline
- 9 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in January Prints / Review of December Image Competition Results
- 23 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

FEBRUARY 2024

- 11 February Image Competition Submission Deadline
- 13 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in February & End-of-Year Competition Prints / Review of January Image Competition Results
- 27 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn in End-of-Year Competition Prints / Presentation by Guest Photographer (TBD)

MARCH 2024

- 12 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Review of February Image Competition Results
- 26 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

APRIL 2024

- 8 Field Trip: Total Solar Eclipse
- 9 2023-2024 Competition Year Awards Banquet
- 23 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

MAY 2024

- 12 May Image Competition Submission Deadline
- 14 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in May Prints / Member's Potpourri Shows
- 28 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

JUNE 2024

- 9 June Image Competition Submission Deadline
- 11 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in June Prints / Review of May Image Competition Results
- 25 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

JULY 2024

- 7 July Image Competition Submission Deadline
- 9 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in July Prints / Review of June Image Competition Results
- 23 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

*All dates and events are subject to change.

For up-to-date information, please visit www.dallascameraclub.org

August Field Trip: Stained Glass and Pipe Organs - August 19, 2023

September Meeting Changes: Zoom Meeting on 9/12 • Evening Shoot on 9/26

by Larry Petterborg

STAINED GLASS AND PIPE ORGANS Downtown Dallas • August 19, 2023 • 8:00am

August's field trip will be mostly indoors photographing stained glass windows and pipe organs in downtown Dallas.

So far, only one church (Cathedral Guadalupe) has confirmed our visit. I am working to secure permission from a couple more churches.

The date is August 19th and we plan to start around 8 am to take advantage of lower temperatures and then we will have lunch at Klyde Warren Park.



by Kay Hale & Frank Richards

SEPT 12th COMPETITION RESULTS MEETING via Zoom • See page 2 for three ways to submit your September competition prints

SEPT 26th DCC MEETING: EVENING SHOOT Reunion Tower • Downtown Dallas • 6:00pm

Congregation Shearith Israel is having special services and the synagogue will not be able to host our camera club meetings on September 12th and 26th. Instead we will be having our September 12th competition results meeting via Zoom and an evening photo shoot on September 26th.

Reunion Tower's observation deck will be open to club members from 6:00 until 8:30pm. Sunset is at 7:19pm. You may bring monopods, but not tripods. Refreshments should be available from the new Crown Block restaurant.

You will need to purchase tickets ahead of time. You may sign up and pay on the club website through September 19th. The club will purchase discounted tickets for you. Admission will be \$16.25 with tax for adults and \$13 with tax for seniors (65+). Guests are welcome. Parking is available across the street in a public lot at 601 Sports St. Contact Frank Richards, f-richards@sbcglobal.net, or Kay Hale, khale45@verizon.net, if you have any questions.



Upcoming Field Trip: Eureka Springs, Arkansas - November 1-5, 2023

Plan now to join Dallas Camera Club to photograph fall color in the Ozark Mountains

by Larry Petterborg

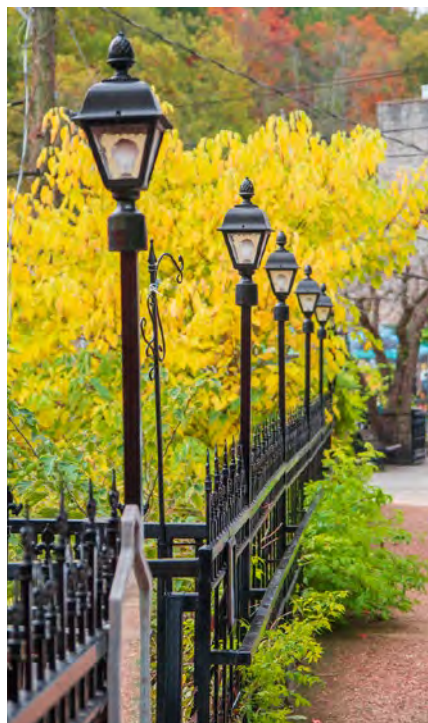
Eureka Springs is one of only twelve “Distinctive Destinations in America” according to the National Trust for Historic Preservation. It was founded in 1879 and many of its Victorian homes are still standing. Eureka Springs has been called the “Little Switzerland of America” and the “Stairstep Town” because

[View Eureka Springs Visitor Guide](#)

of its resemblance to European mountain towns. Eureka Springs (Eureka Springs | Arkansas.com)

is also known as “The City that Water Built” because of the many springs that have been used by humans for thousands of years.

Eureka Springs is about a six-hour drive from Dallas to Northwest Arkansas. In addition to the immediate area around town (there should be a lot of photographic opportunities there, 16 Top Things to Do in Eureka Springs, Arkansas - usnews.com) you can head east to Harrison to access the Maple Wood Cemetery (Best Places to See Gorgeous Fall Color in Arkansas - Somewhere In Arkansas) and the Headquarters of the Buffalo National River (Buffalo National River U.S. National Park Service - nps.gov). On another day you may wish to go west to Bentonville and visit Crystal Bridges Museum of American Art and see where some of the money you have spent at Walmart has gone. The area is rich in man-made and natural beauty (Ultimate NWA Fall Color Guide - Only In Arkansas, <https://memphisprofessionalphotographer.com/fall-colors-of-arkansas/>) to keep you busy for a few days. Just be careful driving down little dirt roads in the woods: if you hear banjo music, TURN AROUND!



Past Field Trip: Fourth of July Fireworks

Ten members submitted images for last month's "on your own field trip"



© Jay Hoppenstein MD



© Anita Oakley



© Janice Goetz



© David Mann



© Larry Golden

Past Field Trip : Fourth of July Fireworks

Ten members submitted images for last month's "on your own field trip"



© Michael Farnham



© Robert Shafer



© Yan Leveton



© Phil Worth



© Steve Hawiszcak

This Month's Guest Speaker: Russell Graves - August 22nd

Program: *A World Full of Wildlife - Traveling the world to capture memorable images*



Raised in rural Texas, Russell is the product of a modest, blue-collar upbringing, a stalwart work ethic, and a family who put no bounds on his imagination and creativity. When Russell was a junior in high school, he wrote a research paper for his end-of-year English project. The research paper (which he still has today), titled simply Wildlife Photography, earned him an "A" for the project. Still, more importantly, the mini-tome served as a manifesto of sorts that would define his life's work.

When he was 19, he had his first photographs and article published in a magazine. When he was 20, he earned his first magazine cover. By his own admission, the work now appears marginal and sophomoric. It was the spark, however, that ignited the fire to keep him going and perfect his creative craft.

After earning a degree in agriculture education from East Texas State University (now Texas A&M-Commerce), Russell went out to the sparsely populated Texas Panhandle, where he was hired to teach agriculture science for the Childress Independent School District. Upon earning his degree, Russell describes the experience as surreal. He's the first in his family to earn a college degree. Upon the conference of his baccalaureate honors, he witnessed his father cry for the first time in his life. It's a moment of pride that has stuck with Russell and driven him to be the best he can be at whatever he chooses to do. As a result, in his 16-year teaching career, he was named Texas Agriscience Teacher of the Year on three occasions, a finalist for National Agriscience Teacher of the Year twice, and won just about every major award conferred on those in his former profession. He also built a solid reputation as a top Texas photographer and writer during that time.

Upon leaving teaching in 2009, Russell continued his life's work by capturing the people and places outside of city limits in innovative and authentic ways. In the ensuing years, he continued to build on his experience and churn out content for clients through magazine pieces, advertising campaigns, television projects, and numerous books. In addition, he also worked with a small West Texas town to help them develop a marketing strategy and put together development deals that would bring jobs and prosperity to that little corner of rural Texas.

In 2018, Russell started leading photographic workshops and sharing his knowledge and love of the outdoors and photography. Since then, Russell has led nearly 500 guests on adventures worldwide. Russell says he feels like he's come full circle by combining his love of photography with his teaching ability.

In the media, Russell's been called a rural renaissance man, recognized as one of the top photographers in Texas, and praised by editors, art directors, and audiences alike for his ability to connect people and places through his written, spoken, and photographic stories. He's had nearly a million words published, authored six books, has had thousands of images grace the pages of magazines and advertisements all over the world (including about 600 magazine covers), is an in-demand speaker, has photographed some of the most prominent people in our country, and is the owner of two businesses. Still, he insists that his most significant accomplishments fall under the heading of father, husband, brother, son, and friend.

[View Russell Grave's website for more of his photography](#)

When he's not in the field teaching or doing projects for one of his clients, Russell is found on his beloved Hackberry Farm driving his tractor and doing tasks that benefit the land and her denizens therein. He now lives a mile from the small stock farm on which he was raised. Black dirt and creek water is a powerful poultice.

His parents are still proud of him.

(See Russell Grave's photography on the next two pages)



© Russell Graves



© Russell Graves



© Russell Graves

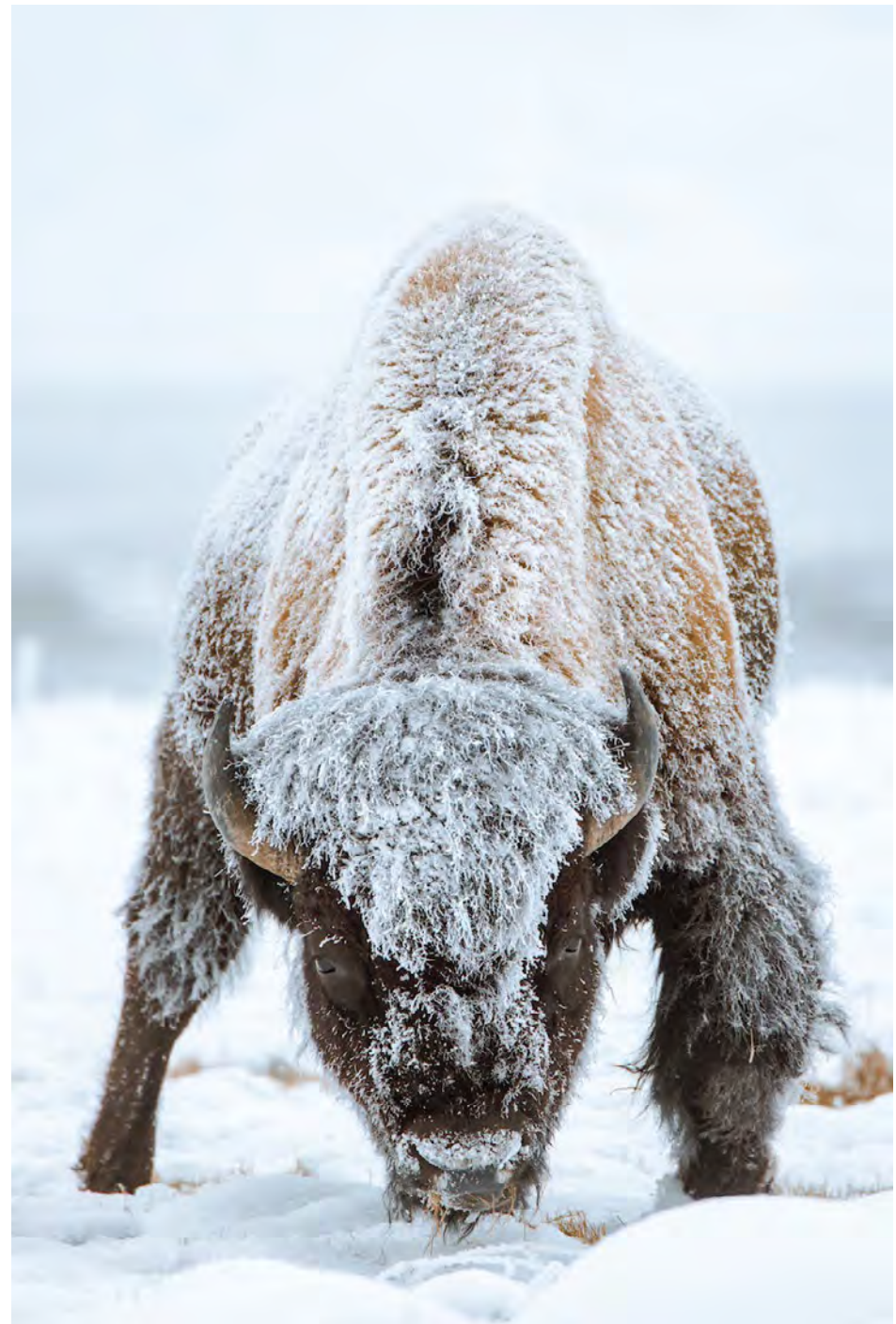
(See more of Russell Grave's photography on the next page)



© Russell Graves



© Russell Graves



© Russell Graves

Fireworks in the Digital Age

From film to digital to “in camera” controls

by **Larry Petterborg, Field Trip Director**



Some might say that photography has gotten too damned easy! In the film days, getting an acceptable fireworks shot was a crap shoot. For me, shooting slides, it was a good evening to get a few frames that caught multiple bursts layered on one another. It would then take at least a week after the show to know for sure that I got anything at all. Now it's simply a matter of pointing the camera where you think something will appear and pressing a button a few times. Looking at the screen on the back of the camera lets you know how you are lined up and whether you need to adjust your framing. The computer in my camera takes care of everything else.

For the July DIY Independence Day Celebration field trip, I wanted to try a feature on my Olympus OM-1 camera that I had yet to use: Live Composite Mode. Live Composite is a computational photography option in which one can “stack” successive exposures on a single base frame in camera without overexposing the photo. Very simply, once you have composed your shot, you make a base exposure. Then, when the fireworks start going off, you press the exposure button again, at that point, the camera adds only new data (light) to successive exposures until you press the button again to stop the process. From

here on it is simply a matter of making a base exposure then starting the compositing, which you watch build up on the back of the camera, stopping when you feel you have enough. Then repeat.

To accomplish my mission, I arrived at Richardson's Breckenridge Park several hours before sundown on July Fourth. I want to stake out a spot across the lake from the rocket launch site. I set up my lawn chair and tripod and waited for darkness. Using manual focus, I set my lens at infinity and my aperture at f/11. In the Live Composite menu, I selected the ½ sec exposure time. I had initially oriented my camera in a vertical position (wanting to get the apex of the bursts as well as reflections in the lake) but after the first firework sequence, I realized I needed to switch to horizontal. When I did that, I lost my level base which necessitated correcting in post-processing, so I ended up with far less water for reflections.



For my first experience with the Live Composite feature, I think the images came out well. I processed the Raw files in LR and applied Noise Reduction with Enhance. The bold colors and crisp lines make me anxious to try it on star trails, clouds, and taillights. It's really not much more than point and shoot, it couldn't be any easier than that!



Blast From the Past: A DCC Connection to Oppenheimer's Los Alamos

Remembering DCC former member AJ Melnick's book project about the people of the Manhattan Project

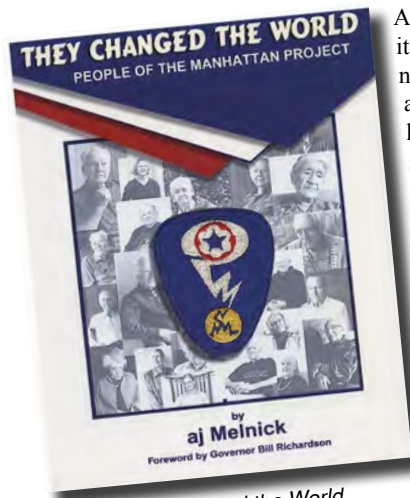
by Steve Reeves and Nancy Mack

It is not the mission of *Thru The Lens* to provide movie reviews. However, any distraction on a hot Texas summer day is a huge relief. And *Oppenheimer*, released in mid-July, provides not only a distraction but also a history lesson.

Based on the biography of physicist Robert J. Oppenheimer, who helped develop the atomic bomb as part of the Manhattan Project, the movie charts his time at the Los Alamos site in New Mexico. This government area, near the beautiful landscapes of Georgia O'Keeffe's homes at Ghost Ranch and Abiquiu, is a stark reminder of our history as a nation.

And as noted in *Ghost Ranch* by Lesley Poling-Kempes, Ghost Ranch had always been a celebrated retreat for wealthy eastern families. However, the years leading up to WWII saw lean times and fewer guests. Little did the owners and staff know that their new guests from over the mountain were actually top scientists creating an atomic bomb but also needed occasional R&R and found it at Ghost Ranch. Speculation was that this was the site of a production plant for submarine windshield wipers among other outlandish theories.

Although convoluted, there is a connection between the Manhattan Project population and the Dallas Camera Club. Harold Melnick (1930-2021) and Alice Jean (aj) Melnick (1931-2019) lived in Dallas for many years before moving to Santa Fe in 1994. They were both members of the DCC. aj was a journalism teacher and photographer. Harold won Projected Image of the year: 1979-1980 and held the position of President: 1984 -1985.



They Changed the World
by aj Melnick

And so, back to *Oppenheimer*. The Manhattan Project was at its height from 1943 to 1945. As an author and photographer, now living in the Los Alamos area, aj Melnick was as feisty as her obituary correctly describes. Her curiosity about this history led her to understand that there were not only famous scientists and engineers involved in the Manhattan Project, but a whole array of supporting cast: clerks, truck drivers, teachers, cooks, technicians and all the other people necessary for the new city dubbed "The Hill".

In 2006 memories from 60 years ago fade fast. And so aj spent her days finding and interviewing almost 60 of the remaining people still living in the area. She captured their portraits and their stories. They shared memorabilia and everyday happenings, all part of an important era in their lives and our history. This culminated in her publication: *They Changed the World*.

But wait! The story of Harold and aj Melnick and their connection to the DCC does not end abruptly. DCC Historian, Steve Reeves, a collector of old cameras and equipment, tells this story: "Here's how I met the Melnicks. It's kind of wild. Back around 2010 I was scouring Craigslist for vintage camera and darkroom equipment and because it was esoteric enough, I was searching Craigslist for other areas that were maybe a state or two away. I found a listing for a bunch of old film and darkroom paper in the Santa Fe area. Contacted them, agreed to not only buy the film and paper but aj's entire darkroom including a 9' sink and cabinet. I rented a U-Haul and drove out there. We hit it off instantly and became friends. I ended up also purchasing their film camera equipment which included the Canon SLRs which aj used to shoot the portraits in the book."



aj Melnick's Canon F-1 Camera
acquired by Steven Reeves

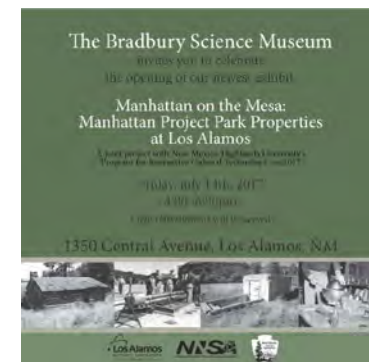


aj Melnick
photographed by Steven Reeves

With family and friends in the Dallas area, the Melnicks visited in 2014 and attended the 80th anniversary of DCC. Happy to have visitors for the occasion, current members had no recollection of the Melnicks but were delighted when Steve introduced them and told his story about meeting them.

Steve is purchasing a copy of *They Changed the World* and donating it to the DCC library cart. So on a hot Texas day, go see *Oppenheimer* and remember that you know just a bit more of this fascinating history.

In 2017 the *Los Alamos Daily Post* featured a story about the Bradbury Museum Exhibition: *Manhattan on the Mesa* that featured *They Changed the World* in an interactive format.



Getting Ready for “The BIRD” Competition

Now is the time to start thinking about which of your images will help us beat the Fort Worth Camera Club



The page at right from the August 2004 issue of *Thru The Lens* is a good reminder that now is a great time for members to start reviewing their photo library and selecting their best images for consideration to be included among DCC's official entries into “The BIRD” competition. Export images at the same file size as DCC monthly competitions require.

The Emily Guthrie Smith Award, affectionately referred to as “The BIRD”, competition has been held each year since 1964 between the Dallas Camera Club and Fort Worth Camera Club. “The BIRD” is a perpetual trophy that has each year's winner's name engraved on it. The competition is held in October or early November and rotated between the clubs each year. This is a great opportunity to meet our neighbor photographers. Each club submits 15 color or monochrome prints and 15 projected images to be judged real-time at the meeting by a panel of judges. The club with the most points wins and will get to keep the trophy, affectionately known as “The BIRD” for the next year.

The following are the mutually agreed upon guidelines for the competition.

General

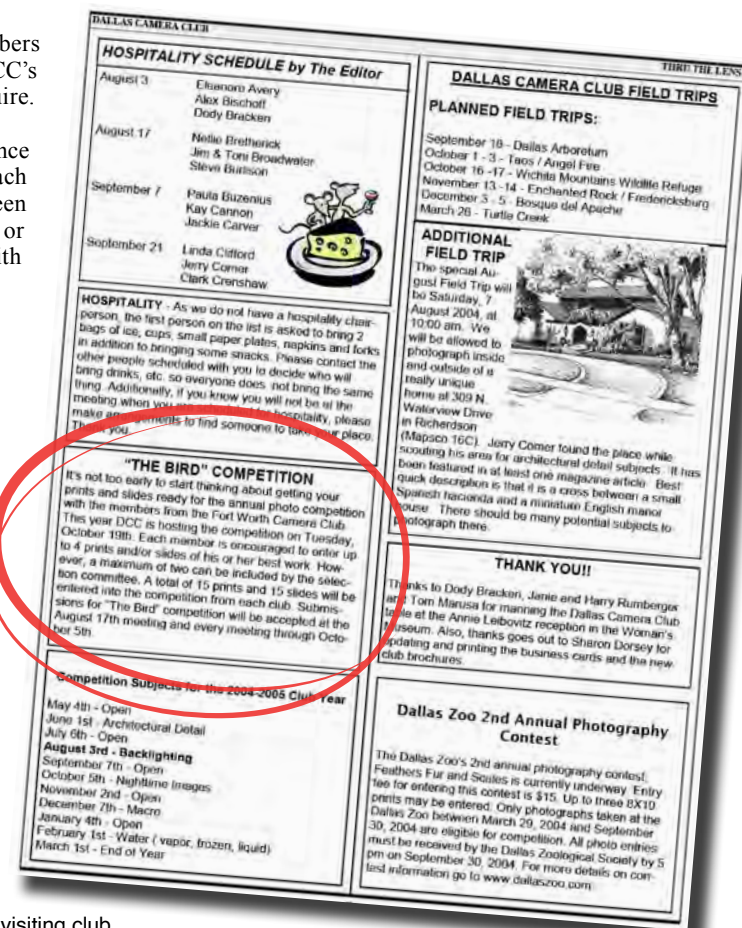
1. The location of the competition will alternate between clubs each year and will be held in October or early November.
2. The host club sets the date and time approximately two months prior to the event and notifies the visiting club.
3. The host club will provide facilities, necessary scoring and presentation equipment, score sheets and three judges for the competition.
4. Directions to the meeting (competition) site are given on the host's website or will be provided.
5. The prior year's winner will bring the Bird trophy to the competition with the engraving updated.

Preparation, delivery and presentation of images

1. Each club will submit 15 prints (monochrome or color) and 15 digital projected images.
2. No more than one print and one projected image may be entered by a single maker.
3. No image may have been entered in prior D/FW Interclub competitions.
4. The host club's regular competition rules for size, preparation and presentation of images, as found on its website, will govern except that prints may conform to either club's regular print size limits.
5. Labeling images
 - Each print will be labeled on the back in the upper left corner identifying the club, order to be shown, maker and image title, e.g. FWCC3, My Name, Image Title.
 - Each projected image's file name will include the club, order to be shown, maker and image title, e.g. DCC7_My Name_Image Title.jpg.
6. Lists, for both prints and projected images, with maker's names, image titles and presentation order will be provided to the host club prior to the meeting.
7. Delivery of images
 - The visiting club will bring their prints to the competition.
 - The visiting club's projected images will be provided to the host club several days prior to the meeting.
8. The host club's images will be randomly interspersed with the visiting club's entries maintaining the desired presentation order of each club.
9. The host club will make up score sheets with all images listed in the order to be shown. At least four copies will be provided to the visiting club.
10. The host club will provide a digital projector and screen for the digital projected images.
11. Displaying and judging print images
 - The host club will provide a light stand for the prints.
 - Judges will view the prints at no more than an arm's length distance
 - Simultaneously, digital images of the prints will be available to be viewed via Zoom.
 - Judges will judge solely from the print.
 - Winning images (at a minimum) will be displayed for the audience to view.

Judging and awards

1. The competition will be judged real-time. The host club will provide three judges who are not current or recent members of the host club.
2. Images will be introduced by title as they are presented to the judges.
3. The scores of each judge will be added together to determine the final score of each image. Judges may re-score images at their discretion prior to the end the competition.
4. The host club will provide the scoring system. Each club will provide one official scorekeeper. The club with the highest combined score for prints and projected images will be the winner of The BIRD for the year.
5. The judges will select 1st, 2nd, 3rd and Honorable Mention winners for both prints and projected images. The host club will provide awards for all winners.



Now is the time to review your photo library and select your best images to be considered for inclusion in DCC's official entries for “The BIRD” Competition October 24, 2023. See website for the image submission process.

Perils for a Photographer on the Lost Mine Trail

Jay Hoppenstein recollects a humorous story from a group photography outing along Big Bend's Lost Mine Trail

by Jay Hoppenstein, MD APSA

Vic, the bus driver and story teller, smoothly brought the bus to a stop allowing the half dozen of the SMU Godbey Lecture Series group, who had decided to climb the Lost Mine Trail before departing the Basin in Big Bend National Park, to get off, together with Dorothy, the Staff Leader, Dr. John Ubelaker, the botanist Faculty Leader and Sarah Bourbon, the National Park retired Ranger who had lead the entire group for the last two days through trails to river's banks and canyon walls.

The haunting mystery and legend of the Lost Mine containing untold riches of silver or gold motivated the determined group to hike a couple of miles along the lower part of the accent in the mid afternoon of the last day they would be in the Chisos Mountains. The sky was clear and the sun was bright but at the altitude of this hike the wind blew cool and refreshing dry air across the arid mountain trail that was devoid of almost any flora color because of the draught. Ranger Sarah Bourbon, having filled the imagination of the hikers with stories of Spaniards who enslaved the local Indians to work the mine until the Indians rebelled, slew their captors and destroyed the mine, repeatedly reminded the members of this expedition of the dangers of the narrow path, loose rocky slopes and the ever present cacti, waiting to defend itself from those who would venture too close. Sarah and Dorothy had recounted stories of events that befell previous groups they had lead in the recent past and the preparedness of the Rangers to deal with every emergency including killer bee stings and cactus impalement.

This group had been conditioned and toughened by Dorothy's Death March through the Tar Pits and hot, steep slopes through Boquillas Canyon to the edge of the Rio Grande where even a whisper echoed from the deep canyon walls. John, the botanist, in after dinner, outdoor settings, had enlightened the group of the wonders of plants in the region from which many intoxicating beverages were made.

This group, these few, learned of nature, tempered in the field, led by experienced guides, invincible, set off slowly ascending the Lost Mine Trail, which was plainly marked numerically every tenth of a mile or so according to the trail map. Between marker 3 and 4 Felix, a photographic enthusiast, spotted a cluster of three bright red flowers beside the trail, an uncommon finding in the drought beset Chisos Mountains this season. Without hesitation, Felix stepped off of the trail onto a steep slope to photograph the floral prize despite the calm but firm warning Ranger Bourbon issued of the danger of the slippery shale and the prickly-pear cacti in his path.



Undaunted, Felix took another step downward, his shoes sliding almost imperceptibly as one shoe after another accepted his full weight. Wife Jane, alarmed by the impending catastrophe, shouted, "Felix, have you lost your mind?" A loose rock, a slight imbalance and Felix did a pirouette and landed beside a thorn rich prickly-pear cactus impaling him with several dozen needles. Stoically, Felix extricated himself from the briar patch, took the photograph and returned to the safety of the trail with the coaching of Ranger Bourbon not to touch any of the thorns.

The group huddled around one of their fallen while the Ranger Bourbon had deployed her reserve, field operating room kit. Ranger Sarah immediately went into Needle Removal Mode. Out came the Swiss Army knife and tweezers; down came Felix's pants. Felix, by this time needing a drink, asked the botanists to make him some mescal from the plentiful cacti, but he only got Bourbon on the Rocks. The rest of the group clustered around Felix for the best view, photographing him in his underwear from every angle, including color, close-ups, with circles and arrows on the back when they were printed, to document the scene of the Lost Mind Incident.

Ranger Sarah, kneeling, extracted the lower needles, slowly worked her way up Felix's leg to the buttocks, while Felix, who seemed to be enjoying himself, complimented her soft touch and would say periodically, "A little higher." Some hikers occasionally passed by and pretended not to notice Felix with his trousers around his ankles



and Sarah on her knees. Others making the ascent gazed incredibly until we reassured them that we were all from SMU. They then nodded, knowingly, and walked on, glancing at one another with a raised eyebrow and a slight smile upon their lips.

A couple of panting and perspiring hikers approached from below and asked as they passed, "How far up to the Butte?" The group answered in unison with three-part harmony, "We think she's almost there."

While Dr. Sarah was busily plucking needles with her tweezers, Dr. Robert Allday, in typical internist style, folded his arms, stepped back a few paces, and proceeded to give advice, but did nothing. Dr. Jay Hoppenstein, honoring the Hippocratic Oath to do no itinerant surgery or steal a case from a colleague, conferred with Allday and did nothing. Together, Drs. Allday and Hoppenstein, as they left the operating area, strolled arm in arm, having contributed all the advice they could, agreed to bill Medicare for a consultation.

Later, reunited with Felix and the medical entourage, on the return trek down the path from the summit of a crest about a mile from the where the event occurred, the group passed by the scene of the Lost Mind Incident. All agreed to mark the spot, add a footnote to the trail guide map at mark 3.5 and call the place Vista of Felix's Butte on Lost Mind Trail.

Storyboard: *White Rock Lake*

My "Go To Place"

by **Larry Golden**

Every photographer needs a "go-to" place. A place to return to season after season. A place that is the same but always different. A "go-to" place where you know what to expect but will always find the unexpected.

White Rock Lake has become my "go-to" place for all the reasons mentioned. However, one of the main reasons is its proximity. It is a thirty minute drive from home. Location and proximity may be the most important aspects of selecting a "go-to" place. If it is not convenient to travel, you probably will not go there very often.

When I get to White Rock Lake I can spend a few minutes, or I can spend a day. White Rock Lake is big enough to provide a wide variety of venues and subjects for photography. The photographic subject matter runs the gamut of possibilities that include birds, bridges, boats, bobcats, coyotes, prairies, architecture - not overlooking the people.

American photographer Jay Maisel made a point to photograph New York City on an almost daily basis. It was his "go-to" place. When asked about his thought process when he would step onto the streets of New York, he essentially said that he went out with nothing in mind. He indicated that he did not have a preconceived notion or idea about what he would shoot on a given day. He didn't want to miss something important by letting his preconceived notions prevent him from pursuing a photographic subject. He let the city tell him what needed to be photographed. I think Maisel's thoughts are a good way to approach a personal "go-to" place.

Here are some photos I have taken over time at White Rock Lake. Every time I go I may have a goal in mind but the lake usually shows me what to photograph. I always have a plan from which to depart and am often surprised by the photographs the lake offers. I often come home with images I did not plan to take.

I would also recommend following a Facebook page that relates to your "go-to" place, if one exists. This provides the opportunity to keep up with what photographers are seeing and photographing. I currently follow "White Rock Lake! that's my hood..." and often post images to the site.

Here are some photos I have take over time at my "go-to" place. If you are interest in knowing the general area where the photos were taken, click on the link to the White Rock Lake website and refer to the numbers and name of the map legend.

Refer to the map link included to identify the general location where photos were taken. Each photo is numbered and the number corresponds to the map legend. Where numbers are not available from the map a general location description in provided.

<https://dallasparcs.org/DocumentCenter/View/1009/White-Rock-Lake-Map?bidId=>

A good beginning point is the south entrance to the park:

#1: East Lawther, going north to Mockingbird Lane:



Larry Golden, *Bob Cat*



Storyboard: *White Rock Lake*

My "Go To Place"

#5: Winfrey Point:



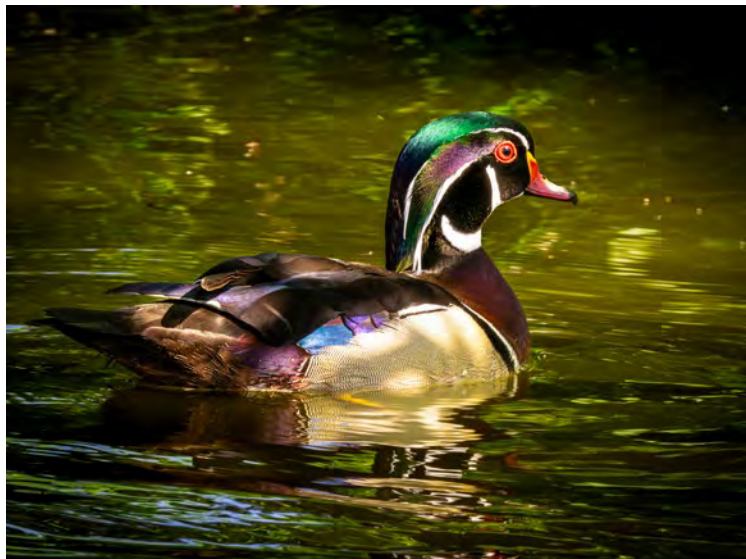
Larry Golden, *Sycamore Woodpecker* #1



Larry Golden, *Sycamore Woodpecker* #2

[View Larry Golden's
facebook page here](#)

#6: Sunset Bay and Pelican Point:



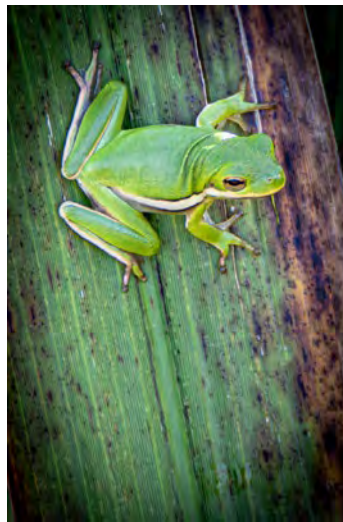
Larry Golden, *Wood Duck*



Larry Golden, *An American Coot*



Larry Golden, *Egret with Fish*



Larry Golden, *Frog*



Larry Golden, *Feather on Water* #1

Storyboard: *White Rock Lake*

My "Go To Place"

#6: Sunset Bay and Pelican Point:



Larry Golden, *American Pelican Landing*



Larry Golden, *American Pelican in Shadow*

#9 & #10 Corinthian Sailing Club and Scenic View & Photographic Opportunity:



Larry Golden, *White Rock Lake Boats*

#16: Oncor Transfer Station or Pump Station:



Larry Golden, *Monk Parakeete*



Larry Golden, *Feather on Water*

Storyboard: *White Rock Lake*

My "Go To Place"

#18 The Spillway:



Larry Golden, *Egret at the Spillway*



Larry Golden, *Heron at the Spillway*

White Rock Lake is the biggest lake in Dallas and a very popular outdoor venue for biking, walking, sailing, kyaking, fishing and spreading out with a picnic lunch. There are multiple entrances and lots of parking, although week-ends can get very crowded. There is no swimming allowed and no boats, except for sailboats. Boats are moored at the private Corinthian Sailing Club or at the public White Rock Boat Club. Restrooms are available. There are kayak rentals and a dog park. There are playgrounds for children and a 9.3 mile jogging/biking trail.

At one end is the Bath House Cultural Center. Originally a bath house, swimming was banned in 1953 and the city turned the facility into a cultural center for multiple purposes - as a museum, a gallery, and a theater. It houses artwork and pieces of history.

At the other end is the Dallas Arboretum and Botanical Garden - a 66-acre botanical garden loved for beautiful vistas, colorful display gardens, and groves of pecan trees, magnolias, crape myrtles, cherry trees and azaleas. Seasonal displays rotate around calendar holidays.

#6 Between the Stone Table and Sunset Bay:



Larry Golden, *Eagle Freedom Flight*

Larry Golden's Storyboard continues on the next page

#6 Between the Stone Table and Sunset Bay:



Larry Golden, *I See You!*

Dallas is home to a surprising array of wildlife. White-tailed deer, bobcats, coyotes, raccoons, Great Blue Herons, woodpeckers and horned-lizards, to name a few.

White Rock Lake offers a picturesque setting for wildlife enthusiasts. Visitors find a wide range of bird species, including cormorants, snowy egrets and herons.

Birdwatchers can find migratory birds during their seasonal flyovers. There are also diverse aquatic species such as turtles, fish and amphibians. The ecology of White Rock Lake is also of interest.

[View Larry Golden's facebook page here](#)



Larry Golden, *Coyote #1*



Larry Golden, *Coyote #3*

Share your Storyboard!

Dallas Camera Club members are encouraged to send *Thru The Lens* Editor Nancy Mack, 7-9 images along with text that communicates a story, conveys a mood or a feeling. The images could be from a recent trip, a personal project, an event or pretty much anything else.

Ideas for your Storyboard:

- travel photos
- personal project photos
- event photos
- sporting event photos
- holiday photos
- bird or wildlife photos

Upcoming Training

In-person and online training opportunities

In-Person Training*

- | | |
|-------------|---|
| August 8 | <i>New Member Orientation</i> by Jerry Martin, 6:15pm, Main Room |
| August 8 | <i>Expanding the Camera's Capabilities - Part 1</i> by Frank Richards, 6:15pm, Aaron Youth Center |
| August 22 | <i>Expanding the Camera's Capabilities - Part 2</i> by Frank Richards, 6:15pm, Aaron Youth Center |
| October 10 | <i>New Member Orientation</i> by Jerry Martin, 6:15pm, Main Room |
| October 10 | <i>Themes and Projects - Part 5 Final</i> by Nancy Mack, 6:15pm, Aaron Youth Center |
| November 14 | <i>New Member Orientation</i> by Jerry Martin, 6:15pm, Main Room |

*Schedule and classes are subject to change. For up-to-date information, visit "Training and Education" at www.dallascameraclub.org

Online Training via Zoom**

**Online Training via Zoom: DCC members may login at www.dallascameraclub.org and visit "Training and Education" page for online training schedule and access codes.



2023-2024 Competition Topics

Themes for each competition category this year

The Dallas Camera Club monthly competitions run from May to February of the following year. There are no monthly competitions in March or April. The Annual Awards Banquet is in April.

MAY 2023

Projected: Open
Color Print: Open
Monochrome Print: Open
Upload Image(s) by May 7
Turn in Print(s) by May 9

JUNE 2023

Projected: Still Life
Color Print: Still Life
Monochrome Print: Open
Upload Image(s) by June 11
Turn in Print(s) by June 13

JULY 2023

Projected: Open
Color Print: Open
Monochrome Print: Open
Upload Image(s) by July 9
Turn in Print(s) by July 11

AUGUST 2023

Projected: Diagonal Lines
Color Print: Open
Monochrome Print: Diagonal Lines
Upload Image(s) by August 6
Turn in Print(s) by August 8

SEPTEMBER 2023

Projected: Open
Color Print: Open
Monochrome Print: Open
Upload Image(s) by September 10
Turn in Print(s) by September 12

OCTOBER 2023

Projected: Motion Blur
Color Print: Motion Blur
Monochrome Print: Open
Upload Image(s) by October 8
Turn in Print(s) by October 10

NOVEMBER 2023

Projected: Open
Color Print: Open
Monochrome Print: Open
Upload Image(s) by November 12
Turn in Print(s) by November 14

DECEMBER 2023

Projected: Architecture
Color Print: Open
Monochrome Print: Architecture
Upload Image(s) by December 10
Turn in Print(s) by December 12

JANUARY 2024

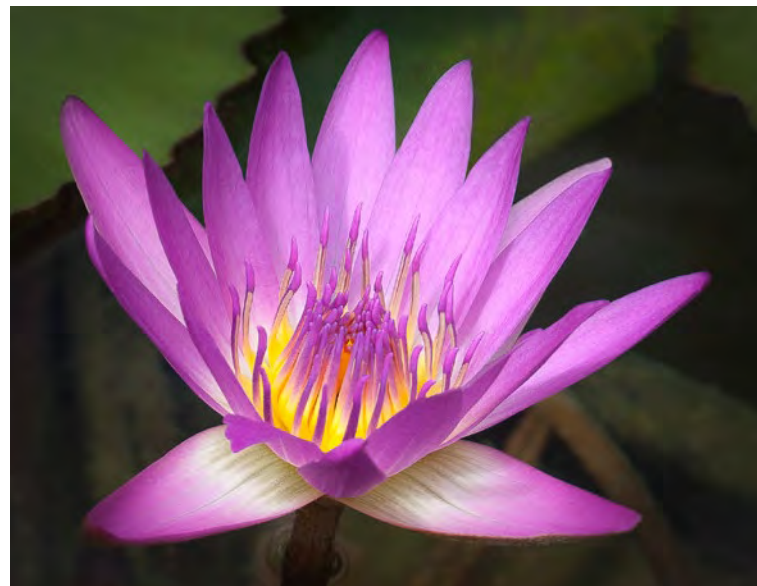
Projected: Open
Color Print: Open
Monochrome Print: Open
Upload Image(s) by January 7
Turn in Print(s) by January 9

FEBRUARY 2024

Projected: Amateur Sports
Color Print: Open
Monochrome Print: Open
Upload Image(s) by February 11
Turn in Print(s) by February 13

Front & Rear Cover Photos

Thanks to our members for these cover images



Front Cover: *Pink Water Lily* by © David Mann



Rear Cover: *Longhorn* by © Sam Lucas

For competition rules and how to prepare images, go to the "Competitions" page at www.dallascameraclub.org

June 2023 Color Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Color Prints Judge



Teresa Rafidi is a Dallas-based portrait, editorial, art and commercial photographer. She has taught credit and non-credit courses at SMU, Brookhaven College and the Dallas Museum of Art. She has worked in the permanent collection at the Dallas Museum of Art, Nasher Sculpture Center, University of San Augustine, Arequipa, Peru and in private and public collections.



[View Color & Mono Prints Video](#)

[View this judge's photography portfolio](#)

June 2023 Master Class Color Prints

- 1st *Taking a Break* by © Alan Whiteside PhD
- 2nd *Rose or Chardonnay* by © Mike Hill
- 3rd *Study of Seashells* by © Clinton Kemp
- HM *Pears and Bowl* by © Dennis Fritsche



1st Place Color Print, Master Class
***Taking a Break* by © Alan Whiteside PhD**



1st Place Color Print, Advanced Class
Still Life by © Fernando Kohan

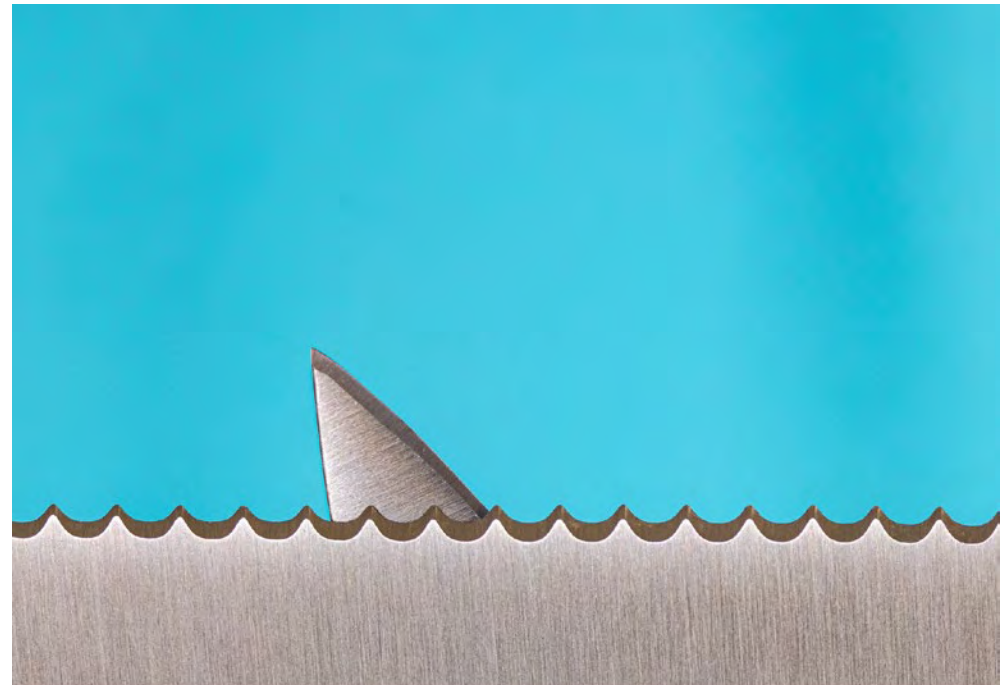
June 2023 Advanced Class Color Prints

- 1st *Still Life* by © Fernando Kohan
- 2nd *Ripe Orange Pepper* by © David Mann
- 3rd *All the Stuff* by © Nancy Mack
- HM *Feather on Water* by © Larry Golden

June 2023 Beginner Class Color Prints

- 1st *Knife Shark* by © Robert Gullick
- 2nd *Reflection* by © Tom Panzer
- 3rd *Tulips Are Tops* by © A.M. Gullick
- HM *Still Life 101* by © John Johnson

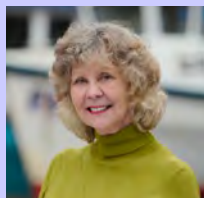
1st Place Color Print, Beginner Class
Knife Shark by © Robert Gullick



June 2023 Monochrome Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Monochrome Prints Judge



Marea Downey's photographs have been published in magazines, travel guides, newspapers, and calendars.

She has published two books of photography on Cornwall, England. In 2022 she gained the distinction of Associate with the Royal Photographic Society, London.



[View Color & Mono Prints Video](#)

[View this judge's photography portfolio](#)

June 2023 Master Class Monochrome Prints

- 1st *Rolling On* by © Alan Whiteside PhD
- 2nd *Reaching Out for Sunlight* by © Jim Walsh
- 3rd *Catholicism in Egypt* by © Jay Hoppenstein MD
- HM *Grackle* by © Larry Petterborg



1st Place Monochrome Print, Master Class
***Rolling On* by © Alan Whiteside PhD**



1st Place Monochrome Print, Advanced Class
***Mercury* by © Hal Sommer**

June 2023 Advanced Class Monochrome Prints

- 1st *Mercury* by © Hal Sommer
- 2nd *Sunset and Sand* by © Christine Pybus
- 3rd *Deep Ellum Street Portraiture* by © Phil Wirth
- HM *Barn Owl Watching* by © Jeffrey Sarembock

June 2023 Beginner Class Monochrome Prints

- 1st *Bronze Statue in the Park* by © Tom Panzer
- 2nd *Ansel Adams Legacy* by © Robert Gullick

1st Place Monochrome Print, Beginner Class
***Bronze Statue in the Park* by © Tom Panzer**



June 2023 Projected Images Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Projected Images Judge



Leah Gray is a Canadian Association for Photographic Art (CAPA) certified judge. She teaches photography at the McTavish Academy of Art on Vancouver Island and works for Seaside Magazine.

Leah's image "Siblings" was awarded the PSA Nature Image of the Year in 2018.



[View Projected Images Video](#)

[View this judge's photography portfolio](#)

June 2023 Master Class Projected Images

- 1st *Hungry? Take Your Favorite* by © Susan Kindley
- 2nd *Waiting for You* by © Jay Hoppenstein MD
- 3rd *Weighing In, a Still Life* by © Clinton Kemp
- HM *Waiting for Cinderella* by © Kaye Hargis



1st Place Projected Image, Master Class
***Hungry? Take Your Favorite* by © Susan Kindley**



1st Place Projected Image, Advanced Class
***Time After Time* by © Anita Oakley**

June 2023 Advanced Class Projected Images

- 1st *Time After Time* by © Anita Oakley
- 2nd *Old Grocery* by © Jan Dreskin-Haig
- 3rd *Grass & Water* by © Larry Golden
- HM *Roses* by © Jeffrey Sarembock

June 2023 Beginner Class Projected Images

- 1st *The Great Eggscape* by © Robert Gullick
- 2nd *Waiting for that Call* by © Jesus Ayala
- 3rd *Morning at Fulton* by © Alan Goldfarb
- HM *Apple in Trash* by © Tom Panzer

1st Place Projected Image, Beginner Class
***The Great Eggscape* by © Robert Gullick**



June 2023 GSCCC Image Competition Winners from DCC

Congratulations to Larry Petterborg, Mike Hill and Clinton Kemp



Color Images, Projected • First Alternate
Abandoned Car Wash by © Larry Petterborg



Nature Images, Projected • First Place
Beauty and the Beast by © Mike Hill



Photojournalism Images, Projected • Third Place
Growing Up at the Rodeo by © Clinton Kemp



[View GSCCC Website](#)

Outside Photography Contests

Other competitions to consider entering....

Photography

C O M P E T I T I O N S

Center for Fine Art Photography "Center Forward" Exhibit

entry deadline: August 6, 2023
www.c4fap.org

Midwest Center for Photography "Ten X Ten" Exhibit

entry deadline: September 1, 2023
www.mwcponline.com

**Atlanta Photography Group
ATL Airport 2023 Exhibition**
entry deadline: August 14, 2023
www.atlantaphotographygroup.com

**SE Center for Photography
"The Contemporary Landscape"**
entry deadline: September 4, 2023
www.sec4p.com

**North Texas Fair & Rodeo
Photography Contest**
entry deadline: August 15, 2023
www.ntfair.com

**International Landscape
Photographer of the Year**
entry deadline: October 31, 2023
internationallandscapephotographer.com

**Comedy Wildlife
Photography Awards**
entry deadline: August 23, 2023
www.comedywildlifephoto.com

**Texas State Parks
Photo Contest**
entry deadline: November 27, 2023
woobox.com/kdqmng

**Pinnacle Bank Texas
Calendar Photo Contest**
entry deadline: August 31, 2023
www.pinnbanktx.com

**Sony World
Photography Awards**
entry deadline: January 5, 2024
www.worldphoto.org

Members who place in outside contests are encouraged to share their news and images with the editor for recognition in TTL.

Online Photography Resources

Websites to check out for inspiration

Bird Photographers

Each month TTL will list photographer's websites related to a specific photographic genre. This month TTL features bird photographers:

Alan Murphy
www.alanmurphyphotography.com

Glen Bartley
www.glennbartley.com

Andy Rouse
www.andyrouse.co.uk

Gregory Basco
www.deepgreenphotography.com

Arthur Morris
birdsasart.photofolio.com

Jari Peltomaki
www.jaripeltomaki.com

Bence Mate
www.matebence.hu/en

Rathika Ramasamy
www.rathikaramasamy.com

David Tiippling
www.daviddtiippling.com

Tim Laman
www.timlaman.com

Other Online Photography Resources

Below are several other websites that some of our members enjoy and follow:

LensWork
www.lenswork.com

Black & White Magazine
www.bandwmag.com

William Neill
portfolios.williamneill.com

Backcountry Gallery
www.backcountrygallery.com

Michael Frye
www.michaelfrye.com

Outdoor Photographer
www.outdoorphotographer.com

David DuChemin
www.davidduchemin.com

Lenscratch
www.lenscratch.com

Elements Magazine
www.elementsphotomag.com

Lens Culture
www.lensculture.com

Galleries and Museums with Photography on Exhibit

Venture out to these galleries and museums to enjoy photographic art and be inspired

Nancy Baron: *The Good Life*

on exhibit at PDNB Gallery through August 19

Nancy Baron's photographs of Palm Spring residents, architecture and style illustrate the land where time stood still. Palm Springs has become one of the most popular resorts in the big Grizzly Bear state of California.

Her photographs document a stranger-than-fiction reality. It is an enigma. Residents and visitors love to dress up and live the leisurely lifestyle of this stylish California town. Cocktails, kidney shaped swimming pools, golf, modernist architecture and 50's fashion are all a part of this nostalgic experience.

[View more about this Exhibit](#)



PDNB Gallery is located at 150 Manufacturing St, Suite 203, Dallas, TX 75207. Gallery hours are Tuesday - Saturday, 11:00am - 5:00pm. Admission is free and open to the public.

Paho Mann: *Latent Constructions*

on exhibit at Galleri Urbane through August 12

Latent Constructions is a solo exhibition of works of Paho Mann, presented by Galleri Urbane. The show consists of 8 digitally constructed still-life prints made with 3D scanning software and photographs. Using state-of-the-art technology, Mann creates abstracted images of 19th and 20th-century cameras and flowers as a metaphor for the constant transition of photographic and imaging technology. The exhibition collapses boundaries between perceptions into a single experience.

[View more about this Exhibit](#)

Through manipulating 3D scanning software, Mann shows all angles of a still life in a single image. The prints are a composite of photographs and intermediary images meant to be used by the computer - never meant to be seen by humans. Abstractions of the objects before the camera, the images compress the dimensionality of the reality we exist in.

GALLERI URBANE

Galleri Urbane is located at 2277 Monitor St, Dallas, TX 75207 325-226-8015. Gallery hours are Thursday - Saturday from 12:00pm - 5:00pm. Admission is free and open to the public.

Avedon's *West*

on exhibit at Amon Carter Museum of American Art through October 1

Spring 2023 marks the 100th anniversary of the birth of Richard Avedon, renowned fashion and portrait photographer. As part of a national celebration led by The Richard Avedon Foundation, the Carter is showcasing 13 works of art from the acclaimed project *In the American West*, which the Museum commissioned in 1979 and premiered in 1985. Over the course of six years, Avedon traveled through 13 states and 189 towns from Texas to Idaho, conducting 752 sittings and photographing a range of everyday people throughout the western U.S. in a now-iconic style he'd formerly applied to celebrities and politicians. The Carter owns one of only two complete sets of the series - one of the most important photographic projects of the 20th century. The selection of photographs from the series will be presented throughout the Museum's collection galleries.

[View more about this Exhibit](#)



Amon Carter Museum of American Art is located at 3501 Camp Bowie Blvd, Fort Worth, TX 76107. Museum hours are Sunday noon - 5:00pm; Tuesday/Wednesday/Friday/Saturday 10:00am-5:00pm; and Thursday 10:00am-8:00pm. Admission is free and open to the public.

Robert Frank & Todd Webb: *Across America, 1955*

on exhibit at The Museum of Fine Arts Houston Oct 8, 2023-Jan 7, 2024

In 1955 photographers Robert Frank and Todd Webb received fellowships from the Guggenheim Foundation for U.S. survey projects. Frank's cross country trip would result in the celebrated book *The Americans*. We were awarded a grant to walk, boat, and bike across the United States to depict the "vanishing Americana, and the way of life that is taking its place".

[View more about this Exhibit](#)

Even though both Frank and Webb had been recommended for the project by famed photographer Walker Evans, neither one was aware of the others work at the time. In some instances, Frank's and Webb's work looks strikingly similar, but these similarities can be traced to popular cultural trends and shared ideology.



Audrey Jones Beck Building, The Museum of Fine Arts Houston, 5601 Main St, Houston, TX 77005 713-639-7300 Visit www.mfah.org for museum hours. This exhibit is included with general admission.

Behind the Lens: David Mann

Profile and portfolio of Dallas Camera Club's membership director

by David Mann

My name is David Mann. I'm a photographer since youth. During the 1950s my parents gave me my first film camera, a Kodak Brownie Starflash. Photography was cumbersome back then without steady income for film, flash bulbs and processing. Still, I managed to obtain poor quality family and travel photos.



As time marched on and life started to take shape I moved on from Michigan to Indiana where I obtained a BSCE degree from Valparaiso University. The engineering profession took me first to Kansas City, Missouri and then to Houston, Texas where in 1973 I met my wife-to-be. I bring this up because her wedding gift to me was my second camera, a Canon TLb SLR film camera with manual focus lens. Only this time I could afford the film, electronic flash and processing. Family and travel photo quality improved. And during the ensuing decades I managed to upgrade to Canon A1 SLR automatic film camera, and Canon New F1 SLR professional film camera with assorted manual focus lenses.

While retirement was heavy on my mind and digital cameras were taking over the photographic scene, I decided to prepare for retirement while employed by purchasing my first digital SLR, the Nikon D90 with auto focus lenses.

Fast forward to 2009 when I became a retired Civil Engineer/Engineering Manager. Yet two more cameras were to capture my attention, first a Nikon D810 and then a Nikon D850, both full frame DSLRs, with interchangeable auto focus lenses and assorted photographic gear.

Retirement has afforded me the free time to pursue my photographic hobby. First, I joined the Houston Center for Photography (HCP) where I took many photography and digital darkroom classes and received Certificates of Completion for both camera based and digital darkroom based coursework. Next, I joined the Houston Photographic Society (HPS) where I entered my images into monthly and annual contests for judging by professional photographers and where I served as Membership Chairman. Currently I'm a member of The Dallas Camera Club (DCC) where I'm serving as Membership Director and where I've entered my images into monthly and annual contests for judging by professional photographers since August 2019. Opportunity to observe critiques of my work and that of other club member's work by established professionals and photographic educators has been especially helpful.

[View David Mann's website for more of his photography](#)

My favorite photographic subjects include travel photos, formal portraits, family environmental portraits, flower portraits, pyrotechnic abstracts, gardens, parks, landscapes, still life and stylized images. My work would largely fall under the umbrella of minimalist art. Going forward I'd like to concentrate on still life and abstract fine art photography.

Mostly I shoot in color, process via Lightroom, Photoshop and Nik and print my own images in both color and monochrome.

My work has been displayed in juried exhibitions at HCP twice, Houston Visual Arts Alliance (VAA) three times and A Smith Gallery (ASG) in Johnson City, TX two times. In addition, my work has appeared in two DCC exhibitions.

Looking back over the years I've been called many things, sometimes photographer, sometimes artist and occasionally photographic artist. But, I consider myself first and foremost a student of photography searching for the knowledge, tools and techniques necessary to produce fine art. To that end, I feel my time here at the Dallas Camera Club has been most beneficial. Monthly image critiques, photography programs and organized field trips plus bi-weekly in-person and remote (via zoom) training sessions are worth much more than the club's annual membership dues. For that reason, I'm proud to give back by serving as the club's Membership Director. And I get to meet lots of new and interesting people in this role.



© David Mann

(see the next three pages for more of David's photography)



© David Mann



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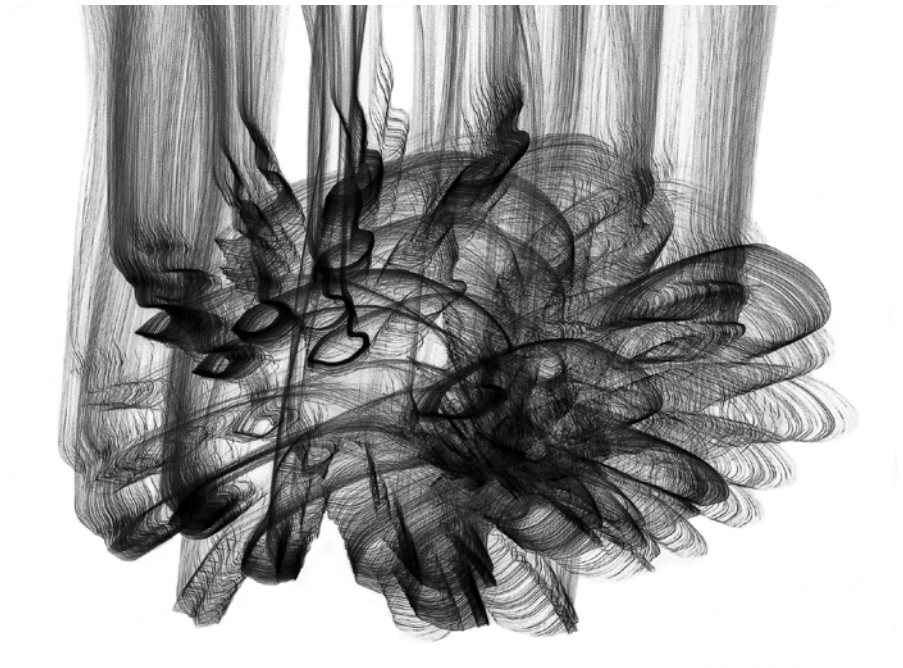
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Behind the Lens: Sam Lucas

Profile and portfolio of Dallas Camera Club's competitions chair



by Sam Lucas

Basically, I am a photography hack. I have no academic training, no designations from photography organizations and no history of winning in competitions. After 42 years of computer programming and management (left brain activities), I decided that I need a retirement hobby to develop my shrunken right brain. Photography was very attractive. It required computer skills, it was artistically-oriented, and it was challenging. So, I started reading the photography magazines and then bought a camera. I joined a couple of camera clubs and found photography competitions. I did a little winning in the beginner category. My favorite shooting takes place at the University of Texas at Austin (where I graduated in 1975) and at rodeos. I prefer to try and capture unique images that present subjects in unique ways. However, I am sure that the color of the sky in my world is not the same as the judges. I tend to oversaturate and lack a lot of creativity. So, I may eventually climb to the top of the advanced group, but let's face it, I am no Janice Goetz!

As Competition Director, I spend 30 to 40 hours per month working for the club. I recruit and manage the competition judges, I collect/return/display prints from members. I deliver/pickup prints to/from the judges, I build the video presentations of the judges' critiques. I also organize and present the End of Year competitions.



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(see the next two pages for more of Sams photography)



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Club History & Benefits of Membership

Education, fellowship, discounts and much more

Dallas Camera Club (DCC) was organized in 1934 by 52 printmakers meeting twice a month to improve their photographic skills. Color slides were added, presumably in the 1940s, and color print competitions were added in 1970. In 1998, images from digital files were first accepted into DCC competitions. In 2005, slides were combined with projected digital images to create the projected images category. Slides were eliminated in 2008. Club competitions are now focused on color prints, monochrome prints and digital projected images.

The objective of the club is “the mutual entertainment and education of its members in all forms of amateur photographic art.” The DCC hosts contests and events including monthly competitions, field trips, workshops, programs of general interest, an awards banquet and an annual competition (the “Bird”) between DCC and Fort Worth Camera Club members. The DCC emphasizes intra-club competition as a learning process. Importance is placed on helping the beginner or new member feel at ease, ask questions, learn and participate.

Dallas Camera Club Membership Benefits

- Build friendships with others who enjoy photography
- Receive praise and constructive criticism to expand your potential
- Share your interests or photographic projects by creating a Potpourri show
- Benefit from extensive online and in-person training
- Enjoy guest speaker presentations from all kinds of photographers
- Attend the Annual Awards Banquet to see and celebrate high score earners
- Compete in image competitions that help you learn and keep you engaged in photography
- Participate in club-coordinated field trips to practice your passion for photography
- Take advantage of club member discounts available from a growing list of photography-related vendors

Visit www.dallascameraclub.org to become a member today.

Sadly, Dallas Center for Photography Says Goodbye

On Monday, July 3, 2023, Dallas Center for Photography (DCP) Founder/Executive Director Peter Poulides sadly disclosed that the non-profit organization will close its doors in the coming weeks. Below are excerpts from that announcement (read the full text):

“This is sad news to deliver, but DCP is coming to the end of its run. I founded our organization as a place where those who create and those who appreciate photography could come together to learn, share, or just enjoy this art so many of us have made part of our lives.

Over the past five years, we’ve welcomed thousands of people through our doors. If you are one of them, I hope you left with a little more excitement and appreciation for how the power of photography can enhance lives, even in small ways.

It is the natural course of things to rise and fall, to come into being and to pass away. Even as DCP was setting down strong roots in the greater arts community in Dallas, there was a growing gap between the resources supporting our organization and the financial needs of running it. As a nonprofit, we are legally and morally charged with serving the community while being fiscally responsible and sustainable. It became increasingly clear that the gap couldn’t be managed, and shutting down now was the responsible thing to do for the organization and the community.

Along with the sadness of goodbye, I hope you will also celebrate our achievements as we mark five years of Dallas Center for Photography and the community that has grown up around it.”

DCC Club Affiliations

Regional and worldwide memberships

Dallas Camera Club (DCC) is a member of Gulf States Camera Club Council (GSCCC) and the Photographic Society of America (PSA).

GSCCC currently has 35 camera club organization members from Louisiana, Mississippi, New Mexico, Oklahoma and Texas. DCC member’s images are selected by the DCC GSCCC representative to compete in inter-club image competitions throughout the year. GSCCC also holds a convention each year that brings members from camera clubs across the gulf coast region together for fellowship, training, photography field trips, year-end competitions and an annual awards banquet.



[View GSCCC Website](#)



[View PSA Website](#)

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. Member image galleries are available for viewing. Image analysis and critique, discounts for both hardware and software products as well as the monthly PSA Journal are available to members.





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