

Thru The Lens

April 2021

Volume 87 No. 4

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



Editor - Jay Hoppenstein, MD, FDCC, APSA

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Hal Sommer



Thru The Lens Staff

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Front Cover Image

Spring's Offering

Jay Hoppenstein, MD



Back Cover Image

Texas Thistle

Jo Hopper



Calendar & Notices

DCC Meetings are on the 2nd and 4th Tuesdays of every Month starting at 7:30 PM on ZOOM

Check the DCC Web Site for the Link to ZOOM

April 4 - Easter

April 13 & 27 - DCC Zoom Meetings

May 9 - Turn-in Print and Projected Image competition Images

May 11, 25 - DCC Zoom Meetings



Dallas Camera Club Future Programs

April 27 **Robert Moore:** My Life on the Street

May 25 **Jim Walsh:** The Best of Jim Walsh

COMPETITION TOPICS 2021-2022

MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	JAN	FEB		
Projected Image	Open	Motion Blur	Open	Silhouette	Open	Texture	Open	Solitude	Open	Minimalism	
Color Print	Open	Motion Blur	Open	Open		Open	Open	Open	Solitude	Open	Open
Mono Print	Open	Open	Open	Silhouette	Open	Texture	Open	Open		Open	Open

April 2021

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

May 2021

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

Print Competition Returns to the DCC

One of the things that has always made the Dallas Camera Club special is its monthly print competitions. Sadly these have been on hold, along with in-person meetings, during the COVID-19 pandemic.

According to Congregation Shearith Israel we are within months of being able to have in-person meetings again. In preparation for this reopening, we are going to restart our monthly print competitions.

Here is how Dallas Camera Club 2021 print competitions will work until in-person meetings resume:

The turn-in date for prints will be the Sunday afternoon between 3 and 6 PM immediately preceding the scheduled, first Zoom DCC meeting of each month.

The first turn-in date will be Sunday, May 9 2021.

There will be several turn-in spots around the Dallas area, mostly at member's homes. We have several drop-off locations set up, but would like to have a few more, particularly one in the mid cities and one in Plano. If someone

cannot make it to the drop off during the specified time, they can make arrangements with Larry Petterborg to deliver their prints to his house beforehand.

Prints will be returned to photographers after the judging at the Congregation Shearith Israel turn-in location the month after they are judged or will be returned to the members at the next in-person meeting.

The hope is, of course, that in-person meetings will resume as soon and this is a temporary workaround to help get the competition year rolling.

Phil Wirth, 2021 Competition Director (phil_doubleu@yahoo.com)



About the Photographic Society of America (PSA)

The Photographic Society of America (PSA) is a worldwide organization providing a wide range of services that promote photography and benefits to its members. Individual members can participate in competitions, study groups and on-line [education programs](#) designed to advance their photographic knowledge and skills. Competitions are held for clubs, councils, federations and chapters, also. [Member image galleries](#) are always available for viewing. An annual youth photography showcase, open to all students of high school age, is conducted as well. Opportunities for image analysis and critique as well as discounts for both hardware and software products are available for all members. In addition to special access to a Member's Only area on this dynamic and informative website, every member receives the high-quality *PSA Journal* each month.



DIY Field Trip - Blue Bonnets - Ennis, TX

The April DIY Field Trip will be to The Ennis Bluebonnet Trails.

For this month's DIY Field Trip, we will be visiting the Town of Ennis at the height of the Bluebonnet season. We still do not feel comfortable meeting as a group so we will continue having Do It Yourself field trips and following COVID-19 guidelines for your safety and the safety of others.

This month's field trips theme will be Bluebonnets. With the cold and wet weather, we have had this year, the Bluebonnets are projected to be magnificent. The height of the Bluebonnet season is expected to be the end of March beginning of April and that works for us.

Dates: March 27th – April 17th

Location: Bluebonnet Trails, Ennis, TX
<https://www.bluebonnettrail.org/> A map of the trails are available of the best areas to visit on this site on April 1st. At the top of the home page click on "contact", then scroll down to the bottom and find a button for the map. All the trails are located off of I 45 in Ennis, between exit 260 and exit 249 going south. I have attached some generic maps of the trails for you early birds.

This link might also be helpful -
<https://www.oursweetadventures.com/guide-ennis-bluebonnet-trail/>

Maps will also be available at the Ennis Welcome Center www.visitennis.org



(Continued on page 6)

(Continued) - Bluebonnets

from April 1-30. 201 NW Main, Ennis, TX 75119 General Info: (972) 878-4748

Submit Your Images to: Please submit your ten (10) JPEG images resized to 1920 (w) x 1280 (h) to Gary at gpkelly@sbcglobal.net as email attachments by the end of April 2021.

Gary's Tips: A couple of good places to eat in Ennis are the Bluebonnet Grill (plate Lunches) 305 SW Main Street and Homegrown Market (gourmet burgers) 101 S Dallas Street. Map of downtown Ennis. <https://www.visitennis.org/images/downtownmap.pdf>

Ennis Bluebonnet Status March 26-28, 2021

It is still too early for any significant blooms on the Ennis Bluebonnet Trails. There are roadside blooms only at this time, and Ennis Garden Club recommends waiting to drive the trails at a later date. Estimated peak for the Ennis area bluebonnets will be about the 3rd week of April. For the latest status and more info: www.visitennis.org (online map available, too) www.bluebonnettrail.org (online map available, too) Download Ennis Y'all app for interactive map. Ennis Bluebonnet Trails April 1-30 Ennis Welcome Center will be open 7 days a week starting April 1, except Easter Sunday, April 4.



Houston Audubon Sanctuary at High Island

Houston Audubon Sanctuary at High Island - April is prime birding time

In April, there is a special birding photography opportunity at the Houston Audubon Sanctuary in High Island. The Smith Oaks section contains a very large rookery for waterfowl that 'blossoms' with nesting birds at this time of year. You can learn more about this opportunity by reviewing the new Photographic Opportunity Inventory which contains a document with details about photographic opportunities at many locations across Texas. From the DCC web site home page, select the 'Field Trips' Menu and then select 'Photographic Opportunity Inventory'. Then select 'USA_Texas_High Island_Houston Audubon Sanctuary at High Island'.



(Continued on page 8)

(Continued) - High Island



Outside Competition - Steve Evans

Steve Evans has a photograph in the TAC Small Works Show at the Fort Worth Community Arts Center until April 10 as described below. The photograph was modeled after a Renoir painting on display at the Musee d'Orsay museum in Paris. I used a model and the daughter of a friend to replicate the scene of a piano teacher tutoring a young girl. I modified the room walls to include a couple of famous Renoir paintings. I used an inverted high pass filter to give impressionist flavor to the photo except for the faces and arms of the models which are sharp. Steve's image is be-

low along with a snapshot of the Renoir painting from the Musee deOrsay.

The Fort Worth Community Arts Center is proud to present Texas Artists Coalition's Small Works Show, on view from March 5 through April 10, 2021. As a group show of Texas Artist Coalition members, the Small Works Show is a broad collection of styles, themes, and imagery to the Arts Center with each small work inviting the viewer closer.



April Guest Speaker - Robert Moore



Robert W. Moore Photography

Website: robertwmoore.photography

Email: rob-ert@robertwmoore.photography

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

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

dustry, our community and North Texas.”

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

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

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

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

Recent Exhibitions & Recognition:

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

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

Texas Photographic Society, TPS 27: International Competition, 2018



(Continued on page 11)

(Continued) - Robert Moore

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

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

A Smith Gallery, STREET, Best in Show, 2018

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

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

Craighead Green Gallery, New Texas Talent, 2016

Darkroom Gallery, Manus et Pedibus, Award Winner, 2016

Photo Place Gallery, Composed, Award Winner, 2016

Ilume Gallerie, The Photographers, 2016



May Guest Speaker - Jim Walsh, FDCC

My Journey Through Photography



DCC Distinguished Service Award in 2020, President Elect

My interest in photography began as a Freshmen in college. A group of us bought some darkroom equipment and jumped into it as if we knew what we were doing. We didn't, but it was very much a learning process. And I was hooked.

What I would like to do in this session is to address, briefly, how I got started in photography, my development as a photographer over the next several decades and, in some greater depth, how I've been spending time, photographically speaking, over the past ten years.

I am not a technical wizard by any stretch and this is not a "How To" program. I've learned simply to shoot

what I like, what appeals to me aesthetically or emotionally. It took a long

time to figure that out. This program is designed to share a little bit about the path taken to get there.



(Continued on page 13)

(Continued) - Jim Walsh

Autobiography:

Jim got his introduction to photography as a serious hobbyist at the University of Texas in Austin in the 1960's. He spent many hours experiencing the wonders of the darkroom over the next few decades.

On retiring from a career in banking, he was drawn to the world of digital photography. Jim became a member of both the Plano Photography Club and the Dallas Camera Club in 2012. He served for three years as Competition Director for the Plano Club follow by another two years in the same capacity with the Dallas Club.

His photography interests are broad including landscape, street photography, contemplative photography,

sports photography and lots of pictures of five grandkids.



Out of Focus - Why We're Photographers

From the movie, *Kodachrome*.

Quotes by the actor, Ed Harris as Ben Ryder

People are taking more pictures now than ever before. Billions of 'em. But there's no slides, no prints. There's just data, electronic dust. Years from now when they dig us up, there won't be any pictures to find. No record of who we were, how we lived.

We're all so frightened by time, the way it moves on and the way things disappear. That's why we're photographers. We're preservationists by nature. We take pictures to stop time, to commit moments to eternity. Human nature made tangible.

End of Year Annual Competition

There are 4 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 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 Arbore-

tum. Milton was an executive at LTV Aerospace and a long-time Dallas Camera Club member. He was a past president and always ready to assist the club as needed. The award was created in 1997.



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

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

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

BARBARA AND RALPH PYKE AWARD FOR PHOTOJOURNALISM (PROJECTED)

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

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

Heard Museum Projected Images



3rd Scenic

Hal Sommer

Camping With a View



1st Animals

Jay Hoppenstein

Hook-um Horns

Heard Museum Projected Images



3rd

Larry Golden

*Summer Night at Ft.
Griffen*



Larry Petterborg

Full Moon Vulture

Heard Museum Projected Images



3rd Mono

Michael Farnham

Bye-Bye Pelican

Honorable Mention

Michael Blachly

Waer Exp Oregon



Heard Museum Projected Images



1st Floral

Susan Kindley

Color & Light

Honorable Mention
Floral

Susan Kindley

Magnolia



In Focus - The Fun of Learning - Larry Petterborg

REMEMBER HOW FUN LEARNING ONCE WAS?

Yesterday I spent several hours playing, and it was fun! In addition, I learned how to make diptychs and triptychs using Photoshop. It took a prompt from Frank Richards by way of a DCC “Lockdown Challenge” to get me started. By the time anyone reads this, the video slideshow will have been posted to the club web site. It will have been the 40th one we have done during the past year. The week before, myself and a few others had a good time learning how to make in-camera double exposures. Just playing for the fun of it.

It turns out that play is how our brains learn how to learn. Think about it, in the time before we are subjected to “school”, we learn to walk and talk, to interact with others, and to navigate the world around us. We find out who we are. That is a lot to do before the age of 5 or 6 and we do it largely through play. We enjoy learning and we have fun. Play is learning, think of puppies and kittens. Without opportunities for play, they fail to grow up to be healthy well-adjusted dogs and cats. We were all like playful learning sponges once, but then came school with its formality and rules and grades.

Learning became work, which in turn was rewarded by something other than the learning itself. Play became a competition and the goal was to win. When



the intrinsic rewards of learning are replaced by extrinsic factors, the playful fun of learning is lost. It becomes just another job.

Put some fun back in to your life and come out and play with us. Grab your camera and have fun. No judgement. Just enjoy the experience of making

photographs and learning new things.

If you need more encouragement,
checkout these YouTube videos;

3 Easy Exercises To Improve Photography Skills: <https://youtu.be/kCVSZ9Fi-CQ> , Just Go Shoot: <https://youtu.be/j3F40pSnfyl>



Q&A - *What Style of Show is Best for Field Trips*

Preposition – AV Presentations for Field Trip events should be entertaining.

Jay Hoppenstein

Most of the participants of the tutorials recently produced to educate DCC member on how to create an AV show for presentation to DCC member favor static slides without panning, zooming or any other slide manipulation with a slide length the same for all of the images and short transition times, most without fading. Certainly, a show maker should assess his or her audience and produce a show which meets their expectations.

But I believe that the parameters addressed in the tutorials and the responses by the participants sets a standard that is too low. The camera club members are far from beginners. They have sophisticated gear and work hard to produce fine images. We are in the image producing "business". Whatever show producing software a person chooses to use, its capabilities should be explored and utilized, within limits, not bypassed in favor of "older" technology as in the era of actual slide projection. For shows like Field Trip shows the use of image time variations, length of transitions and image "motion" can keep the interest of an audience without detracting from the images qualities. Actually, for images of a lesser quality,



such devices can augment the presentation of an image. Such shows should be entertaining as well as presentation-al.

To limit, by way of setting ridged parameters, the creative process in show creation would be like limiting the use of Lightroom and Photoshop to do anything more than adjust the exposure when editing an image.

The creation of a show, especially in this time when physical prints cannot be viewed, should promote the artistic creativity of the show creator, not suppress it by suggesting that the illusion of motion, panning or zooming has little to no place in a show like a field trip show.

Shows created for competitions are different. Nothing should detract or augment the quality of an image. The audience should see the image as the judge saw it.

Shows that are destined to be viewed on Zoom must take into account Zoom's limitations for transitions and image "motion".

Response - Frank Richards

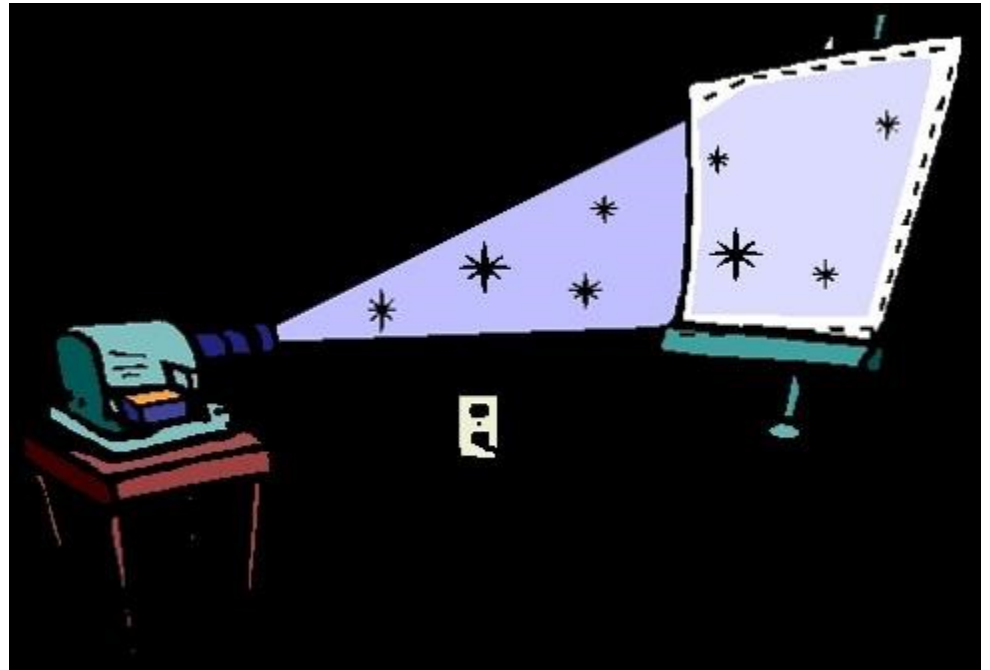
Slideshows can range from fairly informal showing of a large number of images such as a fieldtrip to the critical examination of individual images such as our competitions. The nature of the presentation over this continuum should be adapted to fit the content.

(Continued on page 22)

(Continued) - Q&A

I have no problem adding a little Ken Burns' razzle-dazzle to the informal show. This may include zooming, panning, overlays and a variety of transitions. The single image viewing duration might vary slide to slide. Multiple images may be displayed on a single slide. The show might possibly choreographed to a soundtrack. Yes in this case, using the slideshow in conjunction with the images to create an entertaining whole may well be in order.

While the more scholarly show should focus on the images with a minimum of distractions. A fixed duration for each slide sans zooms and pans with a simple fade in - fade out transition would be my preference. The viewing duration for the image should be set depending on the general complexity of the subject matter. For fairly light subject matter like we might see in some of the lockdown challenges, I favor



shorter viewing times on the order of 4.5 to 5 sec. This might be extended to 6 sec or so for more complex images. Much longer than 6 seconds seems like an eternity to me.

I personally lean to the more conservative end of this scale. I am not a fan of

multiple flashy transitions, but a subtle zoom or pan works for me. I feel that appropriate music or narration can add a lot. Appropriate signposts along the way to help guide the viewer can also be helpful in establishing flow and direction. As I reread Jay, Alan and Dennis' comments, I guess I agree with everyone at certain crossroads.

Response - Larry Petterborg

No question that we each impose our individual tastes on the way we see and show images. Creativity is idiosyncratic and helps contribute to the range of expression we see in images presented by our membership. It would be a very dull world indeed if we all did thing the same.



Image of the Month

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

Larry Petterborg Socotra Fisherman



Projected Images



Beginners

Robert Shafer

Casting a Line

Advanced

Clinton Kemp

Dwarfed by Skogafoss



Masters

Michael Blachly

*Exploring the South
Pacific*

Monochrome Projected Images

Artists



Beginners

Keni Evans

Reflections in Fog



Advanced

Larry Golden

Rolling Thunder

Masters

Alan Whiteside

*Where the Old Ones
Lead*



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Best Views of the Trinity River

Location 1

Upper and Lower Chain of Wetlands

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

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

Location 2

Trinity River Audubon Center

6500 South Loop 12
Dallas, Texas 75217

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

Location 3

Trinity Overlook

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

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

Location 4

Great Trinity Forest

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

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

Location 5

Margaret Hunt Hill Construction

Beckley@Continental Avenue Bridge

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

Location 6

Trinity River

Trammel Crow Park

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

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



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Club Photographer

Virginia Sumrall

GSCCC Projected

Jan Dreskin-Haig

GSCCC Prints

Jan Dreskin-Haig

PSA Representative

Hal Sommer

Historian

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House Manager

Don Haig

Study Groups & Mentoring Project

Frank Richards

Bird Competition

Larry Petterborg

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Dennis Fritsche

Website Manager

Dennis Fritsche

Resource Center

Barbara Briley

Outside Competitions

Steve Hawiszcak

Website

Dallascameraclub.org

Email Contact





Dallas Camera Club

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

Epidemic

Go to Dallascameraclub.org to find link

ZOOM link to meetings

DCC meets on the 2nd & 4th Tuesdays

in **Shearith Israel Synagogue** located at

9401 Douglas Ave, Dallas, Texas, 75225 –in the

Toplitz Room.

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

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

Follow the walkway into the building from the parking lot, enter the foyer and ask the information person at the desk to be directed to the Toplitz Room.

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

Check the Dallascameraclub.org web page to enroll

Meetings begin at 7:15 PM & end at 9:30 PM.

**Arrive early before the security doors are
locked.**

On the second Tuesday of the month competition entries from the previous month are judged. On the fourth Tuesday of the month a guest speaker delivers a presentation. Monthly, field trip Audio-Visual programs may be shown at any meeting.

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Thru The Lens

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



 **DALLAS**
CAMERA CLUB
Inspiring Photographers Since 1934

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