

In this issue...

- President's Message, Leadership & FDCC
- DCC's Gift and Endowment Fund
- Calendar at a Glance
- Field Trips: Upcoming & Past
- Upcoming Programs
- Storyboard: The Great Plains
- Share Your Storyboard in *Thru The Lens*
- 2023 Training: Year in Review
- 2023-2024 Competition Year Topics
- Front & Rear Cover Photographers
- November 2023 Competition Winners
- Outside Competitions, Exhibitions & Galleries
- Behind the Lens: Steven & Erin Reeves
- Club History, Benefits & Affiliations
- Dallas Camera Club Sponsors
- Rear Cover



DCC's New Meeting Location

Northaven Church, 11211 Preston Rd, Dallas

Beginning January 9, 2024, Dallas Camera Club's 2nd and 4th Tuesday meetings each month will be held at Northaven Church, 11211 Preston Road, Dallas 75230. Regular meetings begin at 7:30pm. Training (when scheduled) will begin at 6:15pm. Refer to the club's website for up-to-date information.

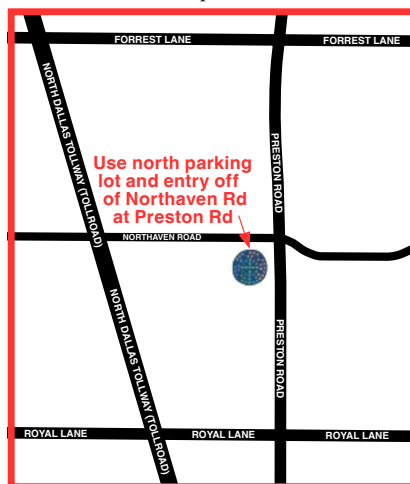


© Holly D Gray

DCC Meets at Northaven Church

11211 Preston Rd • Dallas, TX 75230

(Use north parking lot & entry off of Northaven Rd)
2nd & 4th Tuesday of the Month • 7:30pm



Dallas Camera Club Celebrates 90 Years!

2024 marks DCC's 90th year! Started in 1934 by 52 printmakers meeting twice a month, Dallas Camera Club has stood the test of time as photography and camera technology has evolved. A committee is busy making plans to properly celebrate the occasion and a commemorative DCC logo has been designed by fellow member, Keni Evans. More details coming soon!



Inspiring Photographers For 90 Years 1934-2024

DCC's commemorative 90th anniversary logo designed by member Keni Evans.

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

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.

In this issue...

- President's Message, Leadership & FDCC
- Thru The Lens* Recognized by PSA
- Calendar at a Glance
- Field Trips: Upcoming & Past
- Upcoming Programs
- Storyboard: Themes & Projects
- Upcoming Training Opportunities
- 2023-2024 Competition Year Topics
- Front & Rear Cover Photographers
- August 2023 Competition Winners
- Outside Competitions, Exhibitions & Galleries
- Behind the Lens: Jay Hoppenstein MD FDCC
- Behind the Lens: Hal Sommer
- Club History, Benefits & Affiliations
- Dallas Camera Club Sponsors
- Rear Cover



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.

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, *Thru The Lens* Editor
Clinton Kemp, *Thru The Lens* 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



Inspiring Photographers For 90 Years 1934-2024

www.dallascameraclub.org

info@dallascameraclub.org



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Dallas Camera Club's Gift and Endowment Fund

Members are asked to consider a donation



Jim Walsh
DCC President

DCC Members...

During the past year, events have inspired the Dallas Camera Club's Board of Directors to consider ways of ensuring we have funds available to meet both current and future needs of our members in fulfillment of the club's objectives.

The primary objective of the Dallas Camera Club is the mutual entertainment and education of its members in all forms of amateur photographic art. In pursuit of that objective, the Board has approved the creation of the Dallas Camera Club Gift and Endowment Fund. This fund allows members to make gifts or endowments to help the club realize our objective. The fund may be used for any purpose, approved by the Board, that benefits all members of the club in the realization of the objective.

The Dallas Camera Club is an important part of the lives of many of its members. If you are one of those members and are in a position do so, please consider contributing now. You might also give consideration to contributing later as a part of your estate planning. Please click the link for more information.

Dallas Camera Club - Donate to the Gift and Endowment Fund

Note: The Dallas Camera Club is a tax-exempt social club in compliance with US tax code 501 (c) (7) and donations to the club are not deductible by the donor. For more information, contact a tax professional.

Thanks for your consideration.

Jim Walsh
DCC President

Donate to the Gift and Endowment Fund:

In order to achieve the Dallas Camera Club objective of realizing the mutual entertainment and education of its members in all forms of amateur photographic art, the Board of Directors established the Gift and Endowment Fund. Contributions to this fund must be in the minimum amount of \$100.00. These contributions are unrestricted and will be for any expenditure that is for the benefit of all members of the club and no gifts designated for specific individuals or groups within the club are allowed. All expenditures from the Gift and Endowment Fund require approval by the Board. Bank service fees or income from balances in this fund will accrue to the Gift and Endowment Fund.

This fund may be terminated and dissolved by a vote of the Board. On dissolution, any remaining funds will be transferred to the Operating funds.

Note: The Dallas Camera Club is a tax-exempt social club in compliance with US tax code 501 (c) (7) and donations to the club are not deductible by the donor. For more information, contact a tax professional.

Contributions are by credit card via PayPal or by check made payable to:

Dallas Camera Club
For: Gift and Endowment Fund

Deliver the check to Treasurer,
Mike Hill at meeting
or mail to:

Mike Hill
2977 Cattle Baron Dr.
Little Elm, TX 75068-2807



Dallas Camera Club Calendar at a Glance

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

JANUARY 2024

- 7 January Image Competition Submission Deadline
- 9 7:30pm - DCC Meeting: Turn-in January Prints / Review of December Image Competition Results
- 23 6:15pm - Live Training Sessions (TBD)
7:30pm - Member's Travel Slideshow
- 27 Field Trip: Wildlife & Dallas Rugby Club White Rock Lake / Lake Highlands Park First rugby match at 11am

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
- 17 Field Trip: Annual Scavenger Hunt (TBD)
- 27 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Presentation by Janet Cunningham, Lensbaby

MARCH 2024

- 12 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Review of February Image Competition Results
- 23 Field Trip: Animatronic Dinosaur Workshop - Plano
- 26 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Presentation by Graham Hobart

APRIL 2024

- 8 Field Trip: Total Solar Eclipse
- 10 2023-2024 Competition Year Awards Banquet
- 11-14 Field Trip: White Sands National Park Alamogordo, NM
- 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 Competition Submission Deadline
- 9 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in July Prints / Review of June Competition Results
- 23 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

AUGUST 2024

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

SEPTEMBER 2024

- 8 September Image Competition Submission Deadline
- 10 7:30pm - DCC Meeting: Turn-in September Prints / Review of August Image Competition Results
- 24 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

OCTOBER 2024

- 6 October Image Competition Submission Deadline
- 8 7:30pm - DCC Meeting: Turn-in October Prints / Review of September Image Competition Results
- 22 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)
- 27-1 Field Trip: Fall Color in the Great Smoky Mountains National Park Townsend, TN

NOVEMBER 2024

- 10 November Image Competition Submission Deadline
- 12 7:30pm - DCC Meeting: Turn-in November Prints / Review of October Image Competition Results
- 26 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

DECEMBER 2024

- 8 December Image Competition Submission Deadline
- 10 7:30pm - DCC Meeting: Turn-in December Prints / Review of November Image Competition Results
- 24 No 4th Tuesday meeting this month Happy Holidays!

*All dates and events are subject to change.
For up-to-date information, please visit www.dallascameraclub.org

This Month's Field Trip: White Rock Lake - January 27, 2024

Plan now to join Dallas Camera Club to photograph amateur sports and wildlife at White Rock Lake

by Larry Petterborg

When: Saturday, January 27th
Where: White Rock Lake / Lake Highlands Park / 9500 E. Lake Highlands Dr
What: Wildlife at White Rock Lake
Dallas Rugby Club at Lake Highlands Park - 1st match at 11am

Please join us for a day in the great outdoors on the east side of White Rock Lake. You can start your morning off shooting pelicans, egrets, and maybe Bald Eagles and then move to sports photography.

There are several rugby matches scheduled for the day (Dallas Rugby); three for the men and maybe one for the women. The first match will begin at 11 AM. Following the game, we can go to lunch nearby and anyone wishing to continue shooting amateur sports and/or birds etc. can head back over to the park. This will be a day of long lenses and fast shutter speeds!



Past Field Trip Report and Year-End Wrap Up:

Fort Worth Japanese Gardens and spectacular field trip events from 2023

by Larry Petterborg, Field Trip Director

Saturday, **December** 2nd was a cool but dry morning when nearly 20 DCC members made the drive to Ft. Worth to take in the fall colors at the Japanese Garden for the final outing of the year. After checking in at the Fort Worth Botanic Garden ticket desk, we made our way up the hill to the rear entrance to the Japanese Garden. The maples and other trees seemed to be fully in tune with the season and favored us with rich reds, yellows, and other autumn hues. The one thing we didn't expect however were all the cables and fixtures that had been installed for a seasonal "Lightscape" nighttime lightshow scattered around the grounds.



After a couple of hours of shooting, most of the group assembled at the nearby Rock Springs Café for lunch. At least six of our group continued on to the Ft. Worth Zoo for an afternoon of shooting. I for one, can say without hesitation, that the great apes were just that, Great!



By the time we left (the zoo closed at 4 pm) the temperature had climbed to a very pleasant 72 degrees. From my perspective, the only downside to the day came during the drive home and having to deal with all the disgruntled Oklahoma State fans trying to get out of Texas as quickly as they could.



We have had a full year of activities and adventures in 2023. Beginning in **January** we visited the Hagerman National Wildlife Refuge for migrating waterfowl and had lunch at Mom's.

February gave us a scavenger hunt in Downtown Dallas where many participants saw the AT&T Discovery District for the very first time.

March took us back to an old favorite, the North Texas Irish Festival. The weather worked in our favor and more than a few pints of Guinness were enjoyed.

Past Field Trip Report and Year-End Wrap Up:

Fort Worth Japanese Gardens and spectacular field trip events from 2023

In **April** we went to the Wichita Mountains National Wildlife Refuge in Oklahoma in search of baby Bison and prairie dogs. Found the fuzzy ground dwellers in Lawton.

For **May**, Frank Richards arranged for us to wander around Clymer Meadows, a protected Tall Grass Prairie remnant. We had a wonderful time in a beautiful natural setting.

June took us out to the “old ball game” with an evening at the Frisco Rough Riders ballpark. It was here that Sam Lucas was able to “catch” an award-winning image.

Early in **July** members were encouraged to go out and celebrate Independence Day with their cameras.

The highpoint of the year for me occurred at the end of **July** when a small group of us, including my daughter and son-in-law, went on a Photo Safari in Kenya. The trip was expertly put together by Mike Hill.

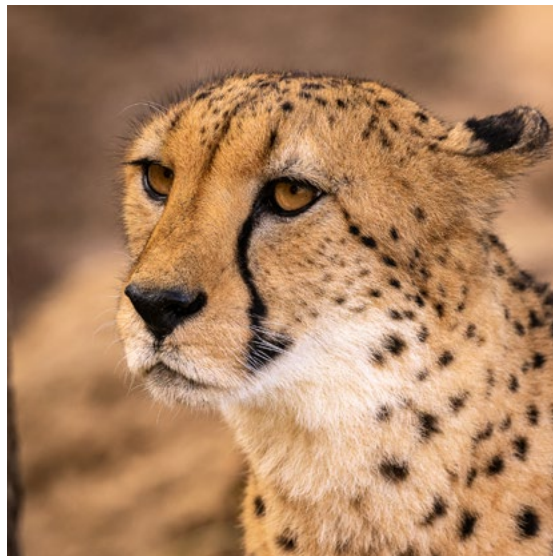
During the high heat of **August**, a hearty band of members ventured out to capture graffiti, the Dallas Farmers Market, and stained-glass windows in Cathedral Guadalupe.

Frank Richards got us “high” in **September** with a trip up Reunion Tower where we were treated to a fabulous sunset and then a spectacular “Blue Hour”, tailor-made for cityscape photography.

The **October** “Red Steagall Cowboy Gathering” at the Ft. Worth Stockyards field trip was rained out.

Finally, for the “annual fall color trip” in **November** we ventured to Eureka Springs Arkansas. And while the “fall color” left a lot to be desired, we had an enjoyable and productive outing.

I encourage you all to check out the great photography in the field trip slide shows from past years on the club website if you haven’t seen them already. Please plan to join us in 2024 and be part of the photo “phun.”



This Month's Program: Member's Travel Photos - January 23, 2024

Call for images for this annual slideshow

by Steve Reeves

Collecting Images from our Travels

It is time once again to collect images for our annual presentation of member photos. This will be the 8th installment of this series. Back in 2017 we began with images from the National Parks and then spent the next few years showcasing photos from around the world, the US, Texas, and then the Metroplex.

The last two years shifted away from "travel" photos and focused on images of people, plants, and animals. In 2022 and last year we focused on images representing the forces of nature. This has been an exciting ongoing project and this year we're going to go back and revisit images of places.

We have a number of members that joined after the earlier presentations and certainly we've all been traveling again now that the pandemic is largely behind us. I can't think of a better opportunity to catch up and see where all everyone has managed to get out to!

**LAST CALL FOR IMAGES:
Submission Deadline Extended
until January 5, 2024**



© Anita Oakley



© Robert Shafer

We do want to avoid repeated images from past years so please select photos that meet the following criteria:

1. No restriction on location. These can be from abroad, from down the street, or anywhere in-between. The images that work best are ones that give a real sense of the place they were captured.
2. No restrictions on photos made in 2020 or later.
3. Photos from the National Parks may be from as far back as 2017.
4. Photos from countries outside the US may be from 2018 forward.
5. Photos from states beyond Texas can date back to 2019.
6. EXCEPTION #1 - Members that have joined the club in recent years and were not here for the original presentations may submit photos from any year. In the past we've received vintage photos from some locations and these can be very entertaining to see.
7. EXCEPTION #2 - The idea here is to avoid duplicates from past years. I don't have an easy way to check this so I'm imposing these date restrictions to make it (hopefully) easier. If you have images from past years that you're CONFIDENT you haven't submitted to past showcases then go ahead and send them in.



© Jim Walsh

Presentation History

2017 - The National Parks
2018 - The World
2019 - The United States
2020 - Texas
2021 - DFW Metro Area
2022 - Life Around Us - People, Plant, and Animals
2023 - The Elements; Earth, Water, Air and Fire

A few more requirements:

Please put your name and the location of the photo in the file-name of the photo.

It is suggested that you edit judiciously, but there is no limit on the number of entries submitted.

There is not a strict requirement on the file size. Please don't send very small or very large files.

My preference is to not have watermarks, names or logos on the photos but it's ok if they do.

Please send your photos to steve@makeshiftphoto.com. You can use a file sharing service like Dropbox, Google Drive, WeTransfer, etc if the files are too large to send as attachments. You can also bring them to me on a USB drive at an upcoming meeting. Please also send any questions to the same address: steve@makeshiftphoto.com

Next Month's Program: Janet Cunningham - February 27, 2024

Enhance Your Creativity with LENSBABY

What will be learned from the program:

Lensbaby is a line of camera lenses for use in special effects photography. The various models offer different creative possibilities. Janet will bring her collection of Lensbaby lenses and accessories to show club members. Her PowerPoint presentation will include descriptions of all of the Lensbaby lenses. Janet will also share her own images shot with various lenses highlighting the artistic effects achieved with Lensbaby.



Biography:

Janet's photography journey started by documenting family events and children's activities - this was before everyone carried around a smart phone! She owned various film cameras and eventually several early point and shoot digital cameras. Her interest in photography as a hobby and artistic outlet started ten years ago when taking an intro to photography class. She started with a Canon G12, then a Canon 70D, now she shoots with a mirrorless Canon R6. Janet has enjoyed the intensity and fun at Texas School three times and participates in several online photography learning groups.

She has been a member of the Trinity Arts Photo Club since 2013. Janet was Photographer of the Year for the Beginner group in 2014 and earned Photographer of the Year for their Advanced group in 2019, 2020 & 2021. Janet can be found happily photographing flowers and butterflies in her back yard.



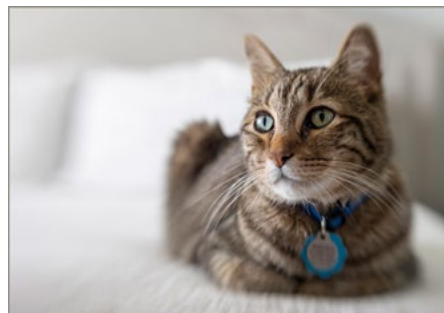
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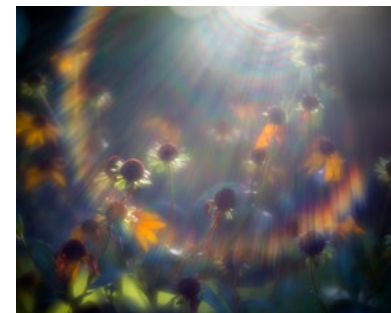
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March Program: Graham Hobart - March 26, 2024

Visualization: How to see the finished print before pressing the shutter release



Biography

Growing up during a civil war in Africa as well as having lived on three continents may explain why his work is anything but ordinary. At age ten he was carving stone at the feet of native Zimbabwean artists. While still in high school he began casting bronze sculptures and painting in oils. This was followed by a period of where he began to explore as much of the African subcontinent as he could, sometimes by canoe or bicycle simply because roads did not exist.

“It was during these travels that I realized that I just had to have a camera to record all those incredible experiences”, Hobart says when asked about the transition to becoming a professional photographer in 1985. So from the simple desire to share his stories with others he bought his first camera and the next great adventure began.

Hobart spent the next 25 years doing commercial photography. Before Photoshop Hobart was already doing special effects with complex masks and layers in-camera and in the darkroom but when the digital camera arrived he was an early adopter.

For more than a decade Hobart has been concentrating most of his effort into capturing the natural world within the infrared spectrum with specially modified cameras.

Since Graham Hobart’s last lecture titled “Finding your Visual Voice” Graham Hobart has been exhibited by several museums and institutions in Africa, Europe and the USA.



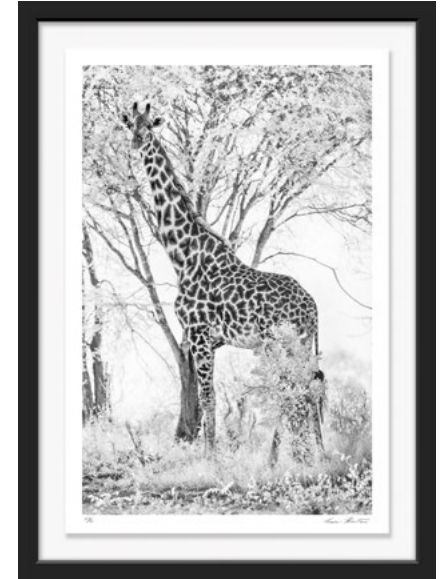
© Graham Hobart



© Graham Hobart



© Graham Hobart



© Graham Hobart

Topic title:

“VISUALIZATION” (how to see the finished print before pressing the shutter release.)

Good photographic images are more than pretty pictures. Every good photographer must have a firm command over the look and messaging of his/her images. Once a degree of maturity has been achieved a sort of “self-introspection” is essential in order to go back to repeat that success again and again so that a recognizable style or brand can be established.

A key component of this journey is knowing what you want to say as an artist and learning how to see the finished print while still looking through the viewfinder. long before the image is captured.

Some of the topics included will be:

- learning to see and understand what you are looking at.
- using composition to reinforce your message.
- asking why there are rules and why are we told to break them?
- discussing the validity of prints in a digital world.
- reverse engineering a recent exhibition to see if my “visualization” technique works.

[View Graham Hobart's photography website](#)

In this presentation Hobart will break down how he arrived at his iconic illustrative style and how he was able to reinforce his messaging with a branded look that is undeniably his own. Hobart will challenge you to find your own look and learn ways to build that brand into a body of work that is more dependent on belief and command than on luck.

Storyboard: A Photographer's Journey Through the Great Plains: Its Environment and Its People to 1800

by Kaye Hargis

After brushing against Native American history at National Parks and National Monuments, I began reading about our ancient history and the original inhabitants who lived in North America. Wanting to visit Badlands National Park in South Dakota when the grass was green, I decided to make the trip a photographic project combining history and photography. What started as a two-week trip, became three weeks, and finally a four-week trip. It was a 7540-mile journey through seven states and visiting five tribal nations. Visiting archaeological sites on a mountain top and along rivers, driving across miles of prairie to visit museums, National Parks, State Parks, and attending living history events, I searched for the history of the earliest people. Who were they and how did they live?

The selected sites would provide a photo opportunity to illustrate the basic narrative I had outlined which included the environment, the people before 1800, and events following 1800 when the native plains people by 1890 were no longer free.

The Great Plains covers one third of the North American continent. It is hard to photograph. It is a vast landscape with a subtle beauty. Light and shadow separating rolling hills, cloud shadows moving across the landscape, light streaming through clouds, a downburst of rain seen from miles away.



It was a sea of grass of both flat land and rolling hills. Deep rooted prairie grass and plants with roots systems of some growing fifteen

feet into the ground. These plants put organic matter deep in the soil and drew water down which would help replenish the aquifers. This deep root system would allow prairie plants to recover after a prairie wildfire. Today only 1% of the native prairie remains.

Grasses bloom and seed but not as wildflowers do. Wildflowers are found tucked away among the grass.



This vast grassland supported 60 million bison, 40 million prong horn antelope, 10 million elk, and vast numbers of fox, bighorn sheep, deer, rabbits, prairie dogs and more. Wolves inhabited the plains in great numbers. Wolves generally did not bother humans as they followed and hunted the bison, deer, elk. Grizzly bears roamed the plains and were the most dangerous animal to encounter.



Found on the Plains are two important river systems. On the southern plains, the Arkansas River and its tributaries are found. On the northern plains, the Missouri River is located. It is along these river systems that the early inhabitants located their villages and camps.

I crossed the Missouri River numerous times. Finding a clear view and safe place to photograph it became a challenge. I photographed it at several places and was not happy with the images I had taken. This image is the upper Missouri River taken in Montana. Downstream around Bismarck ND, the Missouri River is almost twice this wide. It is an impressive waterway and plays a significant role in the story of the Great Plains and the people of the Central and Northern Plains.



(See more of Kaye Hargis' story on the next page)

Storyboard: A Photographer's Journey Through the Great Plains: Its Environment and Its People to 1800

On the prairie and along the rivers was to be found an abundance of edible plants. To name a few: prairie turnip, wild onion, wild carrot, sunflower, wild plum, Jerusalem artichoke, chokecherry, buffalo berry, wild currant, elderberry, wild grape.

To Europeans the Plains seemed an endless ocean of grass and miles of featureless grassy hills. When asked to draw a map, a Native American could draw a very accurate map of the hills, gullies, and streams as well as tell how many days it took to travel from one place to another. It should be no surprise. They had lived on the Plains for thousands of years, so every hill and stream had a story and, therefore, it had a meaning and memory in their history.

Human habitation on the Plains goes back 12,000 years. Buffalo jumps, the cliffs used to hunt bison by forcing them over it, have been used for ten thousand years. I visited three buffalo jump sites. Two were archaeological sites where excavations have been undertaken. One of these is the Vore Buffalo Jump located outside Sundance, Wyoming.



First Peoples Buffalo Jump, Ulm, Montana, is one of the longest continuously used hunting sites in North America. In use from 4000 BC to 1700. Thirteen tribes are known to have hunted here. Along the top, drive lines, some a mile long, were constructed of brush and stone which were used to funnel the bison over the cliff at a selected location.



Once the bison were herded over the cliff and killed, the work to process the kill would take place. Every part of the bison was used. Below is a picture taken of a display at the museum at this site. Not only does it illustrate drying meat, it also shows that the dog was used for transporting things. I enlarged and inserted the part of the mural which shows this.

The people of the Plains did not have horses until the 1700s and it would dramatically change their way of hunting, transporting things, and warfare. Even then the dog was still used to transport smaller lighter loads. Villages were often noted for the large number of dogs around them.



Native Americans had no system of writing. Their history was passed from generation to generation through oral tradition. Their ceremonial leaders knew the sacred stories associated with each ceremony. Children learned stories and tribal legends from their grandparents and elders. These stories would teach their origin story and life lessons about love, honor, bravery, truthfulness, generosity, as well as their connection to the earth and animals around them.

Petroglyphs and pictographs are found at numerous places on the Plains. These can depict animals, mythical creatures, and warriors or hunters. The meaning of these petroglyphs has been lost.

Legend Rock State Petroglyph Site located twenty miles from Thermopolis, Wyoming, preserves petroglyphs known as Dinwoody Petroglyphs. It is a unique style of rock art only found in the Bighorn and Wind River Basins of Wyoming. They are characterized by complex and surreal human features. Human images generally have some type of headdress, an unusual number of fingers and toes, and/or a pattern of interior lines on the torso. The petroglyphs date from 11,200 to 300 years ago. Most were made between 3,000 to 1,000 years ago.



Twenty miles from Lovell, Wyoming, is Bighorn Medicine Wheel located on Medicine Mountain at an elevation of 9,642 feet. This was a key site I wanted to visit. I woke up to a rainy morning. I delayed my departure until the rain let up and decided to chance the weather and go to the site. I drove up the mountain and into the clouds. It was mid-June and patches of snow were on the ground. There was a misting rain as I walked the final mile and a half to the site.

(See more of Kaye Hargis' story on the next page)

Storyboard: A Photographer's Journey Through the Great Plains: Its Environment and Its People to 1800

This image is a panoramic composite of the site.



The Bighorn Medicine Wheel is the largest of known medicine wheels. It seems to have been a ceremonial site and is still used today. It is 80 feet in diameter with 28 spokes radiating from a central cairn. Dates vary widely as to when it was built. Most would say 1,000 years ago. Evidence indicates Native Americans have lived in the area for 7,000 years.

There are 70 known medicine wheel sites. Most are in the Canadian provinces of Alberta and Saskatchewan. The oldest is the 5,500-year-old Majorville Cairn in Alberta, Canada. Configurations of the wheel may differ. Generally shared characteristics are a central stone cairn, spokes radiating from center, and one or more rings. The purpose for their construction is unknown.

Mitchel Prehistoric Indian Village in South Dakota is an active archaeological site. The site is covered by a building and, therefore, excavation can continue year-round. Inhabited around 1000 AD, this village was located on a bluff overlooking Firesteel Creek, a tributary of the James River. A modern reservoir has been built and the site is now on the banks of Lake Mitchell.

The houses were rectangular or square and were built using wattle and daub construction with grass roofs. This type of construction can be found around the world. This site is the earliest most northern site known to grow corn. Other North American groups were growing corn much earlier. To develop a corn variety to grow in the cooler, shorter growing season of the Northern Plains would have taken several generations.

Below is a display model of what this village looked like.



In the image on the right, the man standing in what appears as a hole is the remains of a cache pit. Think of cache pits as a cellar. Women dug these pits which were six to eight feet deep to store food for the winter. The pits were lined with dry grass and buffalo hide. Ladders were used to climb in and out. In them would be stored corn, beans, squash, sunflower seeds.

Corn has a remarkable story. More than five thousand years ago people in central America learned to cross pollinate the wild teosinte plant to produce the ear of corn we are familiar with today. A teosinte ear is no larger than your finger. Once developed, corn made its way into North America. First in the southwest 2500 years ago then into the eastern part of our country and onto the Plains. By 1000 years ago, corn was grown across much of North America.

Native America was a diverse economy. There were those who were strictly hunters/gathers and those who were hunters/farmers. All groups gathered from the abundance of what nature provided. Some foods such as berries and nuts they did not need to "farm." They simply had to know where and when to harvest nature's bounty. The harvest, hunt, and gathering was distributed among everyone so that no one was without food.

Pawnee women, women were the farmers in Native America, grew seven varieties of pumpkins and squash, eight varieties of beans, and at least thirteen varieties of corn. This diversity of crops and varieties was normal among groups who farmed. In *One Vast Winter Count* by Colin G. Calloway, he points out that Spanish conquistadors relied on fields and stores of Indian corn to supply them. From his book,

French armies burned Iroquois crops in the eighteenth century; a French campaign against the Foxes in 1728 cut down corn "of so great a quantity that one could not believe it without seeing it." The British razed Cherokee cornfields in 1760. Gen. John Sullivan's troops burned thousands of bushels of corn and cut down orchards during their march through Iroquois country in 1779; "the Quantity of Corn in the towns is far beyond what anybody has imagined," reported one of the army's physician." (pgs. 114-115)

Calloway continues, "For thousands of years most of Indian America pulsed with the quiet rhythm of planting, cultivating, and harvesting corn....Eventually, in final irony, the U.S. government ignored that history and insisted that Indian people give up their old ways of life and become farmers."

By historic times, meaning the time when explorers and Europeans began writing about the people living on the Plains, many ancestral groups to the Indian confederacies we know today were living in permanent settlements of grass houses and earth lodges. These groups were farmers who would go onto the Plains for buffalo hunts. Their villages were located along the streams and rivers through the central and eastern part of the Great Plains.

The Spanish expedition led by Coronado in 1540-42 looking for Cibola, the seven cities of gold, would stay for 25 days in the villages of Quivira. Quivira is the name given by Coronado. We do not know what they called themselves. From archaeological finds of Spanish artifacts these villages are located in Rice County, Kansas.

Coronado Quivira Museum in Lyons, Kansas, displays artifacts and the history of these people. They are believed to be ancestral to the Wichita Tribe.

(See more of Kaye Hargis' story on the next page)

Storyboard: A Photographer's Journey Through the Great Plains: Its Environment and Its People to 1800



They lived in permanent villages of grass houses with some being 50 feet in diameter. The sites date from 1350 AD to 1600 AD. At the time Coronado visited them, it is estimated that 20,000 people lived in the villages. They planted corn, beans, and squash, and hunted buffalo.

Artifacts found at excavation sites in Rice County, Kansas
Coronado Quivira Museum, Lyons, Kansas



Artifacts found at museums associated with sites give clues to the extensive trade routes of Native America. Above are red pipestone pipe bowls. Red pipestone, catlinite, is exclusively quarried in Minnesota and Alibates flint is only found in the panhandle of Texas. On the northern Plains, the Mandan, Hidatsa, and Arikara Villages were a major trade center. On the central Plains, the Pawnee and Wichita Villages were secondary trade centers. Trading also took place at a rendezvous when a tribal confederacy would come together to renew kinship ties. The Dakota would rendezvous in present day South Dakota. At all these trading centers and events, items from Mexico, the Pacific coast, the Southwest, and the Great Lakes were traded.

Earth lodges were built in permanent settlements along or near waterways through the central and northern plains. These groups would be farmers/hunters. Reconstructed earth lodges were seen at several sites. Women built them and owned them. They were 30 to 60 feet in diameter and housed 10 to 20 people. The model shown below at the Pawnee Indian Museum in Republic, Kansas, shows the construction. Once the timber framework was completed, it would be covered with grass and/or willow branches, then covered with dirt.



In North Dakota can be found On-a-Slant Village which was settled around 1575. Its name comes from the slanted plain on which it was built. It is located along the Missouri River and was a Mandan village. As with all earth lodge villages, it was protected on all sides by fortifications. Sometimes one of the sides was protected by a river as the Missouri River protects one side of On-a-Slant. Around 1,500 people lived here in 85 family earth lodges.



Below is a display model of what On-a-Slant would have looked like when it was inhabited.



Knife River Indian Villages National Historic Site, Stanton, North Dakota, has one reconstructed earth lodge. Knife River NHS protects three Hidatsa village sites. Occupancy of the sites vary and range from 1525 AD to 1834 AD. The number of earth lodges at each site number more than 100 lodges, 60 lodges, and 50 lodges respectively. At the Awatixa Village site, Louis and Clark would hire Toussaint Carbonneau as an interpreter who would bring along his wife Sakakawea as the expedition continued its journey to the Pacific Ocean.



(See more of Kaye Hargis' story on the next page)

Storyboard: A Photographer's Journey Through the Great Plains: Its Environment and Its People to 1800



Nothing is more iconic of the Plains people than the tepee. The groups who were hunters/gatherers used them all year. The farmer/hunter groups used them when they went on buffalo hunts in the summer and winter. Depending on the size, a tepee could sleep 8 to 25 people. Usually, 5 to 15 hides were sewn together, and 15 to 25 poles were used. They were 15 to 30 feet in diameter.

The tepee has probably been used for 4000 years with documented use for 2,500 years. Originally built using animal hides, today's tepees are made of canvass. Lodgepole pine was the preferred wood for poles. Any flexible wood was suitable to use. Tepees would sometimes be painted with colors and symbols important to its owner.



Tepee rings found on the Plains can provide archaeologists with information about who and when a site was used by studying the items left behind such as arrowheads, spear points, broken pottery, and ashes from campfires. Two Eagles Interpretive Trail in Bighorn Canyon National Recreation Area, Montana, is a site of 140 tepee rings and documents nearly 1,200 years of use by ancestors of the Crow, Shoshone, and other native people. Elsewhere in the recreation area there are tepee rings which are 2,000 years old.

What are tepee rings? They are rings of stones used to hold down a hide tepee. Think of them as tent stakes. These stones were left behind when the camp was moved. When the group returned to the location, the stones were there to use again.



The bison was hunted by all groups living on the Plains. More than just a source of meat, parts of the bison were used in 150 ways from shelter, clothing, quilts, cooking vessels, glue, liquid containers, rope, thread, and more. Its bones were used for knives, arrowheads, shovels, scrapers, winter sleds, game dice. Bone fat obtained by boiling the bones was a high calorie food and was also used for lighting, fuel, waterproofing, as a base for paint, and other purposes.



There was a spiritual connection between the Plains people and the bison. It was believed that their god(s) gave the bison to them for support and comfort. When a nontribal person killed a bison, it was the destruction of personal property. They fought anyone who trespassed and hunted on their declared hunting grounds.

The seasonal bison hunt was always dangerous and often one or two people of the group would be killed, either trampled or gored by a bison. When the horse was used for the bison hunt, it was no less dangerous for both the rider and the horse.



Called *Tatanka: Story of the Bison*, the image above is an art installation of 17 bronze pieces: 14 bison being pursued by three Lakota riders on horses located in Deadwood, South Dakota.

The museums I visited allowed an opportunity to photograph, document, and learn more about the everyday life of the people living on the Plains. As a photographer, museum photography presented challenges. Low light and the need to handhold at some museums meant raising the ISO to levels I was not comfortable with for the detail I wanted to capture, and shooting at wider apertures would affect the depth of field. The reflections and glare of lights on protective glass had to be handled. I felt I was experimenting my entire trip and only hoped I got acceptable images.

The Museum of the Plains Indians in Browning, Montana, had the most impressive collection of items. It is a cultural museum maintained by the Blackfeet in conjunction with the Department of the Interior. Browning is the largest town in the Blackfeet nation and is located not far from Glacier National Park.

(See more of Kaye Hargis' story on the next page)

Storyboard: A Photographer's Journey Through the Great Plains: Its Environment and Its People to 1800



Above are examples of Native American quillwork. Quillwork uses the quills of porcupines as a decorative element. Quills were dyed, and they were twisted, wrapped, and plaited. Quillwork was used to decorate clothing, bags, knife sheaths, baskets, wooden handles, and pipe stems. With the arrival of glass beads, quillwork became less common.



Children had a special place. Dolls were made as well as small bows and arrows. Cradleboards used to carry infants until they were six months old were often lavishly decorated and the

honor of making them was assumed by the female grandparent. At this museum and others, there were game pieces used in the games children played. Many of these games stressed accurate marksmanship such as throwing a stick through a rolling hoop. Games of skill were played by both boys and girls.

Everybody helped raise children. Older children watched over younger ones. Grandparents played a prominent role in rearing children. A close bond always existed between the elderly and the young in the Plains family.

Signs of change for tribal groups on the Plains would begin to appear in the 1700s. The Plains had been claimed by Spain since the Coronado expedition. Spain did little to maintain this claim. Guns were slowly being acquired by Plains people through trade with the French and British either directly or through another tribe who acted as middlemen. This acquisition of guns would increase. A Blackfoot elder would comment that "we used to go to war using our large heavy shields to protect us. They could shoot arrows all day with few casualties. Firearms made conflicts riskier. More young men died in battle."

Arriving on the Plains in the 1700s was the horse. Southern Plains tribes would get them first and their acquisition would move up the Plains until by the 1780s everyone had them. Hunting buffalo would now be on horseback. The dog lost its first place as pack animal and the horse took its place. Raids could be made quicker and farther. Warfare became even deadlier.



The number of horses owned became a measure of individual wealth and status. Horses were given to a bride's family, they were

given as gifts, and they were traded in trade transactions. Groups raided each other for their horses. Herds of hundreds of horses were kept by each village.



In the 1700s eastern tribal groups would begin to cross the Mississippi River and onto the Plains because of western expansion within the US and intense competition by eastern native groups for hunting grounds. The Plains people who had been there for centuries would begin to defend and be attacked by new groups besides fighting their traditional age-old enemies. It was getting complicated.

To add to the trouble for the Plains people would be the smallpox epidemic of 1781-83. It may not have been the first smallpox epidemic, and it would not be the last, but it was one of the deadliest. Researchers believe the epidemic began in Mexico then moved to New Mexico. Comanches and Apache traded with the Pueblos and their contact would bring it onto the Plains through trading. The groups living in permanent settlements would be affected the most. Literally tens of thousands of people died. The population of On-a-Slant Village of the Mandan would be decimated. The village would be abandoned. Many tribal confederacies would lose fifty to ninety percent of their populations.

The life lived by the people of the Plains was changing and this change would only accelerate and spiral downward with the Louisiana Purchase by the US in 1803. A Blackfoot writer writes, "We thought we would have more time: more time to learn about the newcomers who were filling our land.... more time to adjust to the new ways." More time was not given.

(See more of Kaye Hargis' story on the next page)

Storyboard: A Photographer's Journey Through the Great Plains (continued from previous page)

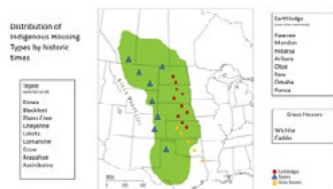
Final Comments:

The images in this article are only a fraction of the images I took. And, yes, the grass in the Badlands was green making some nice images. It was travel photography using history as the guide to visit places not often visited. Few people were encountered at many of these sites, and I would travel miles of gravel backroads to get to some. We seldom think about the ancient history of our country. A history that goes back 12,000 years.

The project includes three parts. **Part One** is the landscape and environment of the Great Plains. It was rather ambitious to think I could photograph a third of the United States in four weeks. I tried. I took images of the landscape, rivers, natural geological features, and wildlife. Few will win awards, but they are part of telling a story of the great savannah that once existed in the central part of our continent.

Part Two is about the people who inhabited the Great Plains for thousands of years. It explores their way of life up to 1800. Combined with my reading, the information found at archaeological sites, National Historic sites, and Cultural Museums of Tribal Nations added a new layer of understanding. I have only provided a sample of what was learned.

Part Three tells the story of the Plains people from 1800 to 1890. To tell this part of the story, I visited and photographed a trading post, old mining towns, forts, living history events, massacre sites, and a tour of the Pine Ridge Reservation. I have saved this part for another time.



Here is a graphic I made. Symbols represent where types of housing were found on the Great Plains, not the number of villages.

Kaye Hargis joined the DCC in 2004. She is a past President of the DCC, 2018 - 2019; a 2009 Fellowship Award Winner, and a 2022 Distinguished Award Winner. She is now working with the 90th Anniversary Committee. Kaye is also an intrepid traveler and storyteller.

Share your Storyboard in *Thru The Lens*!

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

Winter Thoughts for Photographers

A Picture for You

The images I entered in the midst of the winter
I ran through my trusted ink-jet printer.
Once more I had to reconsider
Until I got one I thought a winner.

Some too dark where it should be brighter,
Some too light where it should be darker,
One too dull on Polar Matte paper,
Until I made one a lot, lot better.

Into the mounts they all did go,
Framed in white like a bride's veil's glow.
Beveled edges for the inside window
Made a print that all would know.

Just the right amount of drama,
Strong enough to withstand the trauma
That judges score with Greek stamina
Alpha, Beta right through Gamma.

Some will praise it; some will not,
Others will see what they ought,
Some will in it see a Mona Lisa,
To me it will always be to please ya.

Jay Hoppenstein, MD

2023 Training: Year In Review

by Dennis Fritsche & Alan Whiteside PhD

by Dennis Fritsche & Alan Whiteside, PhD

The Dallas Camera Club provided a rich and diverse set of live (in-person) training programs addressing the needs of both new and experienced members. We extended these offerings with online classes in conjunction with the Plano Photography Club. These classes were made possible because of the efforts of a dedicated group of members from both clubs. We wish to thank those who prepared and presented programs presented in one and up to five classes: Alan Daniel, Keni Evans, Dennis Fritsche, Larry Golden, Matthew Grivet, Nancy Mack, Jerry Martin, Anita Oakley, Larry Petterborg, Steve Reeves, Frank Richards, Craig Rowen, and Alan Whiteside. We also appreciate those who participated in the panel discussions on image storage and backup and website choices: David Boomstein, Clive Fernando, Fernando Kohan, and Greg Rains. The biggest thanks go to those of you who attended the sessions and through your participation made every session fun and instructive.

Classes covered a wide range of specific topics (like the new masking tools in Lightroom) as well as open-ended conversations to stimulate thought and improve our images. These included abstract photography (and its roots in painting), the influence of modernist painter Georgia O'Keeffe, specific how-to classes (like Smart Phone Photography and Creating a Slide Show), and conceptual classes on evaluating and improving your images. Material from 2023 live classes and videos from all the online classes are available at [Dallas Camera Club - 2023 Class Material](#)

What does 2024 hold? Look for a survey to give the training team feedback and help guide the classes offered. A successful learning initiative requires many people and we need your input to keep improving. Please contact Alan Whiteside or me if you have an idea for a class you would like to present.



Frank Richards showing a panorama example during his "Expanding the Camera's Capabilities" class.

Dallas Camera Club Classes Presented in 2023

Contest Related

- Getting Started in Club Competitions
- What Judges Look For

Forums

- Websites
- Storage and Backup Strategies

General

- New and Prospective Member Orientation

History

- Georgia O'Keeffe

Participant Guided

- Ask Me Anything Live
- Beginner Handson and Assignments
- Image Review
- How I Made It

Post Processing Skills

- Lightroom Collections for Organizing and Sharing
- Making Slideshows with Lightroom and Photostage
- Managing a Very Large Slideshow
- Bringing Flat Images to Life
- TK Panel in Photoshop
- Lightroom and Photoshop Tools
- Applying the Lightroom Tools
- Finding that image
- New Masking Tools in LR Classic
- Making Your Own Background and Texture Files

Techniques

- Cell Phone Photography
- Abstracts
- Themes and Projects
- Refine Your Image
- Expanding the Cameras Capabilities
- Motion Blur
- Support (tripods and monopods) and Shoot Discipline

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

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

Front & Rear Cover Photos

Thanks to our members for these cover images



Front Cover: *Natchez Mississippi* by © Erin Reeves



Back Cover: *Two Clouds - Nevada* by © Steven Reeves

November 2023 Color Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Color Prints Judge



Kate Jenkins is a visual storyteller, and photography instructor from Dallas. She received her BS in Photography from Texas A&M and her MFA from the Art Institute of Chicago. She has taught photography at Dallas College for the last 14 years. When she is not teaching, she is often traveling in her 1970 VW bus which often shows up in photography projects.



[View Color & Mono Prints Video](#)

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

November 2023 Master Class Color Prints

- 1st *Looking for Lunch* by © Larry Petterborg
- 2nd *Cedar Falls Creek* by © Jan Dreskin-Haig
- 3rd *New Mexico Butte* by © Dennis Fritsche
- HM *Enclosed Spaces* by © Alan Whiteside



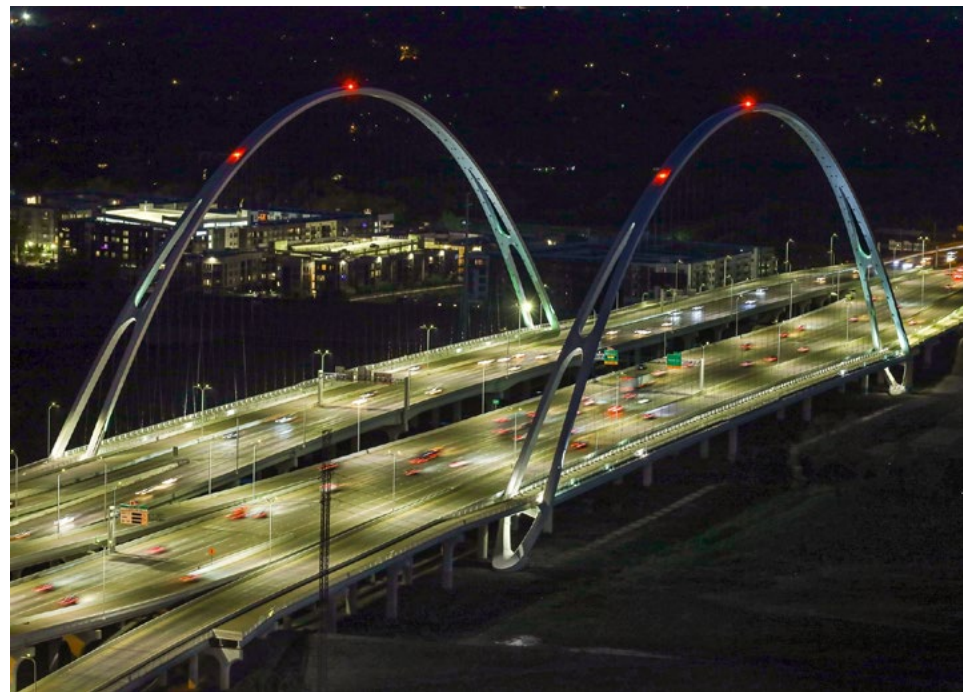
1st Place Color Print, Master Class
***Looking for Lunch* by © Larry Petterborg**

November 2023 Color Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners



1st Place Color Print, Advanced Class
***Foggy Bridge* by © Keni Evans**



1st Place Color Print, Beginner Class
***Margaret Mc Dermott Bridge-Slow Traffic* by © Tom Panzer**

November 2023 Advanced Class Color Prints

- 1st *Foggy Bridge* by © Keni Evans
- 2nd *Dubois Valley Vista, WY* by © Jeffrey Sarembock
- 3rd *Kalaloch Beach Sunset* by © Fernando Kohan
- HM *An Abandoned Landscape* by © Nancy Mack

November 2023 Beginner Class Color Prints

- 1st *Margaret McDermott Bridge-Slow Traffic* by © Tom Panzer
- 2nd *Vietnam War Memorial* by © Robert Gullick
- 3rd *The Overlook* by © Kelly Whittlesey
- HM *Masai Mara sunrise and balloon takeoff* by © Jennifer Bell

November 2023 Monochrome Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Monochrome Prints Judge



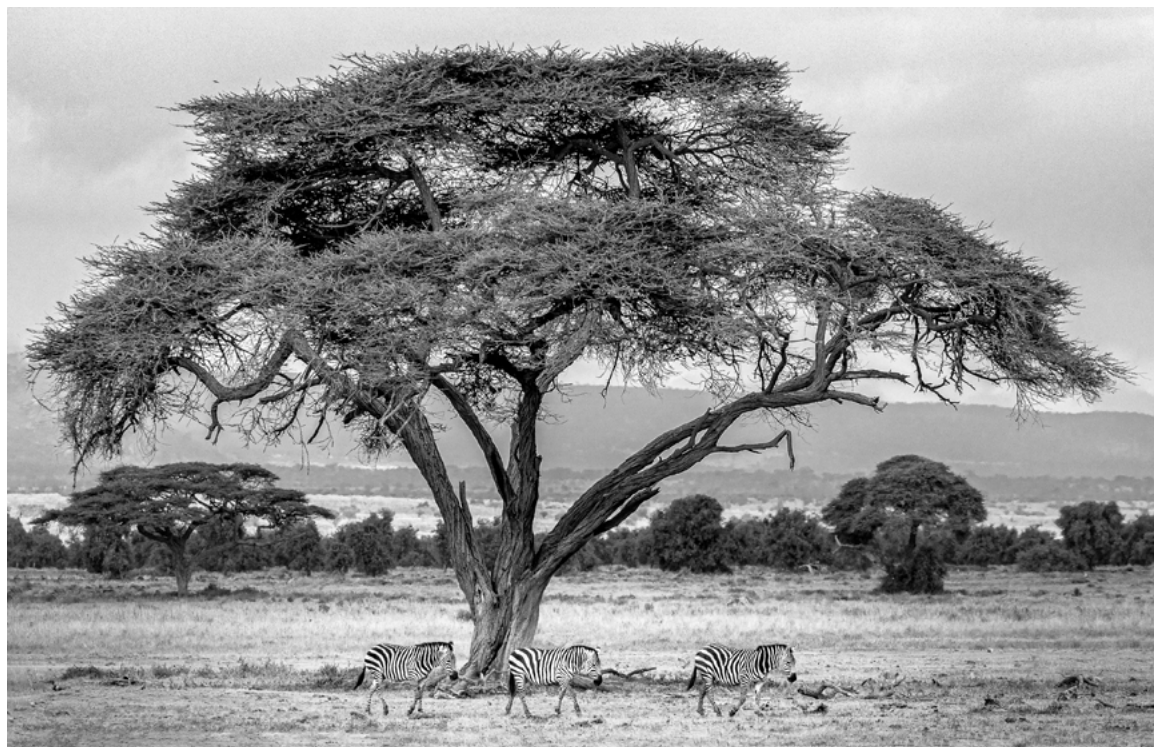
Lupita Murillo Tinnen earned a Ph.D. from UTD. Her dissertation addressed the historical portrayal of immigrants in documentary photography, the use of the photograph for social advocacy, and defined methods for the post documentary. As a practicing artist, her work focuses on cultural and personal issues stemming from her background as a first-generation Mexican American. She is Dean of Fine Arts at Collin College, Plano.



[View Color & Mono Prints Video](#)

November 2023 Master Class Monochrome Prints

- 1st *Savanna Life* by © Michael Farnham
- 2nd *On the Beach at Daybreak* by © Dennis Fritsche
- 3rd *Bighorn Canyon, Montana* by © Kaye Hargis
- HM *Wildebeest* by © Larry Petterborg



1st Place Monochrome Print, Master Class
***Savannah Life* by © Michael Farnham**

November 2023 Monochrome Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners



1st Place Monochrome Print, Advanced Class
Just taking one day at a time by © Scherry Johnson



1st Place Monochrome Print, Beginner Class
Hibernal Timber by © Robert Gullick

November 2023 Advanced Class Monochrome Prints

- 1st *Just taking one day at a time* by © Scherry Johnson
- 2nd *Sacrament of Confirmation* by © Janice Goetz
- 3rd *Fuji Bonshō* by © Fernando Kohan
- HM *Flutes* by © Larry Golden

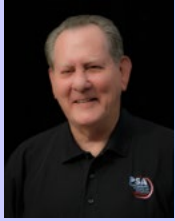
November 2023 Beginner Class Monochrome Prints

- 1st *Hibernal Timber* by © Robert Gullick
- 2nd *Training Aircraft at Sunset* by © Tom Panzer
- 3rd *Amboseli Elephant and Mt. Kilimanjaro* by © Jennifer Bell
- HM *Taos Pueblo, South Plaza* by © John Johnson

November 2023 Projected Images Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Projected Images Judge



Jack Twiggs is the PSA representative and competition director for his local PSA photography club in Beverly Hills Florida where he mentors new photographers and teaches a variety of photography training courses. He is a past member of the Heard Nature Photography Club in McKinney and the Robson Ranch Photography Club in Denton, and is an active member of the Central Florida PSA Chapter.



[View Projected Images Video](#)

November 2023 Master Class Projected Images

- 1st *Rock and Cacti in Morning Light* by © Dennis Fritsche
- 2nd *A Desert Awakening* by © Michael Blachly
- 3rd *Afterglow at Boothbay Harbor, Maine* by © Clinton Kemp
- HM *Lilac Breasted Roller* by © Mike Hill



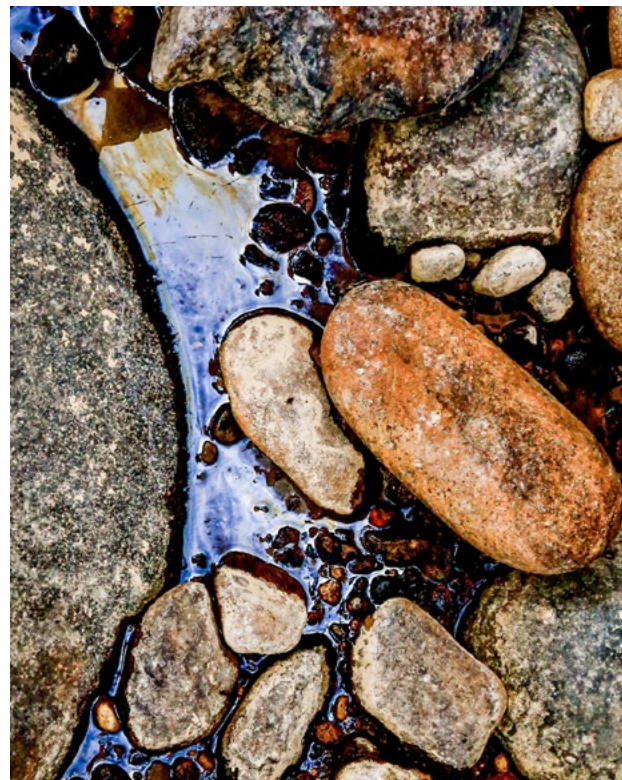
1st Place Projected Image, Master Class
***Rock and Cacti in Morning Light* by © Dennis Fritsche**

November 2023 Projected Images Competition Results

Congratulations to all Beginner, Advanced and Master Class winners



1st Place Projected Image, Advanced Class
Revelation by © Christine Pybus



1st Place Projected Image, Beginner Class
Oil On Canvas River Rocks by © John Johnson

November 2023 Advanced Class Projected Images

- 1st *Revelation* by © Christine Pybus
- 2nd *American Cemetery, Normandy* by © Hal Sommer
- 3rd *A Perfect Day* by © Lola Laird
- HM *Age Old Lessons* by © Dalis Foglia

November 2023 Beginner Class Projected Images

- 1st *Oil On Canvas River Rocks* by © John Johnson
- 2nd *Sun-Kissed Eiffel-Morning Majesty* by © Yan Leveton
- 3rd *NOLA mural* by © Robert Gullick
- HM *The Firecracker* by © Kelly Whittlesey

Outside Photography Contests

Other competitions to consider entering....

Photography

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

Outdoor Photography (UK Ed.) "Patterns in Nature"

entry deadline: January 2, 2023
www.outdoorphotographymagazine.co.uk/

Sony World Photography Awards

entry deadline: January 5, 2024
www.worldphoto.org

RI Center for Photographic Arts "Open Call"

entry deadline: January 6, 2024,
www.riphotocenter.org

Black & White Magazine "Portfolio Contest"

entry deadline: January 14, 2024
www.bandwmag.com/contests/50

Stein Ward Studio "Taken With Mobile Devices" Exhibit

entry deadline: January 15, 2024
steinwardstudio.com

PhotoPlace Gallery

"Monochrome" Exhibit
entry deadline: January 19, 2024
photoplacegallery.com

Stein Ward Studio

"A Celebration" Exhibit
entry deadline: January 24, 2024
steinwardstudio.com

SE Center for Photography "The Abstract Image" Exhibit

entry deadline: January 28, 2024
www.sec4p.co

A. Smith Gallery "light" Exhibit

entry deadline: February 5, 2024
asmithgallery.com

PhotoPlace Gallery "traces" Exhibit

entry deadline: February 23, 2024
photoplacegallery.com

Photo Artfolio "Windowscapes"

entry deadline: February 27, 2024
www.photo-artfolio.com

A. Smith Gallery "trees" Exhibit

entry deadline: March 18, 2024
asmithgallery.com

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

Still Life Photographers

Each month TTL will list photographer's websites related to a specific photographic genre.

This month TTL features still life photographers:

Harold Ross

www.haroldrossfineart.com

Irving Penn

<https://irvingpenn.org/still-life>

Kimberly Witham

www.kimberlywitham.com

Jeroen Luijt

www.jeroenluijt.nl/

Olivia Parker

www.oliviaparker.com

Imogen Cunningham

www.imogencunningham.com

Fran Foreman

www.franforman.com

Krista van der Niet

www.kristavanderniet.nl

Paulette Tavormina

www.paulettetavormina.com

Sharon Core

<http://sharoncore.net/>

Edward Weston

www.edward-weston.com

Ori Gersht

www.origersht.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 (UK Ed.)

<https://www.outdoorphotographymagazine.co.uk/>

David DuChemin

www.davidduchemin.com

Lenscratch

www.lenscratch.com

Elements Magazine

www.elementsphotomag.com

Lens Culture

www.lensculture.com

November 2023 GSCCC Image Competition Winners from DCC

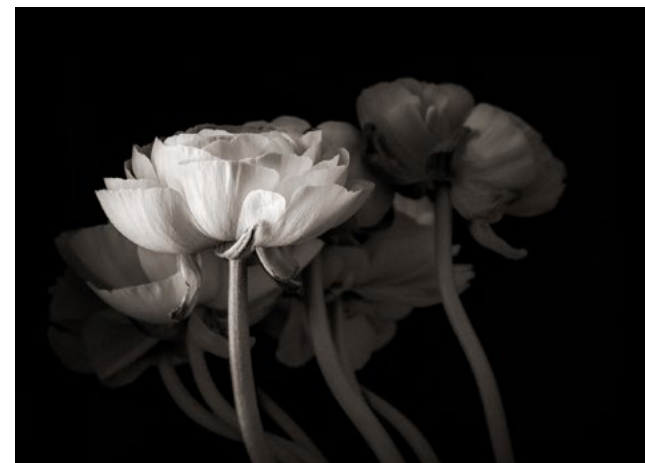
Congratulations to Larry Golden, Clinton Kemp & Nancy Mack



Nature Images • 1st Place
Sunflower Bunting by © Larry Golden



Photojournalism • 1st Place
Flying Bronc Rider by © Clinton Kemp



Monochrome • 2nd Honorable Mention
Out of the Shadows by © Nancy Mack



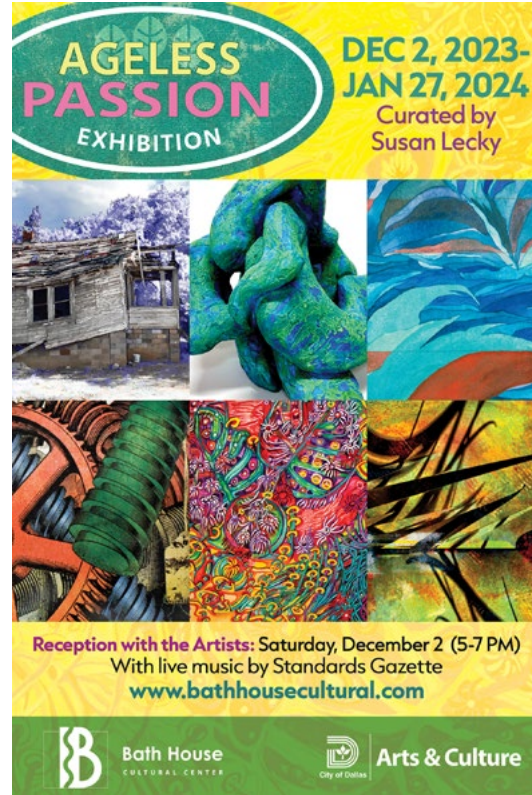
[View GSCCC Website](#)

Bath House Cultural Center: Ageless Passion Exhibition

Congratulations to Alan Whiteside, Ph.D. and Jan Dreskin-Haig



Rialto Beach Sunset
by © Alan Whiteside, Ph.D.
photograph



Ocean Cross Section 10
by © Jan Dreskin-Haig
watercolor

Lenswork Magazine: *Light, Glorious Light*

Congratulations to Dennis Fritsche and Nancy Mack



Waiting to Dance

by © Dennis Fritsche

has been selected by Lenswork Magazine

Issue 163, December 2023

to be included in:

***Light, Glorious Light, Single Image Celebrations from
Lenswork Readers, 2023***



Alone in the Night

by © Nancy Mack

has been selected by Lenswork Magazine

Issue 163, December 2023

to be included in:

***Light, Glorious Light, Single Image Celebrations from
Lenswork Readers, 2023***

[View LENSWORK
Magazine for
more information](#)

Galleries and Museums with Photography on Exhibit

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

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 was 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.



Michael Kenna

on exhibit at PDNB Gallery December 2, 2023 - January 27, 2024

Michael Kenna (b. 1953, Widnes, Lancashire, England) will have his fifth solo show at PDNB Gallery this fall season. His show coincides with the release of his book, *TREES*, published by Éditions Skira, Paris and another stunningly beautiful new book, *Photographs and Stories*, published by Nazraeli Press.

When Michael Kenna's book came out it made so much sense to elevate the tree, which is embedded in the crises of our time, climate change. Kenna has been a master at documenting beauty in nature and industrial design.

This exhibition and book include images from his 50-year career that highlight trees that have introduced themselves to his lens. We can pay homage to their awesomeness through the beauty of Kenna's photographs.

[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.

Annie Leibovitz at Work

on exhibit at Crystal Bridges through January 29, 2024

The Crystal Bridges Museum of American Art in Bentonville, Arkansas has an exhibition of portrait work by famed photographer Annie Leibovitz on view through January 29, 2024. In addition to her iconic and daring pictures for magazines like *Rolling Stone*, *Vanity Fair*, and *Vogue*, the show includes a set of new works made just for Crystal Bridges - Leibovitz's first museum commission.

[View more about this Exhibit](#)

When Leibovitz first came to Bentonville to photograph Alice Walton, Crystal Bridges invited her to create something for the museum, offering her the opportunity to make new work without conditions or limitations: "They didn't ask what I wanted to photograph or where I wanted to go. I realized that I wanted to update my work. It is an opportunity to do something that I couldn't do for anyone else. The strength of my work is seeing the pictures together, like brothers and sisters. That's what makes it interesting. It's full of history." Leibovitz said.

Whether highlighting household names or local heroes, these works demonstrate Leibovitz's discerning vision and desire to celebrate the extraordinary now. When placed together these pictures tell a larger story. From queens to presidents to rock stars, her five-decade-long career includes some of the most iconic portraits of our time. Purchase exhibition ticket at the link at right.



*600 Museum Way, Bentonville, AR 72712 (479) 418-5700
Visit <https://crystalbridges.org/> for museum hours.*

Come to Colorado

on exhibit at Amon Carter Museum of American Art through January 27, 2024

Drawn exclusively from the Carter's Fred and Jo Mazzulla Collection, this exhibition showcases 19th-century photographs including work from W. J. Carpenter, Joseph M. Collier, and William Henry Jackson. Fred Mazzulla spent decades building a collection of visual materials, including photographs, about the history of Colorado. Acquired by the Carter in 1976, these rarely shown photographs document Colorado's settlement and the promotion of the area as an outdoor playground in tandem with the growth of the mining industry of the late 19th century.

[View more about this Exhibit](#)



Amon Carter Museum of American Art is located at 3501 Camp Bowie Blvd, Fort Worth, TX 76107

PDNB Gallery
www.pdnbgallery.com

Craighead Green
www.craigheadgreen.com

Dallas Museum of Art
<https://www.dma.org/>

Talley Dunn Gallery
talleydunn.com

Amon Carter Museum of American Art
www.cartermuseum.org

Behind the Lens: Steven & Erin Reeves

Profile and portfolio of Dallas Camera Club's historian, Steven and BIRD competition co-project manager, Erin

by Steven Reeves

Good evening! (morning, afternoon, whatever is appropriate)

A few weeks ago Nancy asked me to write a bio for us for the newsletter. In true "Steven" fashion I procrastinated and after a very kind reminder, here we are. Anyone that has been around the Dallas Camera Club for a while probably isn't surprised.

In all seriousness I am passionate about a number of things, and I do take them very seriously. Photography is one of those things, and I'm blessed to share that passion with the most wonderful person in my life.



© Reeves

Coincidentally, I'm writing this days after our tenth anniversary (12/14/13) and some members of DCC will even remember showing up at our Deep Ellum studio for an open house and finding themselves at a surprise wedding. Erin and I fell in love with each other while discovering the power and allure of photography. Our relationship blossomed around this interest and most of our first "dates" took place in a dark room - a photography darkroom with enlargers, trays of developer, stop bath, and the unmistakable smell of fix.



© Steven Reeves

Some of those first "dates" were also attending DCC meetings together, and after competing for a couple years I was asked to take on a board position. My first role at DCC was Print Competition Chair for the 2011-2012 competition year, and I only agreed to do so with Erin as co-chair. For the 2012-13 and 2013-14 competition seasons we took on the projected competitions as well as prints. During this time we recruited judges, recorded their comments, and learned to recognize the work of our fellow DCC members. We learned an immeasurable amount about photography from the experience and while it is a lot of work, it is an act of service to the club that is rewarding in ways you might not expect. Because we were also competing, we would put fake names on our entries so the judges wouldn't be biased by our presence. Keeping a "poker face" while someone speaks candidly (and not always kindly) about your work in front of you not knowing that it is your work... That's a skill. Let me assure you of that. "Brian Davis" and "Penny Quinn" certainly took a few hits to the chin.

[View Steve & Erin Reeveses website for more of their photography](#)

(see the next page for more of Steve & Erin Reeveses photography)

Behind the Lens: Steven & Erin Reeves

Profile and portfolio of Dallas Camera Club's historian, Steven and BIRD competition co-project manager, Erin



© Steven Reeves

As our photographic skills and love of photography grew, we made a decision to leave corporate life, and we started *MakeShift Photography*. While the business model for *MakeShift* has evolved over the years to be primarily a printing and framing business, we have shown and sold our work in a number of venues over the years including the **The Oak Cliff Cultural Center**, **Kettle Art Gallery**, the **Richardson Public Library**, and numerous festivals and art shows. We've shared our art to support non-profit organizations via **ArtCon**, **Foundation 45**, and **Human Rights Initiative**, and have shared our skills as volunteers for **Girls Rock Dallas** and **KNON 89.3 FM** where we host a weekly radio show dedicated to the music of 60s. Over the years we've both taught photography classes at the **Creative Arts Center** and the **Brookhaven campus of Dallas College** continuing education program where I currently teach a basic photography course and one of the few remaining traditional black and white darkroom classes in Dallas.



© Steven Reeves



© Erin Reeves

(see the next page for more of Steve & Erin Reeveses photography)

Behind the Lens: Steven & Erin Reeves

Profile and portfolio of Dallas Camera Club's historian, Steven and BIRD competition co-project manager, Erin



© Erin Reeves

Erin and I have an established tradition of taking long road trips together that we call Wanderlust trips, so named for their lack of itinerary, just a direction to drive and a date we need to return home by. These trips and the subjects we shoot along the way are informed by a fundamental philosophy that significance is imposed and that there is beauty everywhere around us, even (and perhaps especially) in places that suffer from preconceived notions of blandness and are frequently dismissed. A desire to focus our lenses on such places sends us down back highways, across dirt roads, through national forest, parks, and monuments, and through countless small towns across the United States. We estimate that to date we've covered somewhere between 60 and 70,000 miles criss-crossing across the US.



© Steven Reeves

One of the other aspects of photography that is immensely important to us is the print. Our administration and fascination with the craft of printmaking is directly related to the Dallas Camera Club. It's here that I learned that there's more to making a print than pushing a button. That you had to take control of the process yourself from beginning to end to be able to show your work at its best. It's this appreciation and knowledge that forms the foundation of our business. Ironically, none of our photography has ever hung in a world-class museum, but prints we've made have. That would not have happened without the Dallas Camera Club.

We really do love photography and all its trappings. We have a large collection of vintage cameras going back more than a hundred years, still shoot film, and find ourselves increasingly working on restoration and archiving projects for vintage photos and collections. My current position at the club is as Historian and digitizing and researching our club's past leading up to our 90th anniversary has been exciting and fascinating to say the least.

The images included here are mostly from our "Wanderlust" trips and if you've read this far I will leave you with one request. Get out there and see the world. Find places close and far away. Look for the beauty that is out there, capture it, and bring it back to share with others.

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.

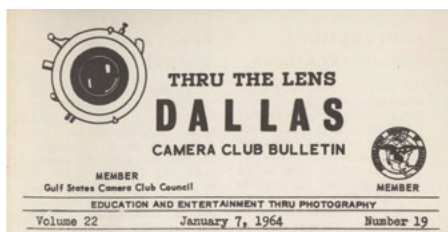
This Month in DCC History: *January 1964*

EDITORIAL:

By the time this is read, I'm sure that each of us will have broken all of his recently made New Year's resolutions. But anytime is a good time to resolve to devote more effort to making good pictures.

Judging by the number of prints entered in our last few contests, we all need to regularly spend time in our darkrooms with our goal being to make the best prints we can. If we were to spend two or three nights a month at photography, our problem would be in selecting which of our prints to submit - for remember, we only have 6 contests during a year.

Let each of us do bigger and better things in photography in 1964 and pack our contests with many exciting prints and slides!



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.

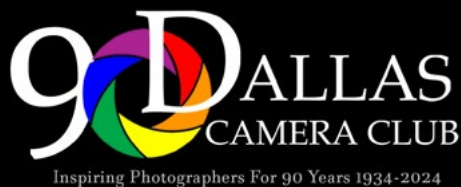
Dallas Camera Club was proudly awarded 2nd Place in the PSA's 2022 Newsletter Contest (Magazine-style category). DCC's December 2022 issue of *Thru The Lens* was selected from among entries by PSA member clubs, chapters and councils, worldwide, who produce an electronic or printed magazine-style newsletter.



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