

Thru The Lens

March 2022

Volume 88 No. 3

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



Editor - Jay Hoppenstein, MD, FDCC, APSA

New Directors for 2022



DIRECTORS:

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 WEBMASTER.....**DENNIS FRITSCHÉ**
 SOCIAL MEDIA/MEETUP.....**LARRY GOLDEN**
 "BIRD" COMPETITION.....**LARRY PETTERBORG / OPEN**

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Front Cover Image

Hot Lava

Frank Richards



Back Cover Image

Bamboo

Jim Walsh



Calendar & Notices

DCC Meetings are on the 2nd & 4th Tuesdays, Zoom @ 7:30 PM of every Month

Obtain Zoom Link from DalalsCameraClub.org web page.

March 6 - Turn in Competition Entries

March 8 & 22 - DCC Meetings

April 12 & 26 - DCC Meetings

Texas Independent Day - March 2

March 17 - St Patrick's Day

March Field Trip - Butterflies in the Garden -

Ft Worth Botanical Garden - All month



New DCC Facebook Feature

Starting in January we will add a new feature to the DCC's Facebook page. Each month there will be a virtual exhibit of a club member's work. The exhibit can be built around a theme or it can be a collection of favorite images. Members will be asked to submit 10 to 15 images for inclusion in this new DCC Facebook feature.

March 2022

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

April 2022

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

March Field Trip - Butterflies



Butterflies in the Garden

“Celebrate the Change” in the Fort Worth Botanic Garden and marvel at a multitude of butterflies during ***Butterflies in the Garden***, the largest exhibit of live, exotic butterflies in north-central Texas.

Behold nature’s wondrous transformation and marvel at brilliantly colored living jewels fluttering about in the Rainforest Conservatory. Butterflies in the Garden kicks off on February 25 and runs through April 10. The six-week exhibit will be open daily, including Sundays, from 10 a.m. to 4 p.m.

DCC March Field Trip

The March Field Trip will be to the “Butterflies in the Garden” at the **Fort Worth Botanic Gardens - 3220 Botanic Garden Blvd. Fort Worth**, less than an hour from Dallas. We would like you to visit during the month of March. Please note that the Fort Worth ISD Spring break starts March 14 <https://fwbg.org/>

The six-week exhibit will be open daily, including Sundays, from 10 a.m. to 4 p.m. **All tickets are timed entries.** Tickets are available at the door (beginning 2/25/22) or purchase in advance online.

General Admission - *Butterfly Exhibit only*

Adults \$12 | Seniors 65+ \$10 | Child 6-15 \$8 | Children 5 & under are Free

Combination Admission - *Butterfly Exhibit and Garden Admission*

Adults \$18 | Seniors 65+ \$18 | Child 6-15 \$10 | Children 5 & under are Free

FWBG|BRIT Members Admission - *Butterfly Exhibit and Garden Admission*

Adults \$10 | Seniors 65+ \$8 | Child 6-15 \$6 | Children 5 & under are Free

Reciprocal Membership with Dallas Arboretum

The Gardens ask that you leave your tripods and additional equipment at home. You’re welcome to use a monopod. Please stay on all designated pathways. <https://brit.org/plan-a-visit/photography>

March Guest Speaker - Kaye Hargis



genuine interest in what one is photographing.

Be prepared to be thrilled by Kaye's enjoyment of her photographic journey and be receptive of what she has learned along the way.



Exploring with a Camera

From a non-photographic background, Kaye Hargis began her photographic adventures with a digital point and shoot camera in 2001. Shortly thereafter, she advanced into the prosumer DSLRs that were introduced twenty years ago. Kaye will speak about her totally digital photographic journey, one that captured and documented the details of the world she explores.

Photographing a variety of subjects with a greater love for nature, she will share how she sees the world and her thoughts on composing, processing, and presentation of images. Kaye is a firm believer that it is the photographer not the camera that creates noteworthy images. She has earned recognition for images taken with a 4 MP camera and a 46 MP camera. Kaye believes that to consistently produce good images, it is necessary to have a



(Continued on page 6)

(Continued from page 5) Kaye Hargis



April Guest Speaker - Jim Hamel - Night Photography



the ranks of large law firms, I found myself working as the managing partner of a firm in downtown Dallas. But that was the year I walked away from law firm life and began the hard-core pursuit of photographing the world.

I didn't quit to travel and do photography, but that's what ended up happening. Taking a step back with a less demanding job allowed time for travel and photography. In addition, my new job offered opportunities to travel all over the country and photograph it.



Thus began a quest to see the most beautiful places in the world and to photograph them. Whether they were cities or rural landscapes, famous or unknown, I would be out with my camera. It didn't matter if it was night or

In 2010, after working my way through



(Continued on page 8)

(Continued) - Jim Hamel

day, good weather or bad, I would be photographing.

Along the way, I discovered something, which was that the best time to take photographs was often at night. Many scenes are more dramatic and offer more impact when shot at night. Cities spend a lot of money lighting buildings, monuments, bridges, etc. all for my benefit. It is basically an unfair advantage and I decided to take full advantage of it.

In addition, getting out at night was something I could actually do. Trying to photograph at sunrise or sunset almost always conflicts with work or family time. But going out at night? Nobody cares. Work is over and the family is headed to bed.

So that's what I did. In the last 10 years I have photographed in every major city in the country from New York to San Francisco to Miami. I've gone up to Canada and photographed Toronto. I've gone south and photographed Lima Peru and Panama City, Panama. I've photographed in London, Paris, Dublin, and Madrid. Most recently, I spent a week photographing in Kathmandu.

Oh, and I have spent some time shooting in our own Dallas and Ft. Worth.

Along the way, I learned a thing or two about shooting at night. I earned some



awards and eventually a master of photography from the Professional Photographers of America. I also created a very popular night photography class for Digital Photography school. I also occasionally speak to groups where I try to distill this knowledge into a presentation to help you capture your own night photographs. And that's what I plan to do for you in April. Hope to see you there.



(Continued on page 9)

(Continued) - Jim Hamel



Click – Nancy Mack - The Creation of an Image

My daughter-in-law, pediatrician Dr. Emili Mack, is known in the Raleigh, NC area for her beautiful garden of camellias and hostas. Although camellias do not do too well in north Texas heat, she encouraged me to try to grow them. I spent time at various big box and smaller nurseries scouting for plants last year. I often pointed out to workers that the blooms had bugs and were infected. It took some time to find healthy plants.

I bought a number of bushes and planted them all. This one is: Nuccio's Cameo Pink Camellia Japonica



I check my garden daily and one morning raindrops looked lovely on the blossoms. Although the white and red plants were beautiful. I photographed them for days. This pink one was my favorite.

On January 29, 2001, I put the blossom in a small cream pitcher and placed it on a table with a black velvet drape as a background, using early morning window light coming in on the left to illuminate the scene. I used a Nikon 750 with a Nikon 105mm macro lens set at



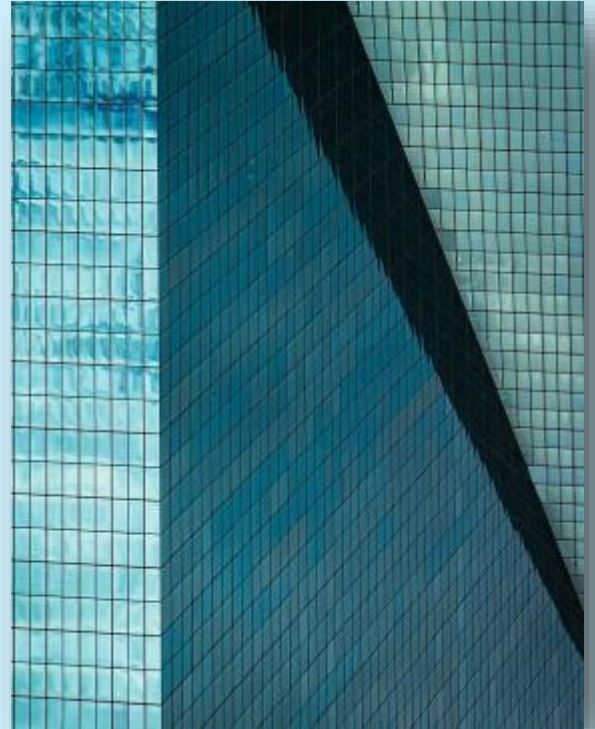
f8, an ISO of 320, a shutter speed of 1/6 sec. and took 16 RAW format photos. In post processing I used Helicon Remote to merge all of the images into one image which I then imported into Lightroom (LR). In LR I added contrast, clarity, vibrance, tone curve adjustments and a vignette. I also lowered the exposure to darken the background. To draw the eye to the blossom rather than the pitcher, I rotated the image horizontally to make a landscape composition. It was printed on an *Epson p800* on Epson Velvet Fine Art paper.

Because travel was so impossible last year, my goal was to photograph something daily. I find that I have trained my eye to look at my house and garden through my "mental viewfinder". Now every corner seems to have a still life waiting to be photographed!



Outside Competition - Lola Laire

Lola Laird took Third Place on each of two images that I entered in the **Richardson Photography Contest**



Exposed - Exporting Files from Lightroom



"There are many paths to the top of the mountain, but the view is always the same."

Lightroom (LR) has many options to facilitate creating an actual file from an image edited in Lightroom. All of the edits to a LR file (image) never changes the original image file. All of the changes created by editing an image are LR's method of showing you what the image will look-like as the editing process proceeds. These changes are set only when the image is printed within LR or Exported (saved).

The Exportation process converts the original file, say a RAW file, into a file type of your choosing and "seals" in the edits that were made in LR. The Export dialog window permits the user to make many choices, the most important of which is the place on your hard drive that you want the "new", edited image to reside.

There are many philosophies and preferences that individual photographers make as to where original and edited images will be stored but the final

resting place for an edited image must be in a place that the photographer can find, easily. For example, if an image of general interest, say photographs taken at the Dallas Zoo on a specific date, were stored within the same folder, in a subfolder of "Edited" images that would suffice for most images of this kind.

For images that are to be submitted to a competition, for example, then the method of creating a file location is more critical. Such an image must be in a location that is easy to find and, along with other images to be uploaded to the DCC Competition site on the DCC web page, be identifiable as to the month of the competition.

Below is something for your consideration. Let's take the year 2022. You could create a folder on your hard drive for the year 2022 and within it create a subfolder for DCC Competition. Other subfolders could be created, too, perhaps for a holiday celebration, a birthdays, a travel vacation and so forth.

Within the DCC Competition folder you could create additional subfolders, naming them for each month of the competition year. When exporting competition images for, let's say, January 2022, the images would be saved to the January subfolder within the DCC folder. Now when it is time to upload your competition images for January, then it is easy to navigate to

the January folder within the competition submission area of the DCC web site and find your edited, stored images. As the year progresses all of your competition image for the DCC will be in one subfolder labeled by month and easy to find, see and review.

The same principle could be applied to Heard Museum, DCC EOY and any other subjects for which finding edited images are important.

But that is only 1/2 of the challenge. Fortunately, within LR there is a convenient way to group images so that they can be found, reviewed and determined to be worthy enough to be entered into a competition. Also, the concept to be offered works perfectly to keep track of any images of yours that have scored a 1st through 3rd in a precious contest and thereby be ineligible for another competition.

And that LR feature is Collections (on the left panel of the LR window). The power of Collections is almost breathtaking. A Collection is a residence for LR image files that you group by whatever system is logical for you. One concept would be to create a Collection called DCC Competition (similar to the idea of organization that was mentioned above on your hard drive) that had within the DCC Collection, sub collections named by month and year (January 2022, February 2022 and so

(Continued on page 13)

(Continued from page 12) Exposed

on). A refinement would be to have a January 2022 Candidates and a January 2022 Submitted, pair.

One of the most difficult tasks is choosing an image for competition. Especially in these Covid-19 pandemic years when the opportunity to create new images is curtailed; sifting through previously photographed subjects a necessity. Not every image of yours in LR is of competition quality but many will be. As you peruse your images in LR when a candidate for a month's competition is discovered, then that image can be dragged into the Candidate folder. This is pretty efficient but there is even a more elegant way to round-up candidate images.

At the top of the left panel beneath the Catalog heading you will find an item called Quick Collection. There may be some images in this Quick Collection when you first notice it but you can delete them or save these "old" ones however you see fit. If you begin with an empty Quick Collection, then clicking on the small circle at the top right of an image (it is faint) while in the Library Module, that image is placed into the Quick Collection. Or you can simply press the keyboard letter B and that will do the same.

When scavenging through many images of yours the quickest way to create a Quick Collection is to "grab" the Spray Can icon, called the painter, and when hovering over an image and the spray can is clicked (right click on the mouse), it will place the image into the

Quick Collection. These methods allow you to rapidly assemble images wherever they are within LR and have them "collected" in one place – the Quick Collection.

Now what? The Quick Collection displays the number of images contained therein. Clicking on the number will open all of the images contained in the Quick Collection on the grid of LR's Library module. Once there you can evaluate those you believe to be worthy candidates. Deleting an image from any Collection just removes it from the Collection; it does not delete the image.



Pressing CTRL A will select all of these image which you can drag into the specific month's Candidate Collection. Click on your Candidate Collection and make your decisions about which of these you want to select to be used in that month's competition. Those deemed worthy can be selected and dragged into the month's Submitted Collection. Now by selecting all of these "Submitted" images they can all be exported to the appropriate folder in your hard drive for uploading to the DCC Competition.

As the year progresses you will have

within your collections those images that were candidates as well as those that you submitted for competition – a nice way to keep track of your image output. Additionally, for a given month, there may be images that were equally suitable for entry into a contest but were not. By reviewing these Candidate images of months past, one can find quality images to be considered for completion in a future month.

One last reminder: an edit made to an image within a Collection is applied to the source image of a collected image.

This process of organization of your images, competition candidates and submitted pictures becomes more valuable over time. Any logical organization will do the same and allow you to find the images that you want with ease.

Lastly, a collection named something like Contest Winners would allow you to keep a graphic record of images that have won awards. This will allow you to review your winning images and not resubmit them to the same competition in the future.

Jay Hoppenstein, MD, FDCC, APSA

DCC (& Plano CC) Training Report 2021 - 2022



2021 Recap

Held joint online training 4 nights per month from January through October.

Joint sessions provided a wider instructor pool and more learning opportunities for each club.

Presented 16 classes ranging from 1 to 13 sessions.

These classes were presented by 12 instructors.

We have 47 hours of recorded material and 38 sets of presentation material.

Additionally, Bud Mallar held four online sessions of *Photography Fundamentals*.

A big thanks to the instructors who made it happen.

2022 Plans

A combination of live classes and joint on-line classes.

Will start in January with online classes and TBD for live classes.

Will start making a calendar over the next two months.

Dennis Fritsche



Jeremy Woodhouse - June Guest Speaker

Having been "grounded" by the pandemic, I spent the better part of 2020 working on small money-generating projects from home which included a series of books, some of my own photography, and others including the photography of friends and clients.

Towards the end of 2020 I was itching to get out so I began doing small group tours to locations such as Oregon and the deserts of the southwest. As I look back on 2021, I completed a tour during each month, albeit not my usual overseas trips to exotic locations, but to places closer to home such as right here in Texas, the Palouse in eastern Washington, or, more recently, places across the border in Mexico. As long as I was keeping my mind occupied and the shutter clicking, I was able to tolerate the pandemic-imposed austerity



that many of us in the travel/ photography business have endured over the past 21 months.

The images that you will see the night of my presentation were all created

between March 2020 and Nov 2021

Jeremy Woodhouse's photography autobiography.

Leaving my graphic design job in 1999, I became a full time outdoor, travel and lifestyle photographer. I have visited 100 countries around the globe and have no plans to stop exploring. Since 2005 I have led dozens of trips all over the world, and I am just as comfortable photographing Naga Sadhus at a Hindu festival as I am photographing puffins on the edge of a cliff in Iceland. I am known for my boundless energy and enthusiasm.

Working together with some of the best guides and tour operators in the industry, my goal is always to try and



(Continued on page 16)

(Continued from page 15) Woodhouse

be in the right place at the right time—unless something else crops up in between. I have a loyal following with some clients having taken more than 25 tours with me over the years.

When it comes to photography, I consider myself to be a Jack-of-all-Trades—wildlife, landscape, travel, lifestyle—more recently I have become very proficient at photographing portraits of people around the world.

Back in the day I was the winner of the “Wild Places” Award in the BG Wildlife Photographer of the Year Award in 2000 with my image Lightning over 12 Apostles, and in 2002 I was the Nature’s Best Magazine Competition “Grand Prize Winner” for my image of Fly Geyser, both photographed with a Fuji GX 617 Panoramic film camera.

In 2016 I was the Winner of the TPOTY



Best Single Image in a Portfolio titled Mankind, and another image was Highly Commended in the One Shot Shaped by Light.

5-7 are photos that illustrate my program which is about “Photography that is Closer to Home.”



(Continued on page 17)

(Continued from page 16) Woodhouse



The Nature of a Photograph

To photograph is to hold one's breath, when all faculties converge to capture fleeting reality. It's at that precise moment that mastering an image becomes a great physical and intellectual joy.

Henri Cartier-Bresson

Taken from the Heard Museum Newsletter, edited by Nancy Mack



About the Photographic Society of America (PSA)

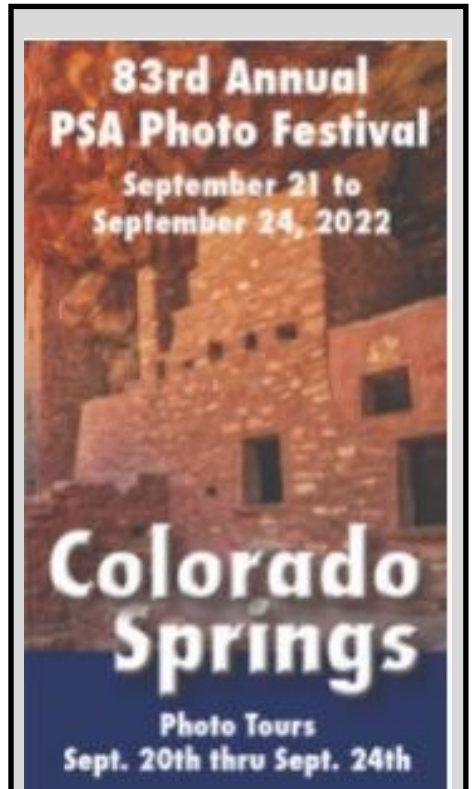
The Photographic Society of America (PSA) is a worldwide organization providing a wide range of services that promote photography and benefits to its members. Individual members can participate in competitions, study groups and on-line [education programs](#) designed to advance their photographic knowledge 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.



2022 Guest Speakers



March	Kaye Hargis: Exploring with a Camera
April	Jim Hamel: Night Photography: Big City Lights
May	Richard Sharum: Campesino Cuba
June	Jeremy Woodhouse: Photography Closer to Home
July	Richard Klein: Finding Inspiration & Permission, The Contemporary Photographers' Paradox
August	
September	Chris Rusanowsky:
October	
November	Frank Richards: (sometime in the last half of 2022)
December	No program



Field Trip - February 2022 - Dallas' "West End"

SCAVENGER HUNT - DALLAS' "WEST END"

During the height of the pandemic the monthly, local Field Trips (FTs) organized by the Dallas Camera Club (DCC) were curtailed. FT locations were provided but were to be conducted, individually, not as a usual group photographic shooting day.

This February FT to Dallas' West End was organized to bring together DCC photographers to encourage socialization among its members. The height of the pandemic in Dallas had faded considerably and the venue was outdoors. Despite the crisp winter morning's low temperatures, over a dozen DCC members responded, enthusiastically. The morning chill and the early morning gathering time ensured that few tourists would venture out. For at least an hour about the only people walking around the West End had cameral dan-

gling from their necks and were easy identified as DCC members.

To make the FT more interesting, 9 categories of subjects were distributed to the participants for each to photograph within a perimeter of a few square blocks of the West End: Grand, Young, Orange, Entrance, Somber, Transportation, Man, Western and Favorite. This was not a difficult task because the West End contained enumerable photographic subjects.

Every few minutes DCC photographers would encounter another DCC member or two and would pause to exchange greetings. It was a very congenial morning reacquainting with other club photographers. At 1130 most of the DCC Scavenger Hunters congregated at a centrally located Mexican Food restaurant for lunch where the socialization continued.



Grand - 7 Grand

Each photographer was encouraged to submit 9 images to Hal Sommer to assemble into an AV show which will be played at a future live or zoom DCC meeting.



(Continued on page 21)

(Continued from page 20) West End Field Trip

Jay Hoppenstein, MD, FDCC, APSA



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.

Jim Walsh

Bark



Color Prints



Beginner

Phil Wirth

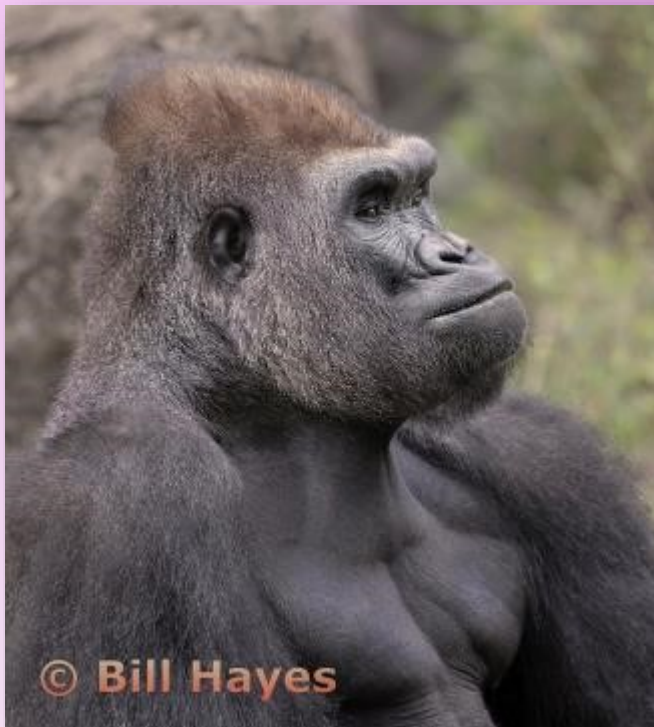
Night Train



Advanced

Donna Griffiths

Waking Up with Fog



Masters

Bill Hayes

Handsome Dude

Monochrome Prints



Beginners

Kenny Evans

My Son



Advanced

Donna Griffiths

*Morning Fog Over Lake
Hamilton*



Masters

Larry Petterborg

Easter Screech Owl

Projected Images



Beginner

Janice Goetz

Elegance on the Wetland

Advanced
Keni Evans
Okra Still Life



Masters
Reid McNabb
Shapes

Cell Phone Photography - Larry Petterborg

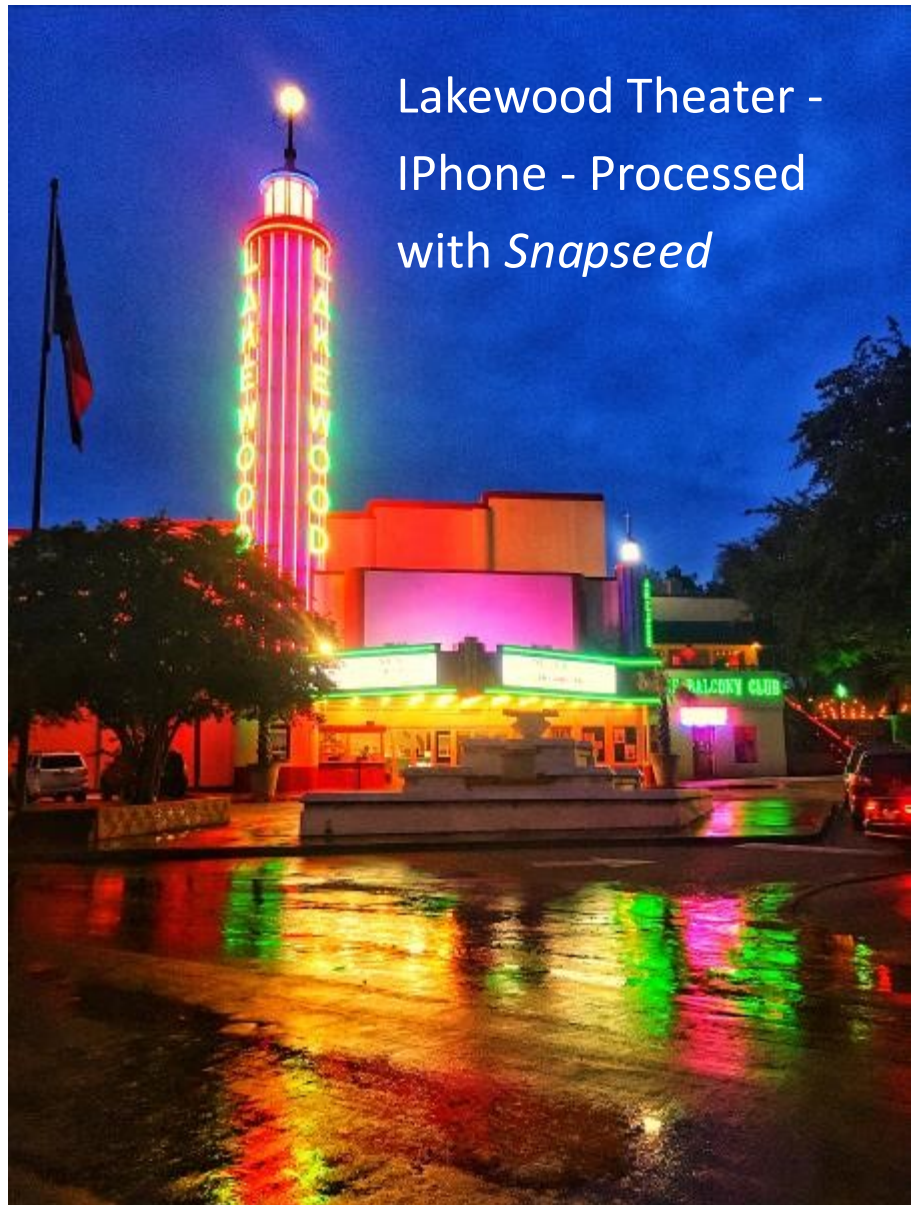
It has been said that “the best camera is the one you have with you”. And most, if not, all of us, are packing a smart phone with a digital camera. How often do any of us try to use these little wonders of computing power to make generally interesting photographs? Sure, the cellphone camera comes in handy when to you need to record some information or you want to grab a quick snap of your pet doing something cute. But cellphone cameras can be so much more. You could even be taking contest entries with yours.

Many photographers use the framing capability of the cellphone camera to analyze potential compositions before setting their tripod and main camera. Another helpful suggestion to record subjects and locations for future reference so you can come back and make those winning images. Intentionally using your cellphone camera more, is going to help you “see” more and better photographs.

If you are wondering what prompted this discussion, I will tell you. This morning I saw an article about the winners of the 2021 iPhone photography contest ([https://www.cnet.com/tech/mobile/turns-out-the-2021-iphone-photography-awards-](https://www.cnet.com/tech/mobile/turns-out-the-2021-iphone-photography-awards-winner-used-an-iphone-7/)

[winner-used-an-iphone-7/](https://www.cnet.com/tech/mobile/turns-out-the-2021-iphone-photography-awards-winner-used-an-iphone-7/)). I think that if you look at the winning images, you will agree with me that it is obvious that very good photos can be obtained from cellphone cameras. So, when you are out and about with your trusty cellphone, don’t forget to think about making interesting images and then when the

Lakewood Theater -
iPhone - Processed
with *Snapseed*



call comes for contest photos, you will be ready. I would like to see a robust group of entries for the club’s end of year contest in next spring. It is also possible that you might find suitable entries for our monthly contests as well. You just will not know unless you try.

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Jerry Martin

GSCCC Projected

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GSCCC Prints

Jan Dreskin-Haig

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Bird Competition

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Jerry Martin

Outside Competitions

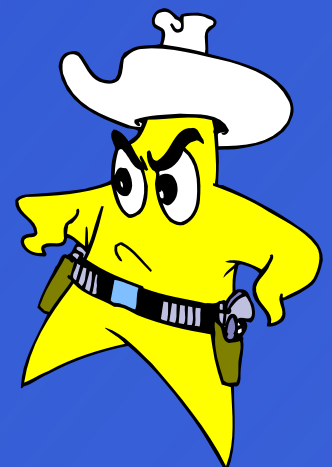
Steve Hawiszcak

Website

Dallascameraclub.org

Email Contact

Info@dallascameraclub.org





The Dallas Camera Club meets the 2nd and 4th Thursdays of Every Month at 7:30 PM at Shearith Israel. Until further notice, all meeting are on zoom - see Dallascameraclub.org for link.

Shearith Israel Synagogue is 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.

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

Guests are always Welcome



APRIL 7-9, 2022 GSCCC Conference

<https://www.gulfstatesccc.org/convention-2022>

MARRIOTT
5500 HILTON AVE, BATON ROUGE, LA 70808
225-924-5000

LOCATION

SPEAKERS

LISA LANGELL, ALISON CARLINO, SARAH BARBER, JEREMY BURNHAM, JENNIFER
ESNEAULT, CECIL HOLMES

EVENTS

COMPETITION - FREE; CONFERENCE SESSIONS \$75; EXTRAVAGANZA \$25; AWARDS BAN-
QUET \$45

FIELD TRIPS

BATON ROUGE SKYLINE SUNRISE, DOWNTOWN SCAVENGER HUNT, NIGHT SHOOT- ALL
INCLUDED IN CONFERENCE FEE \$75

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Thru The Lens

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



Editor - Jay Hoppenstein, MD, FDCC, APSA