

Thru The Lens

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

December 2020

Volume 86 No. 12



Editor - Jay Hoppenstein, MD, FDCC, APSA

Focal Point - Larry Petterborg, PhD - President



It has been eight months since we were last together face to face. And it appears that it may well be another eight months before we will meet again in person. I wish I could tell you that we will be meeting sooner than that, but at this time, I simply do not see that happening. The Covid vaccine news is very promising with the first round of inoculations possibly rolling out to front line medical personal as soon as next month. The rest of us will just have to wait. Help is coming and we will be able to resume our regular meetings, but we must be patient and continue to stay safe and healthy.

On this, the day before Thanksgiving, I want to say how thankful I am for the strong support of the Dallas Camera Club membership for this club. You all have been great. In addition, I am especially ap-

preciative of the efforts of DCC board and project managers for everything they are doing to help keep the club going during these difficult times. As I mentioned last night during our November program meeting (great presentation by the way), we will be announcing some new initiatives concerning photo outings and member to member (M2M) resources in the very near future. It is our number one priority to keep everyone engaged in photography and with the club. Please let us know if you have any ideas or suggests for next few months.

I invite you all to attend the DCC Zoom Holiday Party on December 15th. Please prepare and submit a 3-5 video slide show (details can be found on the club web site) on any subject you wish to share at the party. In addition, I will be collecting your holiday decorations/lights photos for a group video as well. Thanks again for your support. Take care.

Thru The Lens Staff

Cameraon Raw	Quality Control
Folk Al Plane	Focus Groups
Donna Blame Me	Equipment Malfunction
Dia Fram	PG Ratings
Trey Pod	Sharpness Czar
Newt R.L. Density	Lighting Control
Memo Ray	Archives
Folk Al Length	Long Range Planning



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Front Cover Image

Holiday at the Arboretum

Frank Richards



Back Cover Image

Fall Color

Multiple DCC Photographers





DCC Holiday Party

DCC HOLIDAY ZOOM PARTY

DECEMBER 15TH

7 PM

**PLEASE JOIN US ON ZOOM THIS YEAR
TO CELEBRATE THE HOLIDAYS.**

**GRAB AN EGG NOG AND ENJOY MEMBER VIDEO SLIDE SHOWS
WITH YOUR DCC PHOTOGRAPHY FAMILY.**

**SLIDE SHOW VIDEOS ARE LIMITED TO 3 – 5 MINUTES AND
MUST USE .mp4 FILE FORMAT.**

**PLEASE UPLOAD YOUR SHOW FILE TO A CLOUD BASED FILE SHAR-
ING SERVICE (e.g. Dropbox, iCloud, Google Drive, OneDrive) AND
SEND A DOWNLOAD LINK VIA EMAIL TO DON HAIG,**

donhaig@gmail.com

(call 214-244-0775 if you require assistance)

BY SATURDAY, MIDNIGHT, DECEMBER 12TH.

Join Zoom Meeting

**[https://us02web.zoom.us/j/88225798368?
pwd=VWhCbWZWWHR1MWVwU3M2Z050OG1Fdz09](https://us02web.zoom.us/j/88225798368?pwd=VWhCbWZWWHR1MWVwU3M2Z050OG1Fdz09)**

Calendar & Notices

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

Check the DCC Web Site for the Link to ZOOM

December 8 & 22 DCC Zoom meeting. December 25 - Christmas, Dec 15 DCC Zoom Holiday Party, December 31 - New Year's Eve, Jan 12 & 26 DCC Zoom Meetings

A DCC HOLIDAY

DECORATIONS CHALLENGE

DO IT YOURSELF & SOCIALLY DISTANCED

LOCKDOWN CHALLENGE & INDIVIDUAL FIELD TRIP

DECEMBER 5-12

For a special DCC Lock Down Photo Challenge (#33), we are making the capture of holiday decorations and lights, during the week of December 5th to 12th, a do it yourself individual field trip activity. You are invited to go out and photograph holiday lighting displays, decorations, and/or installations as if we were able to participate in a normal club field trip. Enjoy the sights and sounds of the season safely and make photos.

Please send me (lpetterborg@gmail.com) 5-6 of your best images (1920 x 1280 jpegs) by midnight Saturday, Dec. 12 so the I can produce a regular challenge video slideshow for the Club Holiday Zoom party on the 15th.

Please note images captured during this challenge will be eligible for submission to the end of year special competition for fieldtrip photos (Ken Zapp Field Trip Image of the Year Award — Projected Images).

December 2020

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		

January 2021

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

"Self" Field Trips - Hal Sommer



The "Self" Field Trip

I am very pleased to take over as Field Trip Director from our field trip Emeritus Director, Gary Kelly. With his help I hope to continue the tradition of great field trips for the Dallas Camera Club.

The pandemic has kept us in our homes and away from family and friends. Yes, we have ventured out for essentials with a mask on our faces and kept ourselves distant from others but, what about photography.

The weekly challenges have kept some of the creative juices flowing. If you are like me, you have scanned your library of old images and used some that work for the challenges. As for the monthly competitive image contests the *old* photos had to have been taken from your reservoir of previously taken images.

Our in-person meetings have been suspended along with our field trips, as they should be with the pandemic. The Zoom meetings are great but, not the same as getting together and seeing each other face-to-face; it looks like this will be continuing for months to come.

Photography is an individual activity. The field trips gave the individual an opportunity to be part of a group. We were able to gather for meals, talk about the joy of our day's shoot and enjoy the company of our friends. Field trips also gave us the ability to collect *new* images for competitions.

Beginning in December we will be introducing the "Self" Field Trip. This monthly project hopefully will get you out of the house and stimulate your creative juices.

We encourage you to use all social distancing and mask protocols and get out by yourself or with a partner and participate. The December "self" field trip activity will be in conjunction with the weekly challenge activity. More information to follow.

The photos taken on this and other "self" field trip will be eligible for entry into the End-Of-The-Year field trip competition.

Happy shooting and stay healthy,

Hal Sommer

Field Trip Director



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.



In Focus - Pressing the Shutter



What is it about pressing the shutter of a camera that is so compelling? Everyone with a dedicated camera or a phone camera does it. It is a compulsion to record an instant in time in a way so that for some it can be reviewed by the photographer or the world through social media.

Professional and competitive photographers have specific incentives to press the shutter of their cameras. Each is looking to capture a scene in a way that has beauty and impact. Such images once recorded are reviewed, edited and, when a few of them meet the highest standards for composition, storytelling or impact, they are revealed to clients or contest judges. Some end up on greeting cards or displayed, matted and framed, on walls of homes, businesses or galleries.

But what about so many other shutter pressers armed with an ever-present phone camera, DSLR or a mirrorless camera? Countless travelers cannot resist the urge to press that shutter to capture a moment at the places he or she visits. Collectively, millions, proba-

bly billions, of images are stored on flash drives where they may remain for extended periods of time. Some no doubt are transmitted to friends or relatives through the ingenious technological processes widely used today. Some of the images may be downloaded to a hard drive, kept in a folder and hardly ever seen again. What a shame.

Certainly, there is an infinite number of poor images – even terrible quality images stored in the electronic memories of phones and computers; however,



among all of these are, no doubt, a number of real treasures. Yet, these images remain secluded within their obscure folders of refuge, eventually, forgotten, unseen and always at risk of deletion.

So, why is it after investing in quality equipment, spending the effort to record such images and taking the time to store them in an electronic crypt does the photographer condemn them to obscurity? Perhaps it is because of the momentary feeling of creativity when the shutter is pressed rather than the expectation of sharing a memorable

moment. The enjoyment must be the sensation that pressing the shutter brings – a kind of pleasure that those addicted to substances experience when taken to satisfy an impulse neither conscious nor understood.

It is a mystery.

There is an antidote which can be quite satisfying, enriching and expressive. Simply review all of the images taken shortly after returning home, delete the images that are obviously unworthy, refine the remainder and discard those that do not measure up to some perceived standard and finally, use the best of the best to enter some into photographic competition, make an enlargement to adorn a home, create a photo album or develop an audiovisual production to be shown to family and friends.

Such treatment of one's images immortalizes them and provides pleasure not only to the creator but to those that can see and appreciate the beauty made by the pressing of a shutter.

Jay Hoppenstein, MD, FDCC, APSA



Adam Jones - Myth Buster

The DCC had Adam Jones, a Canon Explorer of Light, as its guest speaker on October 27, 2020. The ZOOM presentation was watched by about 150 photographer, many of whom were members of other area camera clubs.

This was not a Canon equipment promotion; it was an explanation into the reasoning behind the choices a photographer can make to take landscape or wildlife photographs. Adam Jones' method bursts many myths relating to capturing sharp and perfectly exposed images. Some of his methods appear to be radical but with only a little introspection one can see the brilliance of his techniques.

Below are some of the highlights from Jones' presentation.

For wildlife and/or handheld cameras in the field, use high shutter speeds – 1000 to 4000 of a second. This is to minimize or eliminate any artifacts introduced by camera motion. But at what price? – Requirement for high ISO settings.

Allow the ISO to float or set it to high values, often 2000 and even higher. Whatever it takes to allow high shutter speeds.

In post processing apply a noise reducing software product to eliminate the image noise created by using high ISO values. More about the software, later.

Don't use a skylight filter.

Use a polarize filter.

Turn image stabilization off when the camera is on a tripod.

Use Live View (Nikon's term) to raise the mirror before making an exposure (to avoid induced motion due to mirror action once the shutter is tripped).

Don't use a cable or other electronic shutter release devices; instead set the camera to have a delay of ~ 2 seconds



to trip the shutter after the shutter button is pressed – eliminates camera motion from touching the shutter button.

Take at least 3 exposures of a motionless scene, focusing on the foreground, middle ground and distant elements in the view finder. Use Image stacking in post processing to blend the images together to obtain sharpness throughout the image.

Set the f stop to about f 11-16.

Set the camera up for back-focusing.

Keep the edges of the histogram from touching either side of the graph.

Use spot metering in high contrast situations. If the subject is white against a dark background, spot meter on the white and increase exposure compensation by 2+ (two stops over exposure). If the subject is dark against a white or very light background, decrease the spot metering of the dark subject exposure compensation by about 1.5 stops. Metered setting can be transferred to manual settings for a set of exposures in the same conditions.

If the camera supports a small, square cluster of focus points, then use this feature when photographing rapidly moving subjects rather than using a single focus point. Not many "older" cameras have this feature.

Now, one of the biggest surprises that Adam Jones revealed was

his use of a telephoto lens for landscape photography! He uses long telephoto lenses to isolate his landscape subject eliminating distracting foreground elements often employing teleconverters to extend his lens' range. When observed these images of his look as though they were taken with a wide angle lens.

Adam gets to his (previously researched and scouted) scenes early and stays late, often impossible when taking guided travel tours. As many photographer have realized, being able to control one's schedule on a photo-

(Continued on page 8)

(Continued) - Adam Jones

graphic quest is the only way to be at a scene when the light is right.

Adam Jones' presentation revealed that he depends upon noise reduction software that results from shooting at high ISO setting using fast shutter speeds.

He was a strong advocate for the DxO Photolab 4 product. Noise reduction in Lightroom works but at the sacrifice of image softness (loss of detail). All but the highest end cameras produce significant noise when the ISO is set above 1600. Keeping the ISO at or below 1600 requires a lower shutter speed, opposite to the formula Jones prefers.

The elimination of noise in post-production for images created when ISO setting are elevated to 3200 or 6400, would allow faster shutter speeds so that the introduction of noise would not be a limiting factor in using high ISO values. By removing the limitation of high ISO settings because of noise, cameras would get an immediate "upgrade" to produce images whose noise could be managed in post-production would be comparable to cameras 10 years newer.

The following link will take you to an excellent article comparing DxO Photolab 4 Elite (\$149.99) to Topaz DeNoise (\$79.99). DxO Photolab 4 is a complete RAW editing software program; DeNoise is limited to removing's noise. The article rates them about equal with DxO Photolab 4 getting a

slight edge in some categories. PSA has a discounts for PSA members for Topaz products of about 15%.

<https://www.squarepixel.photography/article/201022001-photolab4-Adam>

Comparison between DxO Photolab 4 and Topaz DeNoise software for noise reduction.

<https://www.squarepixel.photography/article/201022001-photolab4-deeprime/>

By Jay Hoppenstein, Frank Richards, Larry Petterborg



Q&A - How Do I Export Lightroom Images



The following is a path that I use for **Exporting** image files from Lightroom (LR) to a designated folder on my Hard Drive. This works reliably for me.

I use **LR** exclusively to **Export** one or more images to a folder that I select in the window in LR that appears after you choose the images in the Library module that you want to export and click on **Export**.

At the top of the "Export" window I choose "Hard Drive" in the **Export To:** dialog box. There are other options that you may find useful and convenient.

I then select "**Specific Folder**" and navigate to the place on my hard drive that I find using the "**Choose...**" button. The choice as to where to deliver your edited image file(s) should be one in your computer's directory structure that allows you to **find** the file easily after it is exported. If you need or want to place your Exported images in a Subfolder, then check the "Put in Subfolder" box.

I create a folder in my directory (PC) that I organize in a way to keep DCC

competition images together. For me I organize my image files by year, 2020 for example, within an Image directory in which I keep **all** of my image files. Each year I create a new folder for that year. For example, within my 2020 folder I have a subfolder called *DCC Competition* and within that folder I have subfolders for every month which becomes the receptacle for my monthly exported LR competition images. In my 2020 folder I have other subfolders named for whatever the subject is (State Fair, Arboretum, DCC Weekly Challenges, etc.) Everyone has his or her method of organizing their directories and files but some thought should be given to how you want your image files organized because it makes image finding and selection easier, if you have a logical set of directories. Within LR I have all images organized by Place, Event, Subject and individual Names of friends and family using the **Keyword** capability of LR. I also use **Collections** to further assemble images from all over my image collection that have a common theme or purpose. LR has many ways to "label" images: Picks, Star system and Color but I find that one of the best ways is to use Keywords. Keywords can be nested as can Collections. Having word titles makes finding images easier.

I don't keep my LR or PS edited images in the same folder as the original images. I use separate directories for my edited images. Those original images are "precious"; the edited versions of them can be re-created. You may find that you have a method of organizing your images in a different way and you can learn about how other DCC photographers organize their directories.

There is no right or wrong way - just more or less organized.

I usually do not "**rename**" my exported files but this is an option.

Skipping down to **File Settings** I export (using *DCC parameters*) using **JPEG** as my Image Format and **sRGB** as my color space though for other uses I change this setting to suit my needs. The DCC standard is sRGB but I use ProPhoto for everything else. I set the **Quality** to 100 (%) and I set the "**Limit File Size to:**" 3000.

In the next section, **Image Sizing**, I check the **Resize to Fit:** box, set **Width & Height**, check "**Don't Enlarge**" and use the *DCC values* of **1920 & 1280 pixels** with a **Resolution** of **300 pixels per inch**.

In the next panels I check "**Sharpen For**" to **Screen** and the **Amount** to **Standard**.

The only time I regularly use **Watermarking** is for the weekly DCC challenges - **NOT FOR COMPETITION DCC** images. In the **Post Processing** panel I set **After Export** to "Show in Explorer" as a way of determining that the file was exported to the place that I wanted.

Then I press "**Export**".

Seek out the logic of other DCC photographers as to their method of file organization. Some you will find to be quite inventive.

Jay Hoppenstein, MD, FDCC, APSA

In Focus - Are Your Photographs Poetic?

David duChemin

**Craft & Vision, Chief Executive
Nomad**

Part One.

Painter Robert Henri said, "Paint the flying spirit of the bird, rather than its feathers." Similarly, Poet Anton Chekhov said, "Don't tell me the moon is shining; show me the glint of light on broken glass." One is a plea to painters, another to writers, but both beg the same thing: make me feel something. Don't just tell me; don't just show me. Make me feel it.

But how? The short (and only partial) answer is composition, the way we place elements in the frame relative to each other and to the frame itself, as well as the choice to include (or exclude) those elements.

How we choose to compose can determine how well we tell the story we want to tell or how the image feels. It can give the image tremendous energy or rob the image of the same. It can bring balance or tension to an image, or it can make the same image feel imbalanced. Used well, it can help you make the photograph express what you want it to express. Used poorly (or not considered at all), the photograph can simply fall apart. Composition is tremendously important.

And yet (there's always a "yet," with me, isn't there?), it would be a mistake

to lean on composition alone, or more specifically, our knowledge of the principles of composition, to do the heavy lifting.

You can put the main subject on the leftmost third of the image and still have an image without heart. You can watch the edges of your frame and make sure your portrait subject is looking into (and not out of) the frame as you've been told to do. You can keep your horizons straight and get high marks at the camera club and still not have an image that feels the way you hoped it would. Why is that?

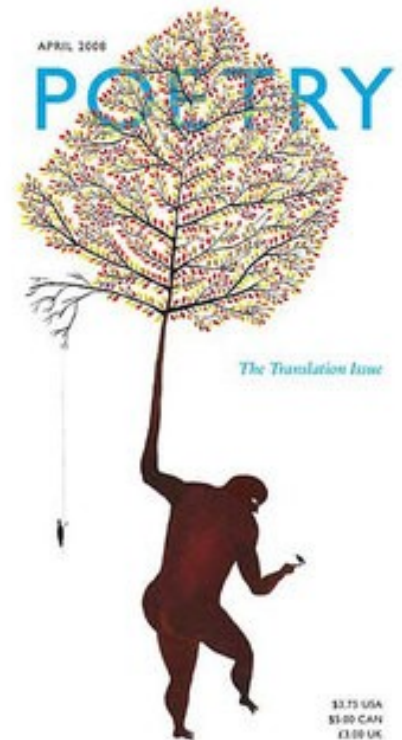
Because composition and all the principles that we need to understand to make our photographs do the million things we might ask them to do, these are only tools. It's how we use them that matters.

**Poet Anton Chekhov said,
"Don't tell me the moon is
shining; show me the glint of
light on broken glass."**

First, consider these two quotes:

"Consulting the rules of composition before taking a photograph is like consulting the laws of gravity before going for a walk." - Edward Weston

"Those Dutchmen had hardly any imagination or fantasy, but their good taste and their scientific knowledge of composition were enormous." - Vincent



van Gogh

In their respective ways, each quote points to the importance of composition. They aren't downplaying our understanding and use of the principles that make images stronger; they are asking for us to use them in service of something more. Both quotes point to the need for creativity, imagination, vision. I imagine (because I've read other quotes from both Weston and van Gogh and have a sense of what they were trying to achieve in their own work—that they are begging us for a little more heart, more risk, more play. To return to the metaphor of language, perhaps they would ask us to consider our compositions in service of a little

(Continued on page 11)

(Continued) - Poetic

more poetry.

You could also take photography courses for 15 years and never have a conversation about the human experience of the photograph or, to channel Robert Henri, how to express the spirit of the bird in flight rather than showing its feathers.

What we do with our understanding of composition (and compositional devices like scale, contrast, balance, tension, depth, color, repeated elements) gives us a greater possibility to make photographs that elevate the human experience of the photograph. Photographs with mood and mystery, photographs with rhythm and symbolism. It is how we use these devices (like a slow shutter to depict motion, among others) that makes us feel. It is in these, and the dance of putting them together in new ways, that the photograph becomes a visual poem and judged by very different (and much more human) criteria than what the camera club so often asks of us: images made by photographers, as van Gogh might have said, that have "good taste" and enormous "knowledge of composition" but "hardly any imagination or fantasy." The former can be learned quickly; the latter can take a lifetime.

The work of poetry is not merely in letters and words, though the poet can't do without them. It's in using those tools to create an emotional response in us—tools I've already mentioned like rhythm and symbol. Choos-

ing words with certain sounds. Taking risks with spelling and pushing grammar and punctuation in new directions. It's being willing to create mystery rather than perfect clarity, resonance rather than precision. The same is true of the photographer who wants to say more with his photograph: "look, the moon is shining" but wants to make me feel the glint of the moonlight on shards of glass.

"Consulting the rules of composition before taking a photograph is like consulting the laws of gravity before going for a walk." - Edward Weston

It's not about knowing composition, but it is about using it. Every poet in the English-speaking world has access to the same 26 characters, the same verbs and nouns, the same adjectives and adverbs. And every poet finds very different ways of using them, bending and twisting their use of them, some to the point of breaking all previous conventions. But they will all be different. The poems of Gerard Manley Hopkins (one of my favorites) will be different from the poems of Emily Dickinson. Or John Donne. Or E.E. Cummings. They will make us feel different ways, paint different pictures in our imaginations, not be-

cause they know or consider the principles of composition (which they most certainly do), but because they wield them with such mastery and imagination, and they hope we will do more than just read the words on the page—that we feel them.

Never stop learning what makes the photograph work. Never stop studying the masters in search of what worked for them. Find photographs that make you feel something and figure out why you feel that way. It's all there in the image to be learned. Never stop exploring new ways to use scale, tension, juxtaposition, or negative space, and all the other tools there to be played with. Add all the new vocabulary you can add to your language skills. But don't get discouraged if these alone do not make you a better poet. For that, you need to think more about the experience of these things and ask yourself what they conjure in the human heart and mind. You need imagination. You need creativity. This is the dance of craft and vision.



Click - Aspenglow Maroon Bells - Clinton Kemp

October 1, 2020

Camera: Nikon D850 on tripod

Lens: Tamron SP 15-30mm f/2.8 Di VC USD

Filter: LEE soft graduated neutral density filter

Settings: ISO 100, 23mm, f/14, 3 bracketed exposures (1/8sec, 1/4sec, 1/2sec)

Processing: HDR image created in Adobe Lightroom Classic

COVID-19 and wildfires almost kept me from going on this trip that I had planned for over a year. But, I took the risk and spent 9 days photographing fall foliage from Breckenridge to Durango. Thankfully the

smoke from wildfires wasn't too bad in the southern part of the state.

Maroon Bells had always been on my bucket list. Due to COVID-19, access to the location was limited and a \$10 ticket was required. Thankfully, I found out about this in August and was able to secure early morning access for October 1st. I had read it was not uncommon to have 200-300 photographers lined up to capture alpenglow on peak fall mornings. I was pleased that the limited tickets meant I'd only be competing with about 25-30 other photographers for a spot. I arrived around 4:30am and did my best by the light of the setting moon to find a composition along the rope line installed by the U.S. Forest Service in 2018.

The lake was very low due to the drought. I quickly realized that due to the low water level and inability to get close to the water's edge, I wasn't going to get that iconic shot with full reflection of the mountain peaks. So, I worked with the logs that would typically be submerged, and used them and the shoreline to compose an image that added some weight and visual interest to the bottom of the frame.

After getting home and processing the image I was pleasantly surprised at the sharpness from foreground to background. No focus stacking was used. I'm very pleased how the Tamron 15-30 mm performed at f/14. All in all, it is probably my favorite image from the trip.



November 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.

Jen Carrick

Mt. Fitzroy



Projected Images



Beginners

Robert Shafer

Terezin - Czech Republic

Advanced

Phil Wirth

*Officer Tracey Gaines
Memorial*



Masters

James Walsh

Standing Up Big Tex

Monochrome Projected Images

Artists



Beginners

Lola Waird

The Selfie

Advanced
Jason Ware

Goal!



Masters

Larry Petterborg

*SF China Town Down-
town Discussion*

Fall Color Challenge - Alan Whiteside



Fall Color Challenge - Clinton Kemp



Fall Color Challenge -Jim Walsh



Fall Color Challenge - Kaye Hargis



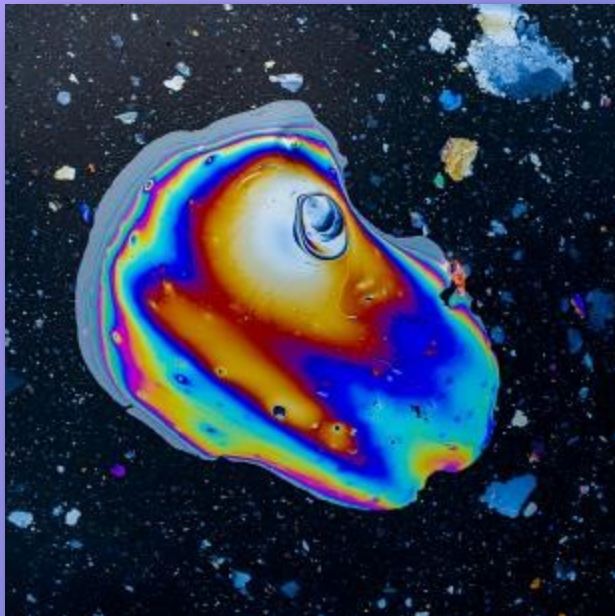
Fall Color Challenge - Larry Golden



Fall Color Challenge - Larry Golden



Fall Color Challenge - Larry Petterborg



Fall Color Challenge - Nancy Mack





Classified Ads

Mounting Brackets For Canon Cameras

I have several ARCA Swiss Style Mounting Brackets for 5D Mk4, R5 and R6 Canon Cameras that I will sell for half price plus about \$5 for postage. No sales tax.

Canon 5D Mk IV

Kirk Photo L-Bracket – BL-5D4 Retail \$140.00 Priced at \$70.00 (see photo)
<https://www.kirkphoto.com/l-bracket-for-canon-eos-5d-mark-iv.html>

Kirk Photo Mounting Plate – PZ-168 Retail \$55.00 Priced at \$25.00 (see photo)
<https://www.kirkphoto.com/camera-mounting/canon/5d-mark-iv/camera-plate-for-canon-5d-mark-iv.html>

Canon R5 or R6

Small Rig L-Bracket – A01 2975 Retail \$29.95 Priced at \$15.00

<https://www.smallrig.com/smallrig-l-bracket-for-canon-eos-r5-and-r6-2976.html>

Contact Frank Richards at frichards@sbcglobal.net



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800.382.2101
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For non-members the cost of an ad is \$150/year

Classified Ads

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many internet brands

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Best Views of the Trinity River

Location 1

Upper and Lower Chain of Wetlands

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

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

Location 2

Trinity River Audubon Center

6500 South Loop 12
Dallas, Texas 75217

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

Location 3

Trinity Overlook

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

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

Location 4

Great Trinity Forest

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

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

Location 5

Margaret Hunt Hill Construction

Beckley@Continental Avenue Bridge

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

Location 6

Trinity River

Trammel Crow Park

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

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



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Website

Dallascameraclub.org

Email Contact





Dallas Camera Club

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

Epidemic

Go to Dallascameraclub.org to find link

ZOOM link to meetings

DCC meets on the 2nd & 4th Tuesdays

in **Shearith Israel Synagogue** located at

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

Toplitz Room.

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

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

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

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

Check the Dallascameraclub.org web page to enroll

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

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

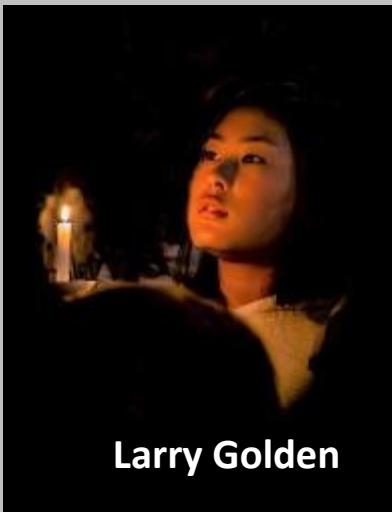
On the second Tuesday of the month competition entries from the previous month are judged. On the fourth Tuesday of the month a guest speaker delivers a presentation. Monthly, field trip Audio-Visual programs may be shown at any meeting.

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Thru The Lens

December 2020
Volume 86 No. 12

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



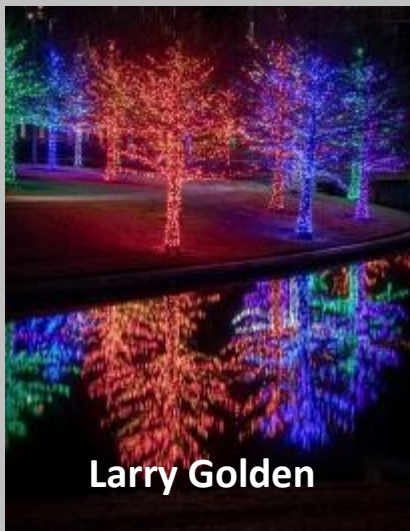
Larry Golden



Larry Golden



Lola Laird



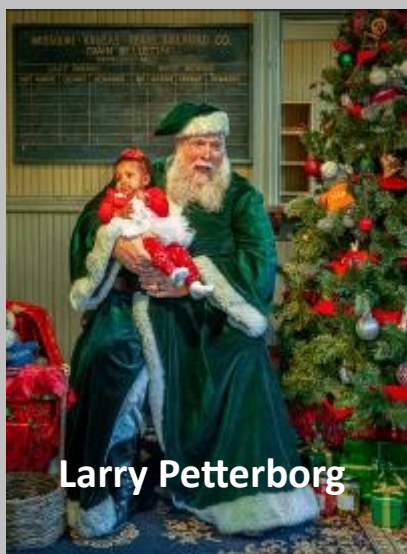
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