

Thru The Lens

August 2021

Volume 87 No. 8

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



Focal Point - DCC and PCC Meet and Greet.



There was a joint activity with the Plano Photography Club (PCC) and the Dallas Camera Club (DCC) which met at the Dallas Corinthian Sailing Club (DCSC) on White Rock Lake (441 E. Lawther Drive, White Rock Lake, Dallas, Texas 75218) Saturday July 17th - 8:00 AM till 1:00 PM.

There were two Photographic Challenges that were announced on site the day of the event. Everyone was encouraged to socialize, just in case anyone had forgotten how. The camera clubs were invit-

ed to participate in a "scavenger hunt" looking to photograph subjects whose names began with each of the letters of WATER.

I had been a member of the DCSC for at least 20 years and raced from there all of that time starting in 1971. It has been decades since I visited the club house which now has a keypad to enter the door, A/C bathrooms with a shower (!), an expanded club house open to the air (no A/C) and very nice planking on the docks. Lots have changed.

It was nice to meet photographers from the PCC. I also was intrigued with a group of "skippers" who were racing radio controlled (RC) sailboat that were about 2 feet long. The skippers had a "race" course designated with round, small buoys arranged just beside the club house and conducted several races. About 7 boats participated. They were amazingly agile and were able to be controlled

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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even in the breezy conditions. I chose to visit with the RC skippers and other photographers without taking a single picture but other photographers were actively photographing the plentiful subjects seen from the DCSC docks.

Front Cover Image

Fireworks

Janet Goetz



Back Cover Image



Calendar & Notices

DCC Meetings are on the 2nd and 4th Tuesdays of every Month starting at 7:00 PM on ZOOM

Check the DCC Web Site, Dallascameraclub.org , for the Link to ZOOM

Aug 6-8 Drop off Texas State Fair Cultural Arts Pictures

Aug 8 - Turn in Prints

Aug 10 & 24 - DCC Zoom Meeting 7:00

Sept 6 -- Labor Day

Sept 12 - Turn in Prints

Sept 14 & 28 - DCC Zoom Meeting 7:00



In Memorium

It is with deep sorrow that the DCC extends its condolences to Frank Richards on the death of Gloria, his beloved wife. May her memory be for a blessing.

August 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				

September 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		

Field Trip Information - Hal Sommer

As we come out of the year of DIY Field Trips the plans going forward will include us again getting together as a group.

September: Working with Steve Reeves we are planning a morning of photography adventure in Deep Ellum and lunch at one of the local eateries on September 25th.

October: Will be a Pumpkin theme, centered on the Dallas Arboretum with more information to follow.

November: Working with the local Hot Springs National Park Camera Club, we are planning a weekend in Hot Springs, Arkansas, the weekend of November 5 - 7. We are working on arranging an evening event on Friday to learn about photo opportunities in the area from the local club members. This will be followed by a day of photography in the park and surrounding area locations. Saturday evening, hopefully, we will have a social event with the local camera club members. This field trip also could include non-photographers in the family since there will be many activities available for a variety of interests.

So that we can get a preliminary count for this trip Please send me an email and let me know if you plan to attend. Send your interest and or questions to Hal@SABooks.net . Again, more information to follow and I look forward to your input.

Field Trips 2021

January – Hagerman National Wildlife Refuge

February – Dallas Zoo

March – Dallas Heritage Village

April – Ennis Bluebonnets

May - Clark Gardens

June – Matilda the Musical

July – Fireworks

**September – Deep Ellum –
Saturday - Sept 25th -
Steve Reeves**

**October – Pumpkins around
Dallas**

**November – Hot Springs
National Park
Nov 5 – 7 – Hot Springs
NP Camera Club**



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.



July Field Trip - July 4th Independence Day

Some photographer admit that he or she likes to take pictures of only things that don't move; others, delight in freezing the motion of moving objects to see them in a way that the eye does

not. The splash of a drop of liquid is a perfect example of the latter; a studio portrait is an example of the former.



For the freeze addict there is nothing quite like photographing fireworks. A single burst lasts but seconds and our



(Continued on page 6)

(Continued) - Fireworks Field Drip

eyes record an expanding sphere of light streaks that form a pattern of wonder which evolves into fantastical shapes and colors. It's over in a moment, left only to the memory of its birth, life and death. Only the smoke lingers for a while, a reminder of its self-immolation.

But the photographer can preserve its beauty long after it fades from memory. That is the mission of a photographer – the compulsion to have a viewer see what the photographer sees. Such images force the mind to see a firework display in a tangible way that a spectator cannot. Such still photographs eclipse the videographer who records the evolution of a burst but does not capture its magnificent full “bloom” frozen in time.

This year the DCC's Fireworks 4th of July Field Trip was not conducted among the company of other members in keeping with Covide-19 guidelines. This was a DIY activity. Throughout the Metroplex photographers found firework exhibitions in a multitude of settings, some even with a lake foreground to capture the fireworks' reflections in the water.

The combined images will be made into an AV show which will be presented to the DCC membership at a Zoom meeting in August, 2021. As is always the case, there is so much to be learned from observing the different styles each photographer has applied to his or her work.

Jay Hoppenstein, MD, FDCC, APSA



Exposed - Correct The Color Cast

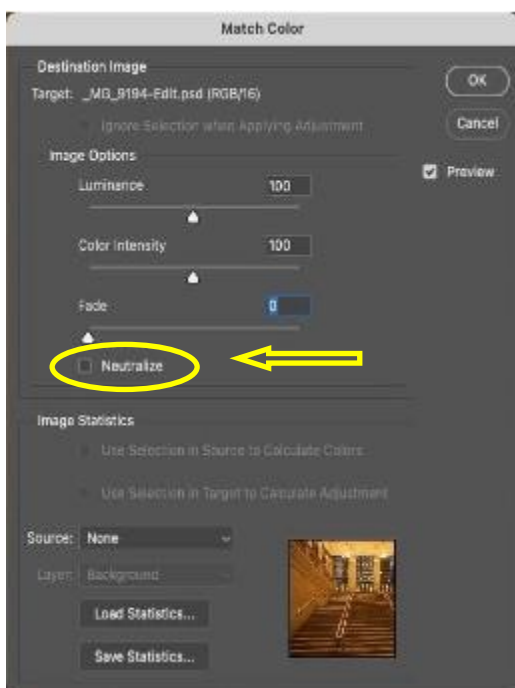
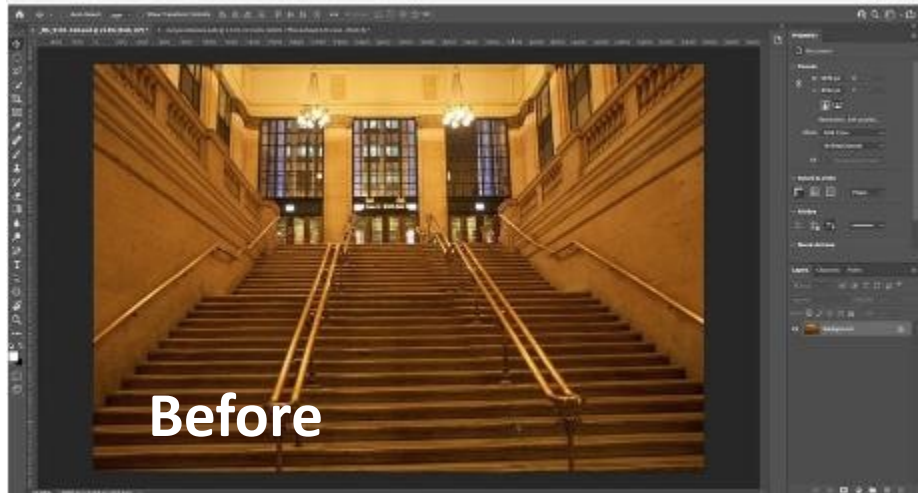
A single button to fix the color of an image in Photoshop

This is a “tip” from Colin Smith of *Photoshop Café* (one of my favorite sources of LR and PS image editing techniques) to deal with objectionable color casts of an image. The link below will take you to his tutorial which is brief. Try it.

https://photoshopcafe.com/hidden-button-instantly-fix-color-photo-photoshop/?goal=0_548063c647-98e926dcda-249578281&mc_cid=98e926dcda&mc_eid=4a515f80c1

This can be applied to a single layer or to the composite “merged” layers in Photoshop(after pressing CTRL Alt SHIFT E on a PC).

On the menu of Photoshop, click Image/Adjustments/Match Color-> and



then click on the open box **Neutralize** to select it.

To restrict the above adjustment to just the color (and not luminosity, too), change the **Blend Mode** to **Color**.

Jay Hoppenstein, MD, FDCC, APSA

Editor - TTL



Story Board - Janice Goetz - Fireworks

I watched several YouTube videos before attending the any of the shows. Without that info, my pics would have been hit or miss. Probably, my pictures would have been horrible! I was pretty surprised to see what settings most of them used.

One of the shows was in Tyler, Texas. Our financial planner is there and has a BBQ every year to celebrate July 4th. It was a private show for all their clients at a Golf Course in Tyler. They had music to go with the fireworks. The other show was in Roanoke. We live in Flower Mound so it was only about 20 minutes from our home. The two shows were very different regarding the fireworks they used. That was a nice bonus. It gave me a nice variety.

I have a Sony a7iii mirrorless camera and used my Sony 24-105 lens. A tripod is a MUST. I did not use a timer or a remote. I watched both shows



through my tiny viewfinder. For me, I can see better through the viewfinder than the screen on the back of my camera. Getting the timing down was the most difficult part. Sometimes, I would stop for a few seconds and start shooting again, trying to change my timing.

I finally learned on the second show that I could wait to hear the boom, then press my shutter. It may not work that way for all shows, though. I tried shutter speeds between 2.5 - 15 seconds. I found I didn't really like too long of a shutter speed. I would get some black shots with NO fireworks in the image, due to the timing being



off. I actually liked 2.5 - 3.5 seconds the best. That's the only way I could come close to controlling the timing. The ISO I used was between 80-100. I shot in Manual Mode using Manual Focus. I focused on some tree tops in the beginning of the shows and left it that way throughout the shows. Settings for f stops were between f10 - f14. I didn't move my



camera a lot, but I did some of the time. That was another challenge. Some of the fireworks went off high in the sky, some in the middle, and some low to the ground. I'm not sure it's possible to know where the next one will be, regarding distance from the ground. We were very fortunate with both shows.

Guests were allowed to set up chairs on the golf course VERY near to where the fireworks were detonated. I even had to back up for that show. I felt I was too close.

The second show looked like they were set up in some type of stadium. It was across FM377 in Roanoke on the other side of some trees. We could see stadium lights before the show started. We were plenty close, though. It was perfect. I wasn't feeling good about my shots during the Roanoke show. I almost quit taking pics. I didn't think I had my timing right. Plus,

(Continued on page 9)

(Continued) - Storyboard Janice Goetz

we were there with our 3 and 4 year old grandkids. I was pleasantly surprised when I saw the images.

It's so hard to know exactly what you will get until you upload your images. The captured images look so different than what you actually see during the show. At least, that's how I feel. Seeing the images was like opening a box of chocolates!

I use Adobe CC for editing my images. I am not a technical shooter or a technical editor. I am still very new to photography, and just learning how to take images has taken up much of my time.

I listen to all the technical advice from the clubs, but often don't have a full understanding of what is being said. I'm a slow learner, but when I finally figure it out, it's like a light goes off! I'm not there yet. Regarding editing these images.... I did crop the images to fill the frame and to get the composition just right. A lot of my editing was choosing the appropriate aspect ratio. It just depended on the shape of the fireworks burst. I played



played with other editing sliders, too. There's just so much to do in LR to create a new piece of art. It was a LOT of fun playing with the controls. I'll have to admit that I was NOT excited about this project until I started editing my images. I consider myself a nature photographer, and this was definitely not what I am accustomed to shooting. Maybe, it was beginner's luck!



around with all the images in LR, but wanted to keep the subjects as true to color as when it was shot. I found that I could really make some major changes to create multiple works of art with each image. I loved how many of them looked like flowers in the sky. I am a gardener, so that was fun to see.

I learned from one of the videos I watched to shoot a lot in the beginning, if you don't want a lot of smoke in your images. I actually shot the entire time during both shows and liked it with and without smoke. You can block out the smoke by adding more black or by using the Dehaze control. I

I didn't use Photoshop on any of the images. I don't know how!



(Continued on page 10)

(Continued from page 9) Storyboard - Janice
Goets



July Guest Speaker - Lisa Langell

The New Nature Photography

By Lisa Langell



Nature Photographers put their photography on their websites, in coffee shops, in galleries, art exhibits, art shows, or online, but often struggle selling it. People love a beautiful image of nature, but aren't compelled to buy it for their home. Nature Photographers crave creating something different but often aren't sure how to execute new looks. There are interior design concepts that are unfamiliar to many Nature Photographers when we set out to make photographs. Photographers venturing out seeking the right light, action, moment, and composition, but often do not think 1st about the differing criteria for creating work appropriate for the various design elements of home or office interiors versus the classic criteria for magazines and calendars.



This live, interactive and fun webinar will help you to better understand how to differentiate photography markets and shoot for them in order to create modern nature photography that is desirable to consumers looking to adorn their interiors. Some of the things that you will learn in this program are the following:

- How to identify the differences between "classic nature photography" and the new nature photography for today's artistic decorative trends.

- Spot the right photographic compositions for modern decorative art.

- Identify and apply photographic techniques that elevates your work from traditional to art worthy for today's interior trends.

- Incorporate mixed media and "found objects" into your creations.

- Apply simple but impactful post processing techniques.

- Discover images in your archives that, with a few tweaks, can be translated into the new nature photography.

Lisa is a full-time working photographer in Arizona whose photography has included the cover of Outdoor Photography, plus her images have graced Arizona Highways, Ranger Rick, and various art galleries. She currently sits on the Board of Directors for the North American Nature Photography Association. In her earlier work life, she was a master floral designer, licensed psy-



(Continued on page 12)

(Continued) - Lisa Langell

chologist, university faculty, an international consultant in K-12 education, The Chief Business Development Officer of an education technology company, a researcher, a writer, and an artist. She is one who has enjoyed meeting each challenge.

You may read more about her, see her photography, list of webinars, workshops, and events at her website:

www.langellphotography.com

There is NO CHARGE FOR THIS PROGRAM, BUT YOU MUST SIGN UP FOR IT IN ADVANCE.

HOW TO SIGN UP FOR THIS PROGRAM:

Go to the Dallas Camera Club

Webpage:

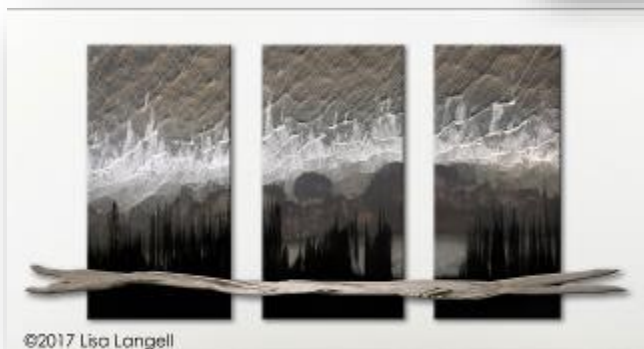
www.dallascameraclub.org

Programs on page one of the webpage

July 2021

The New Nature Photography

Click on Register Here



August Guest Speaker - Jeff Parker

Jeff Parker is equal parts pro-photographer and naturalist. He was captivated by nature's big screen long before he developed a passion for capturing it with the camera.

Jeff enjoys encouraging others to photograph and marvel over nature's wonders. He believes nature photography has the power to bring deeper awareness to issues of conservation. "Such images make people care more," he says.

His work has appeared in many magazines, including, *Audubon*, *American Profile*, *Outdoor Photographer*, and *Texas Journey*, as well as the books *Borderlands of Laredo, Texas* and *Wildlife in Focus*. With his wife, writer Mary O. Parker, he published the award-winning nature travel guide, *Explore Texas*.

Jeff leads photo tours throughout in the western U.S., Europe, and South and Central America. He and Mary O also hold one-day workshops at their



central-Texas nature preserve, Red Belly Ranch.



(Continued on page 14)

(Continued from page 13) Jeff Parker

A Wildlife Photography Journey

I'm a self-professed Wonder Junkie, always looking for my next fix. My drug of choice is the wonder of the natural world. In pursuit of this drug I have photographed wildlife on four continents (so far) and all seven of the world's big cat species in the wild.

In this presentation I will share some of my experiences and favorite photos of wildlife from the Americas, India and Africa. I will also talk a bit about the equipment, techniques and preparation for these travels both near and far.



Q&A - How to avoid camera motion?



There is a never-ending quest to obtain the sharpest images when making great images, especially for competition images. Some photographers are gifted with the ability to handhold his or her camera still while pressing the shutter button, even when the exposure time is less than 1/30 of a second.

But most of us are not. Those of us ungifted with handheld tripod-like stability resort to using a monopod, tripod or a convenient place to rest our cameras for the duration of an exposure. The most fastidious photographers take into account the unintended camera motion when the DSLR cameras' mirror flips out of the way just before the shutter opens and the introduced camera motion when the shutter button is pressed. These induced motions are slight, usually, but none-the-less present. When using a telephoto lens the camera motion is exaggerated.

Those cameras with mirrors that allow the mirror to be raised independently can, when the camera is on a tripod, avoid mirror induced motion.

Still, shutter release motion is a poten-

tial source of camera motion on all cameras. Fortunately, there are a few ways to circumvent this motion with a little planning or using a camera accessory.

On most DSLR and mirrorless cameras there is a feature (perhaps buried in the menu options) to delay the shutter opening for a moment after the shutter button is pressed. Some cameras allow the interval to be set by the photographer; on other cameras this interval is not adjustable. The delay allows the camera to become more "still" before



the actual exposure is made.

Almost all cameras have a self-timer. When implemented the camera will activate the shutter after a few seconds following the pressing of the shutter button. This feature is familiar to most photographer who take "selfies".

Some cameras have an infrared (IR) sensor that can activate the shutter when a remote IR transmitter is pressed. This feature is quite useful, if available. It suffers only because the transmitter must be pointed at the

camera's IR receiver and must be close enough for this system to work. The angle of the transmitter to the camera's IR receiver is narrow.

A cable release attached to the camera will permit the activation of the shutter without imparting any motion to the camera. The cable absorbs and dampens any motion shielding the camera from the photographer's actions to trip the shutter.

Today, all digital cameras have electrical connections. A cable releases plugs into an electronic input port. When the button of such a cable released is press, the shutter is tripped, electronically – no induced camera motion at all.

A refinement of this concept occurs when a radio controlled receiver is attached to a camera's port designated for this purpose. The receiver trips the shutter from a radio signal from a remote transmitter device. This is done without connecting any wires between the transmitter and the camera. The camera's shutter can be tripped from dozens of feet away and from any angle of the transmitter to the camera, even from behind.

So, there are several methods to eliminate camera motion when making an exposure. By implementing such strategies your pictures should be sharper.

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.

David Mann

Inverted Fireworks



Color Prints



Beginner

Keni Evans

Whirly Twirly

Advanced
Donna Griffiths
Read to Serve



Masters
Dennis Fritsche
Twirling

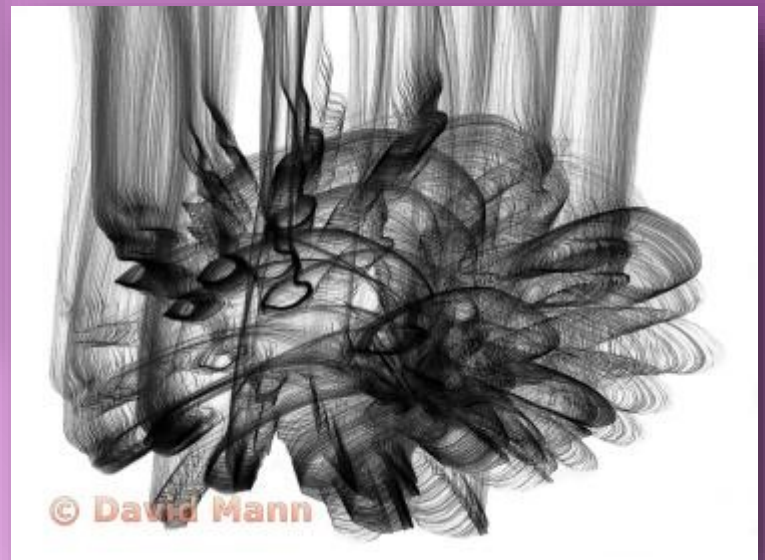
Monochrome Prints



Beginner

Janice Goetz

*Only a Stick with Eyes Can
See Its Shadow*



Advanced

David Mann

Inverted Fireworks



Masters

Jay Hoppenstein

Storm Over Tranquility

Projected Images



Beginner

Janice Goetz

*Watch It Rosy,! You'll Get
Me all Wet!!*

Advanced

James Kendall

Warp Speed - Cambodia Style



Masters

Hugh Adams

*Moscow Subway - Go-
ing Home*

In Focus - Choosing A Title for an Image

Some competitions do not require a title to an entry for judging and prohibit the use of watermarks on images. The DCC does prohibit watermarks on competition images but insists upon titles.

The title to a picture forces the viewer to find the concept of the image that the photographer wants the viewer to appreciate. Sometimes a good title will define the subject of an image or at least convey a message the photographic artist intended to convey.

Choosing a title for an image is like the icing on a delectable cake. It not only adds sweetness to a confection but it becomes a decorative element of the desert. It may be difficult at times to construct a good title, recognizing that “good” is in the eye of the creator of the image and its title.

Uninspired titles that are totally descriptive of the image are not artistic nor are they that useful. Giving an image of a red barn in a field the title of “Red Barn in a Field” is not very creative and it does nothing to augment the experience of viewing the image. Perhaps using something like “Animal’s Shelter” would provoke a better insight into the core of the image, for example.

Long titles do not reflect well upon the photographer. Such descriptions such as “House on the Jones Creek near the Highway” might be satisfactory for

identifying images within the photographer’s library of images, it does little to impart any emotion for the image. Something like “Harbor from the Storm” or “Retreat from the City” would better conjure up an emotion from a viewer.

For the investment in equipment, travel, post processing and printing of an image, give the image some thought about a title that evokes emotion about a print.

If this opinion differs from your view-

point, then submit an article of rebuttal for next month’s *In Focus* column.

Jay Hoppenstein, Ed



Cell Phone Photography - Larry Petterborg

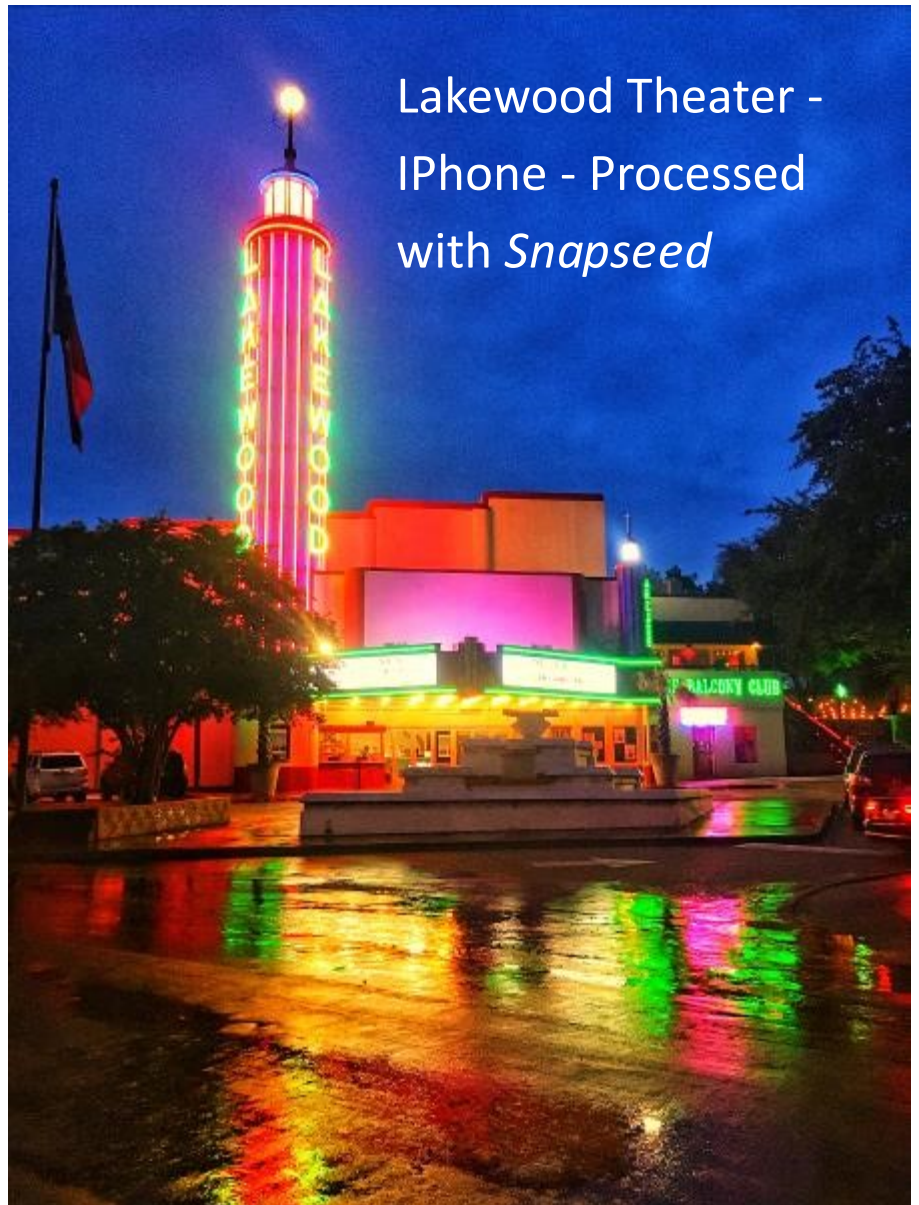
It has been said that “the best camera is the one you have with you”. And most, if not, all of us, are packing a smart phone with a digital camera. How often do any of us try to use these little wonders of computing power to make generally interesting photographs? Sure, the cellphone camera comes in 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.

September Guest Speaker - Larry Petterborg



I have been interested in photography since childhood but didn't get really serious until I was in graduate school in San Antonio. I joined the (now defunct) Woodlawn Camera at that time and have been an active camera club participant in numerous clubs ever since. I joined the Plano Photography Club over 20 years ago prior to moving to Dallas and have since joined the Heard Nature Photographers Club and the Dallas Camera Club (DCC).

My photographic interests range from nature to travel to events. Following my taking some photography classes at Richland College, I developed a keen interest in turning my digital images into prints, which in turn lead me to the DCC. I have found during my photographic journey that if I want to make better photos, I needed to hang around people smarter than I am and learn from them.

What is a "personal photographic project"? There is no one simple answer to this question. The phrase, "personal photographic project", probably means something different to each one of us. For me, each project I do is different and why I do them differs one to the other. At its most basic level, a project is a way to creatively express yourself with photographic images, learn/practice techniques, and/or tell a story. A personal project is a body of work that is unique to its maker and represents his or her singular vision of something meaningful to them. Each image contributes to a larger story.



Taken together, the collection of images shows us how the photographer sees and feels about their world.



(Continued on page 23)

(Continued) - Click - Larry Petterborg





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receive a Rebate**



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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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Steve Hawiszcak

Website

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Dallas Camera Club

DCC Meeting on Zoom Starting at 7:00

PM in August & September

Go to Dallascameraclub.org to find the

ZOOM link to meetings

ZOOM Meetings begin at 7:00 PM & end at 8:30 PM on the 2nd and 4th Tuesday of every month.

When live meetings resume in October 2021, DCC will meet on the 2nd & 4th Tuesdays Starting at 7:30 PM

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.

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

www.dallascameraclub.org

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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