

September 2021

Volume 87 No. 9

# Thru The Lens

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



 **DALLAS**  
CAMERA CLUB  
Inspiring Photographers Since 1934

*Editor - Jay Hoppenstein, MD, FDCC, APSA*

## To Know Gary Kelly - Not The Last Click



To know Gary Kelly was easy. Just ask anyone in the Dallas Camera Club (DCC) about him and he will be extolled as the perennial Field Trip Director for the DCC.

Gary was known for his photographic artistry, his winning images and his gregarious demeanor. He was ready to help anyone who asked him. He was a presence and in many ways epitomized the DCC. But even with all of that, it does not come close to encompassing the essence of Gary Kelly. He was a friend to all, ready to lead by example, quick to find the humor in a saturation and ready to point out the obvious to slow witted fellow photographers.

Gary could remember obscure routes to get anywhere he had been. His directions were explicitly accurate. He could direct anyone to a favorite photographic site or to an excellent Mexican food restaurant.

Gary was a mentor, a leader, a philosopher, a humorist, a photographic artist and, most of all, a friend. His absence will leave a hole in the soul of the DCC. There is a poem by Henry Van Dyke

which I turn to when death takes away a dear one. It gives me a moment of consolation in my bereavement. Perhaps it will bring those that read it a measure of relief from the anguish that is felt from the death of Gary Kelly.

By Henry Van Dyke

*I am standing on the seashore. A ship at my side spreads her white sails to the morning breeze and starts for the blue ocean.*

*She is an object of beauty and strength and I stand and watch until at length she hangs like a speck of white cloud just where the sea and sky come down to mingle with each other.*

*Then someone at my side says, "There she goes."*

*Gone where? Gone from my sight - that is all. She is just as large in mast and hull and spar as she was when she left my side, and just as able to bear her load of living freight to the places of her destination.*

*Her diminished size is in me, not in her.*

*And just at the moment when someone at my side says, "There she goes." there are other eyes watching her come to shore, and other voices ready to take up the glad shout,*

*"Here she comes!"*

Jay Hoppenstein, MD, APSA

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Front Cover  
Gary Kelly



Back Cover Image  
Gary Kelly

Sharon Collins



## 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](http://Dallascameraclub.org) , for the Link to ZOOM**

**Sept 6 -- Labor Day**

**Sept 12 - Turn in Prints**

**Sept 14 & 28 - DCC Zoom Meeting 7:00**

**Sept 25 - Field Trip - Deep Ellum**

**October Field Trip - Pumpkins Around Dallas**

**Oct 10 - Turn in Competition entry Forms**

**Oct 12 & 16 DCC Meetings**

**Oct 31 - Halloween**

**Thank you for contributing images of Gary, images created by him and remembrances of him. JH**

Barbara Briley  
Bruce Foust

Hal Sommer  
Jan Dreskin Haig  
Jim Walsh  
Larry Petterborg  
Sharon Collins  
Harry Rumberger  
Dave Rudick Davis  
Jason Ware  
Mike Hill  
Scherry Johnson

### *In Memorium*

*It is with deep sorrow that the DCC extends its condolences to Janice Kelly on the death of Gary, her beloved husband. May his memory be for a blessing.*

### 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		

### October 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						

## Behind the Lens - Gary Kelly - 12/9/1935 - 8/1/1921

### Gary Kelly - Fine Art photographer

For the record, I am a retired CPA who worked as a financial and accounting manager at Republic Bank and NationsBank for thirty-two years. I took my first photograph in December of 1958. I'm an accidental photographer. I was in the U.S. Army at the time, going by the name of Private Kelly. My entire unit was shipping out to Germany shortly, and I was on a brief visit at my parents' before we embarked. One day my Dad took me by the wrist, slapped a little camera in my hand and said, "Take pictures." It was an Argus C-3, a 35 millimeter range finder. I was intrigued. I immediately took it out by Mountain Creek Lake and photographed some ice formations along the shore. They looked pretty artsy, and I was hooked.

I had a lot of exposure to the arts before that. My aunt, Myrle Kelly, with whom I stayed, frequently, was a professional painter and a professor in a college in Oklahoma; my Dad was a musician; my former brother-in-law was a professional artist and I briefly majored in music in college. Our family enjoyed discussing the arts, and my aunt gave me and my sibs regular art lessons and many impromptu art appreciation lessons. I was untalented as a painter, but the art appreciation stuck. Aunt Myrle loved to discuss the works of the old masters and describe their use of light, composition and perspective. I particularly recalled one day (I was 12 at the time) when she took us to the art gallery at the college and spent four hours talking



about composition in all its forms and analyzing actual paintings to illustrate the concepts. It's still a vivid memory. Interestingly, she never mentioned the "rule-of-thirds", not even once. It was all about form and balance. Another idea that stuck was that a "good" artist can take even the most mundane subject and turn it into a work of art. Over the years, thanks to her, I've maintained interest in visual

art by reading and attending exhibitions.

While in Germany, I attended numerous USO sponsored photo workshops (they were free). I learned to process film and make darkroom prints, among other things. The teacher was a German photographer and really into composition. I also used my time

*(Continued on page 5)*

*(Continued) - Gary Kelly*

there to photograph all over Western Europe and to visit virtually every major art museum. The most significant things I learned about photography were: 1) frame the picture, 2) study the light, 3) find a good subject, 4) make good pictures from even the most ordinary things and 5) use good equipment.

In 1961 I spent a year as a travelling photographer for Susan's of Dallas, a small portrait studio. On average, I shot 10 or 15 sittings a day, six days a week. I worked in such exotic locales as Pratt, Kansas; Batesville, Arkansas; Silsbee, Texas; Guymon, Ok and Brush, Colorado. The photographic artistry

was minimal, more like digging ditches than anything else, but I learned two valuable things: good portrait photographers must develop a rapport with his or her subjects, and a photographer must not be at all self-conscious; otherwise, the photos will be bad.

At the end of that year, I left the photo business, finished college, and devoted my time to raising a family and developing a career. For the next 35 years, my photography was confined mainly to snapshots of the kids and of the places I traveled. I did manage to gradually upgrade my camera equipment.



After retiring from banking in 1994, I vowed to revitalize my interest and develop my skills in photography. I



*(Continued on page 6)*

*(Continued) - Fireworks Field Drip*

became much more active as a photographer, travelling to Alaska, Hawaii, Ireland, Italy, France, Holland, Belgium, Costa Rica, the Southwestern US, California and New England. I also participated in some of the Santa Fe Workshops sessions. After a couple of big hits in the investment market, I found it necessary to reduce my travel budget, and I started looking for new social opportunities to occupy my time. I asked myself, "Who are the most interesting people to get to know?" The answer, of course, was writers, musicians and photographers. I had attended a Jeremy Woodhouse workshop at Fossil Rim a couple of years before, and he had given a pitch for the Dallas Camera Club. I went to a DCC meeting in the fall of 1998 and joined immediately.

Then the digital age dawned. I was one of the ones who resisted giving up my film cameras but in 2004 I switched to digital. I couldn't believe I



had resisted for so long. It made my life simpler and dramatically increased my capabilities.

My experience with the Dallas Camera Club (DCC) has been very positive. While I joined primarily for a social

activity, my membership turned out to be a great learning experience. Learning to use photographic software was a huge expansion of my creative efforts. Right now I use a combination of Lightroom 5, OnOne Photosuite 8, Nik and Photoshop CS6. I think they are absolutely brilliant. Also, the DCC has been a great place to show other people one's photographic work.

Being in the camera club caused me to solidify my own personal ideas about art and photography. When I first entered the competitions, I expected creativity and originality to be a major part of the ratings. Mostly, what I experienced was the opposite; the winning images usually were the ones that fit the "photography" mold. It was always disappointing to see an image penalized by judges because of the use of some new, creative idea. Anyway, over time and particularly since the advent of digital technology, most photo judges have become more receptive to fresh and creative ap-

*(Continued on page 7)*



*(Continued) - Gary Kelly*

proaches. My view of "club photography" is that, since the large majority of participants are in it for their own pleasure and have no aspirations to becoming "professionals", the intent should be artistic, not commercial. Therefore, while it is very important to learn and to master the technical knowledge and skills of the craft, we should be striving mainly for visual self-expression in an artistic and creative manner. Each of us should also work to find our own personal style as a photographer. Finally, I do not think of myself as a great artist, but I believe that my work is visually expressive and that upon thoughtful reflection, viewers get at least a bit of an intellectual and an emotional reaction to most of my images.



## Remembrances of Gary Kelly



Larry Petterborg

### Dave Rudick-Davis

First of all, let me say that I've known Gary for at least twenty years since he joined the DCC, so there are many anecdotes I could relate. I called on Gary, among others, a number of times when I was co-president of DCC and needed advice and he was invariably available and helpful ... and the great effort he put into researching and visiting possible field trip sites made for very enjoyable and successful trips, but I will focus on one field trip we made together for the sake of brevity.

One of the years the DCC had a field trip to White Sands in New Mexico and I was privileged to ride with him and Mike Hill from Gary's home in Grand Prairie to Alamogordo (and back) and Gary and I shared a motel room during our stay there. Along the way, we pulled over several times to get some photos of an abandoned gas station, a pumpjack, a water tower, and a Native American mural painted on a wall near the highway. While at White Sands we

photographed in the dunes and at the balloon lift in Alamogordo among other places. Gary was much more experienced as a photographer and I like to be open to learning from others more



accomplished than I am. Probably more than many, I learn better from observation than formal instruction, so I watched closely how he chose what, when, and where to photograph, how

to set up, and how to compose. One observation even had less to do with photography than interpersonal skills. When we stopped to photograph the mural, I mentioned we were intrigued with its remarkable creativity and were not surprised to see another vehicle pull over after us to do the same, but we were not aware of the fact that the highway was passing through a reservation and were taken aback when the occupant of the other vehicle identified herself as a tribal official and began telling us in a somewhat officious manner we could not photograph there without permission. Gary, in his usual friendly, jovial, and non-confrontative way handled it smoothly and we proceeded on our way without further incident. So, perhaps unbeknownst to Gary, I learned a lot from him on that trip ... and more than just about photography. I will miss him.

**[All Imaged by Gary Kelly]**

*(Continued on page 9)*



*(Continued) - Remembrances - Gary Kelly*

### **Jason Ware**

I am so sorry to hear about Gary's death. I haven't been in the club very long but I always looked forward to seeing him. He always made me smile.

He will be missed.

### **Mike Hill**

Gary is one of our long-time members. He is a past President had held several other leadership positions. His participation over many years and outgoing nature made him part of the very fabric of our club. He has an encyclopedic memory of field trip locations, places to stay, and favorite restaurants. Intelligent, good-natured, and gregarious, he has been a mentor to many of us and a very dear friend to some of us. His absence beside us at our meetings will definitely leave an empty space in our hearts.



Gary grew up in Oklahoma and still has relatives there. He had many stories about his country relatives, many of whom had lived through the era of the dust bowl and lost everything. Gary went to college in Oklahoma and that is where he met Janice, his wife. I want to say that

he completed college after getting out of the Army, but I am not sure about the sequence. After a few dates he realized the things Janice, who was also from Oklahoma, valued in life were to be admired and close to his values as well. From that point respect and friendship turned into love that lasted until his recent demise. Janice was his only wife. He loved her dearly as he did his children and grandchildren. I think he knew his time might be growing short and every time I was around him he would tell me something one of them had done and how proud he was of their accomplishments. Janice would have to fill in the names of kids and grandkids.

One of his first jobs was traveling around North Texas and Oklahoma taking portraits of children for one of the portrait studios that sold packages of family portraits by mail

*(Continued on page 10)*



*(Continued from page 9) Remembrances - Gary Kelly*

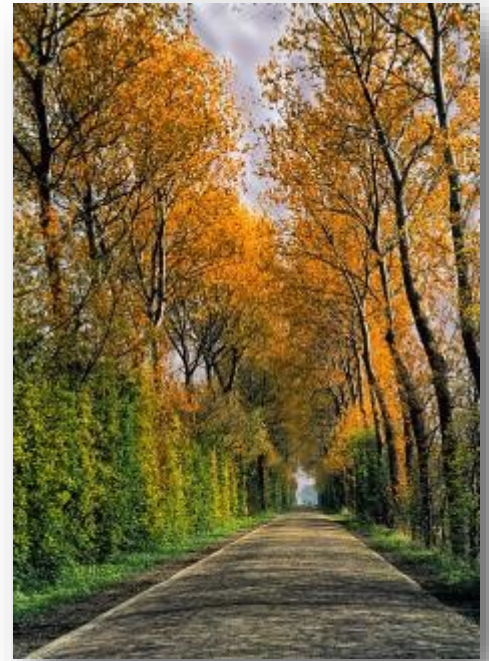


or door to door. His employer gave him an old car to drive to his destinations. It was a real junker. On one occasion it quit running just outside of the town he was driving to. Fortunately, he was on the top of a hill and was able to coast downhill right into a service station where he had the car repaired. This was one of his favorite stories because he could not believe his luck.

Gary was drafted into the Army and stationed in Germany which is where his relatives came from. He learned to speak some German and learned to love German food. He hated the Army and thought being an enlisted man was a total waste of time. However, he had some fun stories about some of men he was stationed with and the stupid things they did to get into trouble. He never wanted to be an officer because he could not stand the Army politics and lifestyle.

Later he became a CPA and worked in corporate accounting. At the peak of his career I believe Gary worked as Controller at Republic Bank of Dallas. Republic had financial problems and had to reorganize. Gary managed the dissolution of a multimillion dollar division of the Republic bank holding company as one of his last assignments prior to Republics acquisition by Nations Bank. He took early retirement shortly after that acquisition as part of the reorganization.

After retirement he was looking for some way to occupy his time. Feeling isolated he began to look around for something interesting to do. That is when he discovered the Dallas Camera Club. The main reason he joined the Dallas Camera Club was to make new friends. He obviously enjoyed photography, but his main interest was to spend time



with his friends. You know more of that history than I do so I will let you fill in from there.

I never really tried to remember the details in Gary's stories since I did not ever plan on having to write



*(Continued on page 11)*

*(Continued from page 10) Remembrances - Gary Kelly*



this email. It was enjoyable enough just to listen to his adventures. Now I wish I could do a better job of building his story.

**Scherry Johnson**

Gary Kelly’s genuine friendliness, from my very first visit to the Dallas Camera Club, let me know that I could attend and enjoy the meetings. He was also the Club President of the DCC at the first social event I attended as a Club

member and I felt like an outsider as a single woman in a room full of old friends and couples. Gary saw that and invited me to sit at his table right away. I was so very grateful and have enjoyed the club and the excellent presentations, contests, and classes ever since. I owe him a great debt of gratitude for his example. Everyone enters a stranger, but there is no reason to remain one. Thanks, Gary!



*(Continued on page 12)*

*(Continued from page 11) Remembrances - Gary Kelly*

## Robin Dalusung



Love this picture of my mom and her two brothers, Uncle Gary and uncle Don and my great grandmother Their personalities are showing very clearly in this picture. Uncle Don, on the left, looks a little Tom Sawyer is ready to get into



mischief or just caught getting into mischief. My beautiful mom in the middle very serious dressed, perfectly, ready to change the world. My uncle Gary on the right laughing at something none of us can see, always looking like the world is an inside joke to him. And there is my

great grandmother very seriously watching over them.



## Click- Camera on Fire - Heidi Phillips

I learned this technique at a workshop a few years ago. It's a similar technique to light painting, just with a touch of drama.

The finished photograph is a composite of two Pictures.



### Picture #1 FIRE Shooting the "Fire"

- 1 Stainless Steel Whisk
- 1 Long Shoestring/String
- Steel Wool Grade 100 or 1000 (fine)
- Lighter
- Hoodie or Cap
- Sturdy Tripod
- Shutter Release
- Dark Open Space Outside

### Camera Settings (On Tripod)

- Manual Setting
- ISO 100 -200
- F8 to F16 - to keep entire scene in focus
- Manual Focus - Focus on the area the steel wool will be spinning (use a lighter and focus on the flame)
- Shutter Speed - experiment with 5 - 10 seconds



*(Continued on page 14)*

(Continued from page 13) Click - Heidi Phillips

## Picture #2 CAMERA

Place a ball of steel wool in-between the cages of the whisk and tie the string to the end of the handle. Have your model practice spinning and adjust the length. Make sure your model covers his hair with a cap or hoodie, (in case of a rogue spark.)

Set up your Camera on the tripod and compose your scene...

Have a third party light the steel wool on fire and run out of the scene.

I took the picture of my camera using another camera (obviously) and a simple 2 light set up and black poster board. Because the scene is dark, I used a tripod and shutter release.

Iso 100

Auto Focus

Aperture Setting F4

This should keep the sparks and get rid of most of the “dark” areas of your photograph.

You will have to use a layer mask to “clean up” all of the parts of the picture that didn’t disappear all of the way.

Use the Free Transform tool and size the ring of fire to fit your lens.

Flatten image and do final edits to taste.



Press the shutter release.

The model should start spinning immediately... Even if there isn’t a flame, the sparks will shoot out.

The steel wool will burn for about 10 seconds...

Putting it all Together (Composite)

Upload your favorite “camera” picture into Photoshop and edit to taste.

Import the “Fire” picture as a new layer and set the layer to Lighten (keep it 100%)

Have Fun...and don’t set your backyard on fire :

## *Some of Gary Kelly's Winning Images*



*(Continued on page 16)*

*(Continued from page 15) Some of Gary Kelly Winning Images*



*(Continued on page 17)*



*(Continued from page 16) Some of Gary Kelly Winning Images*



*(Continued on page 18)*

(Continued from page 17) *Some of Gary Kelly Winning Images*



## 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](mailto: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.

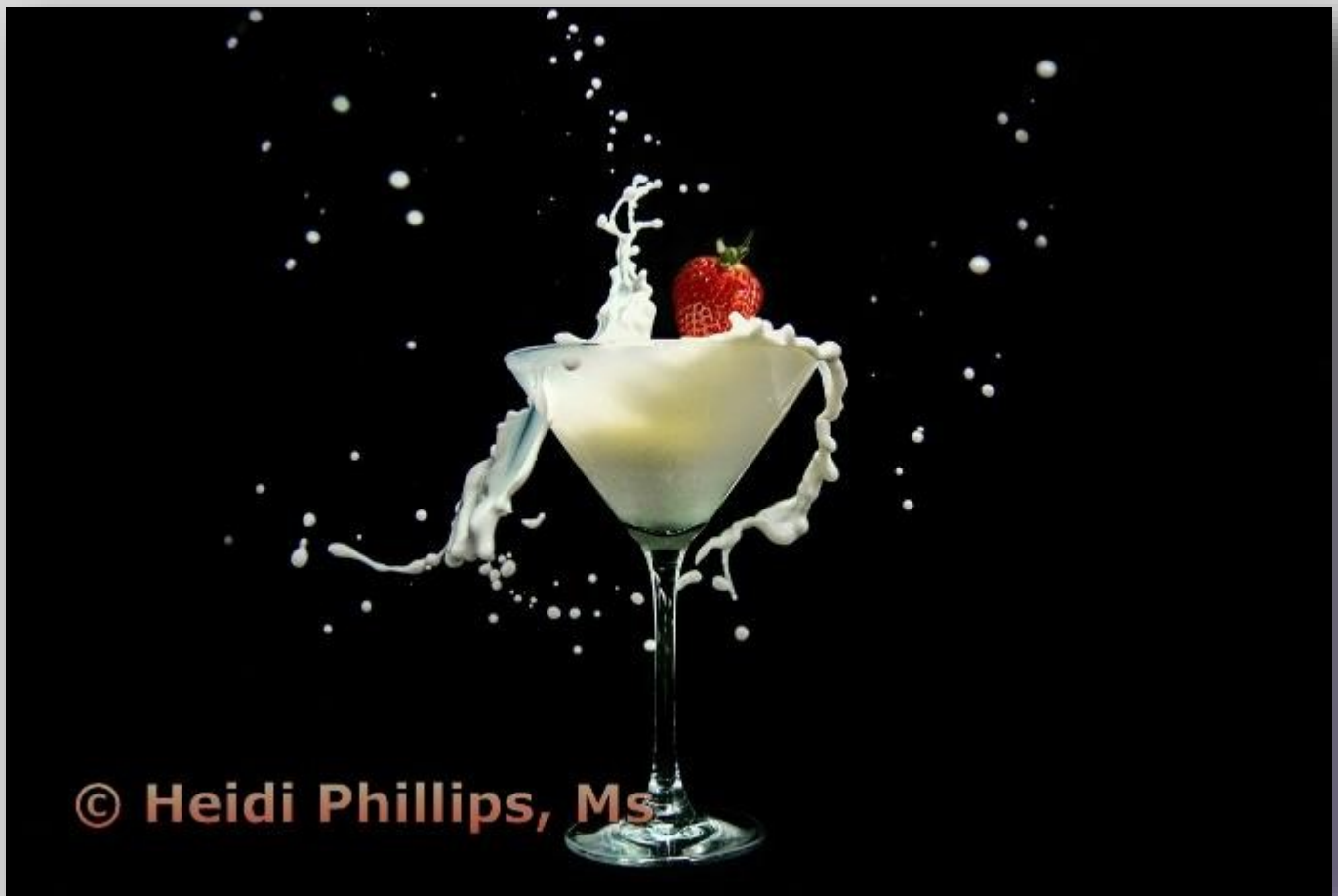


## *Image of the Month*

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.

**Heidi Phillips**

*White Chocolate Martini with a Splash*



# Color Prints



**Beginner**

**Keni Evans**

*In My Dreams*



**Advanced**

**Nancy Mack**

*Gold Leaf*



**Masters**

**Kaye Hargis**

*Abandoned Life Saving  
Station*

# Monochrome Prints



Beginner

Donna Griffiths

*Child's Nightcap*



Advanced

Janice Goetz

*With Spring Comes  
the Passion Flowers*

Masters

Jay Hoppenstein

*Style*



# Projected Images



Beginner  
Lola Laird  
*Day is Done*

Advanced  
Nancy Mack  
*Vermeer's Garlick*



Masters  
Susan Kindly  
*Bee's Favorite Stop for Food*

## *In Focus - Bits & Pieces - Jay Hoppenstein*



Those image editors who use the subscribed versions of Adobe Lightroom (LR) and Photoshop (PS) derive the benefit of frequent updates, sometimes so often that it is difficult to adapt, learn or keep up with the improved features. Fortunately, the Internet, especially, YouTube, has many online, free (and some that you must pay for), tutorials offered by “professional” image instructors/educators and well-meaning image editing enthusiasts.

It is not easy to remember all of the present features of the editing software upon which we depend, let alone the new ones that appear so often. There are so many obscure (hidden) features that, once learned, open new and often easier methods to edit and even transform images. Realistically, less used features are easily forgotten and must be “relearned” whenever the need arises for a particular technique that would be useful. These programs give the user almost unlimited power to edit photographs and create works of art that would be almost impossible without them. That is the allure of to-

day’s PS and LR, for example.

Sometimes these programs are like finding a trunk containing an infinite number of magical devices that can give the finder unlimited image editing power but without any instructions on how to extract that power. Such is the plight of many of us who would like to “know-it-all” once the box is open. Sometimes, it’s like owning a new car and being unable to find the control to start the engine, turn on the radio or dim the brightness of the instrument panel.



Experienced photographic editors, as are many members of the DCC, have favorite web sites that provide the insight into the complexities of PS and LR as well as other photo editing products. My favorite sources include f64 – Blake Rudis, Phlearn – Aaron Nace, Photoshop Café – Colin Smith and PIXimperfect - Unmesh Dinda. Additionally, there are great resources within the DCC, such as Dennis Fritsche, who provides Zoom instructional meetings that address the basic and complex methods for editing pho-

tographs.

One of the wonders of today’s photography is the unlimited ability to learn something new every day, not only about photographic editing but in the perfection of camera techniques that provides opportunities to create something new and unique. Just as an artistic painter who can create a picture containing any element he or she desires, the photographer can capture an instant in time that might never occur again, preserve it, alter it to his or her satisfaction and display it to an audience eager to expand its vision of the world in which we live.

Jay Hoppenstein, MD, FDCC, APSA



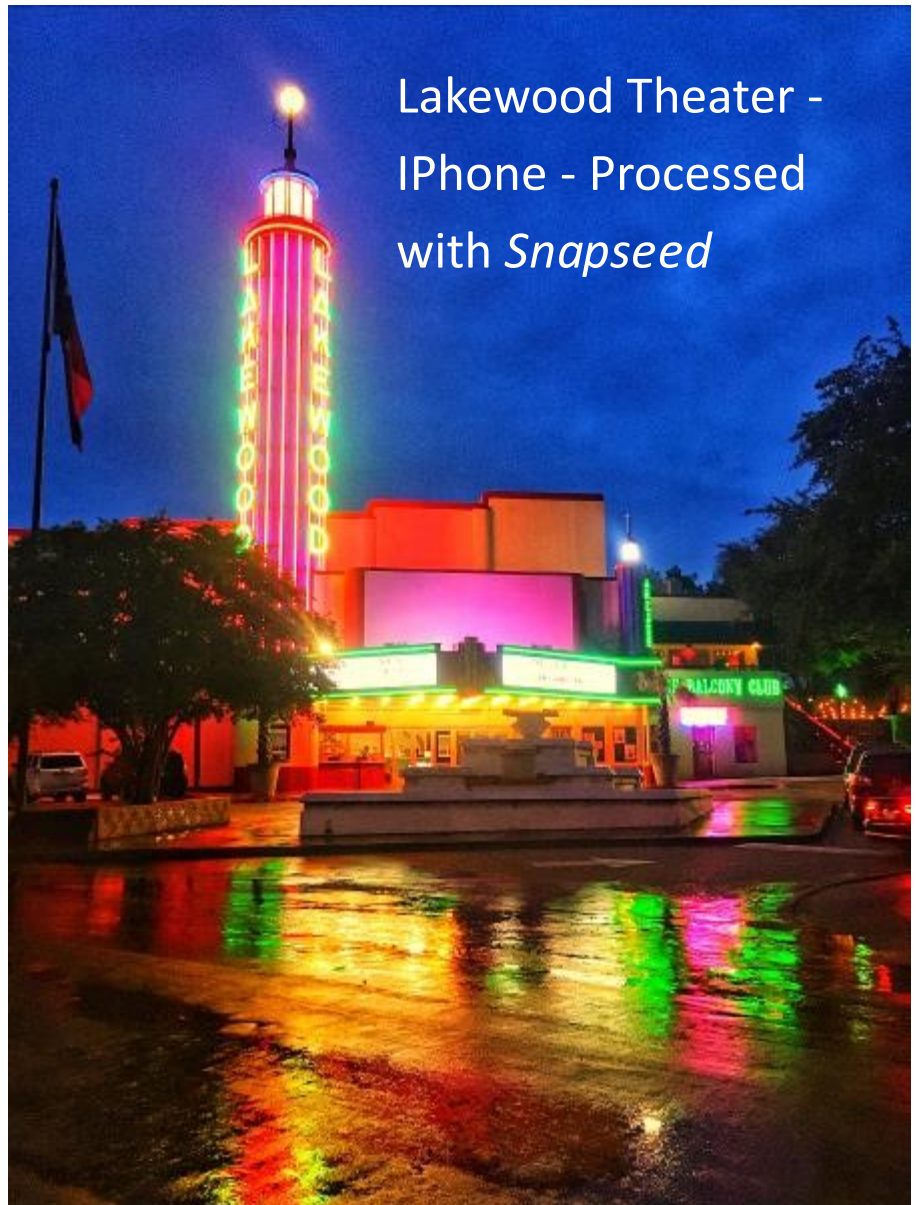


## Cell Phone Photography - Larry Petterborg

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/)



Lakewood Theater -  
iPhone - Processed  
with *Snapseed*

[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

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 27)*

(Continued) - Larry Petterborg



Classified Ads



Cover what you love, pay for nothing else 

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<https://www.traverseinsurance.com/camera>



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A place to call home for the North Texas photographic arts community

- Classes and Workshops
- Memberships
- Speaker Events
- Exhibitions
- Camera Swap Meets
- Darkroom
- Photo Walks
- Juried Competitions

[www.dallascenterforphotography.org](http://www.dallascenterforphotography.org)

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**FREE** - Rotatrimmer 24" (Photo paper trimmer), slightly out of line but could be adjusted. Pickup at my guard-gate at Fox Glen: Northgate and O' Conner in Irving. Hugh Adams 214.532.8137. (8.31.21)



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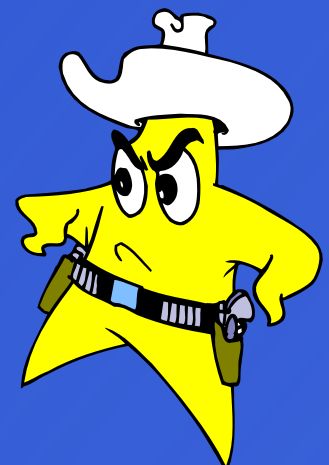
Steve Reeves

## Website

[Dallascameraclub.org](http://Dallascameraclub.org)

## Email Contact

[Info@dallascameraclub.org](mailto:Info@dallascameraclub.org)





## *Dallas Camera Club*

*DCC Meeting on Zoom Starting at 7:00 PM in August & September*

*Go to [Dallascameraclub.org](http://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](http://www.dallascameraclub.org)



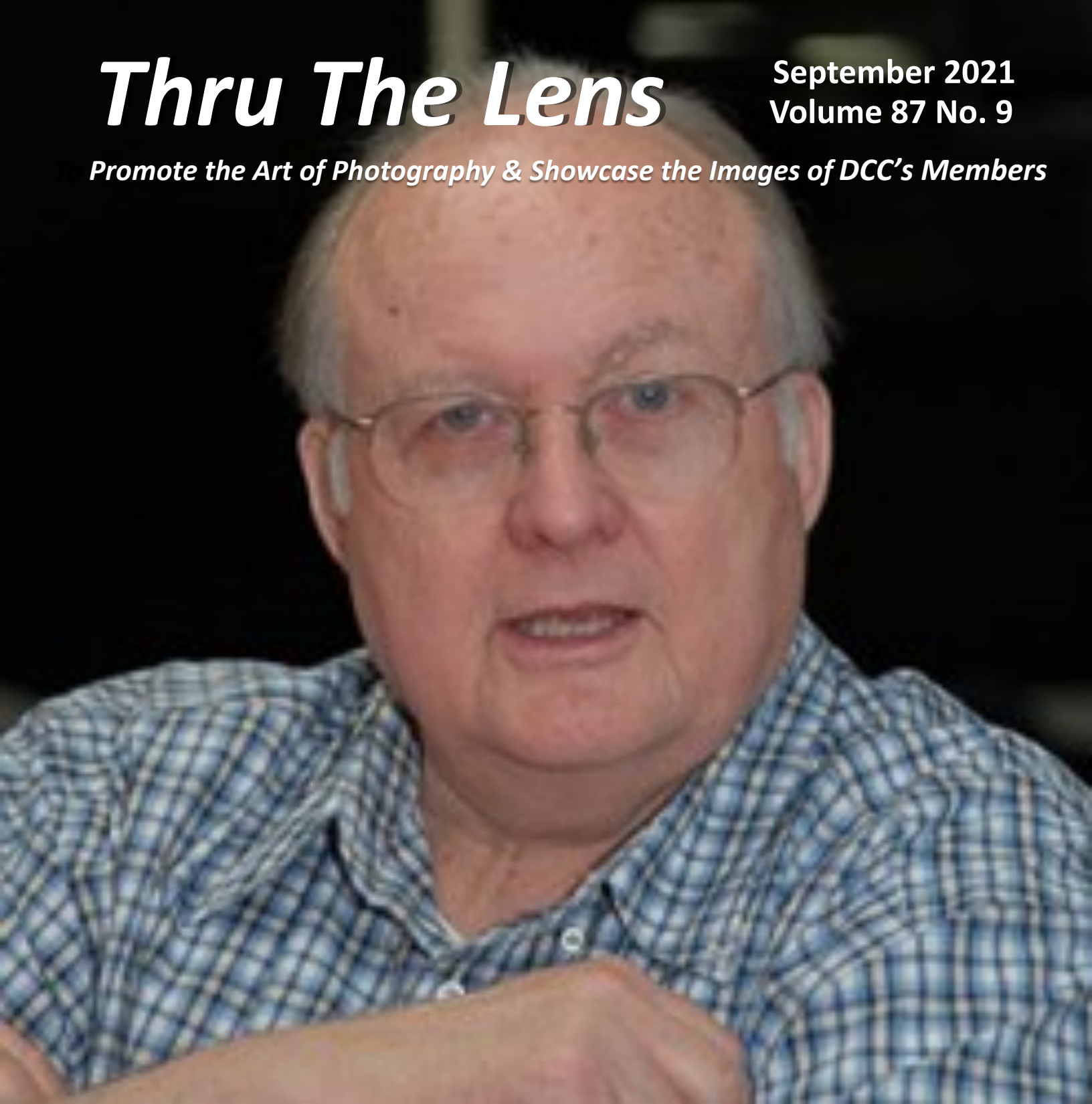
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# *Thru The Lens*

September 2021  
Volume 87 No. 9

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



*Editor - Jay Hoppenstein, MD, FDCC, APSA*