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DCC's New Meeting Location

Northaven Church, 11211 Preston Rd, Dallas

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

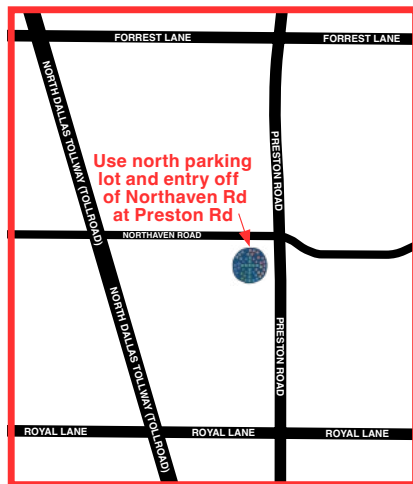


© Holly D Gray

DCC Meets at Northaven Church

11211 Preston Rd • Dallas, TX 75230

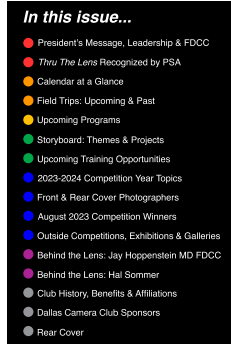
(Use north parking lot & entry off of Northaven Rd)
2nd & 4th Tuesday of the Month • 7:30pm



Navigation

An interactive newsletter

Thru The Lens is an interactive .pdf document. If you click or tap on the bulleted text underneath "In this issue" on the front cover you will* be linked directly to the first page of that section within the newsletter. Also, by clicking or tapping on maps, website addresses as well as any text or colored buttons labeled "View", the related webpage will** open.



To return to the front cover quickly, simply click or tap on any one of the rainbow colored logo icons located at the bottom of each interior page.

Thru The Lens is designed to showcase our members, our photography and who we are as a camera club. Please submit your 11"W x 8.5"H ratio images for consideration as the front or rear cover image. And, also please send the editor your achievement news, photos and story ideas for the Storyboard section as well as any technical, instructional or other story idea you may have.

*Interactive functionality depends on the use of compatible browsers, devices and .pdf viewer apps.

**Viewing maps & websites requires internet access.

Dallas Camera Club Celebrates 90 Years!

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



Inspiring Photographers For 90 Years 1934-2024

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

Fellow of the Dallas Camera Club (FDCC) Active Members

Listed below are active members of the Dallas Camera Club who have had the distinct lifetime honor of being named a "Fellow of the Dallas Camera Club". This award is bestowed to those who have submitted 90% or more of possible entries and ranked first, second or third in high point standings at the end of the competition year in the Master class for color prints, monochrome prints or projected images. Typically, the initials FDCC would follow the photographer's name. However, for the sake of brevity, *Thru The Lens* acknowledges all active Dallas Camera Club FDCC members at once below:

Michael Blachly FDCC
Michael Farnham FDCC
Dennis Fritsche FDCC
Bill Hayes FDCC

Kay Hale FDCC
Kaye Hargis FDCC
Mike Hill FDCC
Jay Hoppenstein MD FDCC

Clinton Kemp FDCC
Susan Kindley FDCC
Larry Petterborg FDCC
Erin Reeves FDCC

Steve Reeves FDCC
Frank Richards FDCC
Jim Walsh FDCC
Alan Whiteside FDCC

2023-2024 Club Officers

Jim Walsh, President
Larry Petterborg, Past President
Dennis Fritsche, President Elect
Clinton Kemp, Secretary
Mike Hill, Treasurer
Kay Hale, Programs Director
Larry Petterborg, Field Trip Director
David Mann, Membership Director
Sam Lucas, Competitions Director
Dennis Fritsche, Online Education Director
Alan Whiteside PhD, Live Education Director
Jay Hoppenstein MD APSA, Comm Director

2023-2024 Program Managers

Nancy Mack, *Thru The Lens* Editor
Clinton Kemp, *Thru The Lens* Designer
Dennis Fritsche, Co-Webmaster
David Boomstein, Co-Webmaster
Jan Dreskin-Haig, GSCCC Co-Representative
Janice Goetz, GSCCC Co-Representative
Don Haig, House Manager
Larry Golden, Social Media
Hal Sommer, PSA Representative
Steven Reeves, Historian
Steve Hawiszczak, Outside Competitions
Jerry Martin, Resources
Erin Reeves, Bird Competition
Steven Reeves, Bird Competition



Inspiring Photographers For 90 Years 1934-2024

www.dallascameraclub.org

info@dallascameraclub.org



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Dallas Camera Club's Gift and Endowment Fund

Members are asked to consider a donation



Jim Walsh
DCC President

DCC Members...

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

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

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

[Dallas Camera Club - Donate to the Gift and Endowment Fund](#)

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

Thanks for your consideration.

Jim Walsh
DCC President

Donate to the Gift and Endowment Fund:

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

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

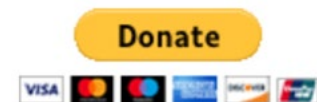
Note: The Dallas Camera Club is a tax-exempt social club in compliance with US tax code 501 (c) (7) and donations to the club are not deductible by the donor. For more information, contact a tax professional.

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

Dallas Camera Club
For: Gift and Endowment Fund

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

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



Dallas Camera Club Calendar at a Glance

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

FEBRUARY 2024

- 8 Online Training Session
- 11 February Image Competition Submission Deadline
- 13 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Turn-in February & End-of-Year Competition Prints / Review of January Image Competition Results
- 17 Field Trip: Annual Scavenger Hunt (TBD)
- 24 Street Photography Class Outing (TBD)
- 27 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Turn in End-of-Year Competition Prints / Presentation by Janet Cunningham, *Lensbaby*

MARCH 2024

- 12 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Review of February Image Competition Results
- 23 Field Trip: Aninatronic Dinosaur Workshop - Plano
- 26 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Graham Hobart, *Visualization*

APRIL 2024

- 8 Total Solar Eclipse
- 10 2023-2024 Competition Year Awards Banquet (*note: on Wednesday, not Tues*)
- 11-14 Field Trip: White Sands National Park, Alamogordo, NM
- 23 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

MAY 2024

- 12 May Image Competition Submission Deadline
- 14 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in May Prints / Member's Potpourri Shows
- 28 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

JUNE 2024

- 9 June Image Competition Submission Deadline
- 11 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in June Prints / Review of May Image Competition Results
- 25 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

JULY 2024

- 7 July Image Competition Submission Deadline
- 9 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in June Prints / Review of June Competition Results
- 23 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

AUGUST 2024

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

SEPTEMBER 2024

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

OCTOBER 2024

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

NOVEMBER 2024

- 10 November Image Competition Submission Deadline
- 12 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in November Prints / Review of October Competition Results
- 28 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

DECEMBER 2024

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

JANUARY 2025

- 12 December Image Competition Submission Deadline
- 14 7:30pm - DCC Meeting: Turn-in January Prints / Review of December Image Competition Results
- 28 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

*All dates and events are subject to change.

For up-to-date information, please visit www.dallascameraclub.org

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

Enhance Your Creativity with LENSBABY

What will be learned from the program:

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



Biography:

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

She has been a member of the Trinity Arts Photo Club since 2013. Janet was Photographer of the Year for the Beginner group in 2014 and earned Photographer of the Year for their Advanced group in 2019, 2020 & 2021.

Janet can be found happily photographing flowers and butterflies in her back yard.



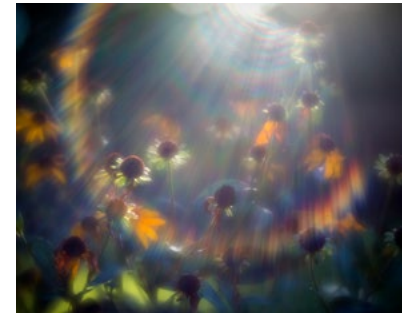
© Janet Cunningham



© Janet Cunningham



© Janet Cunningham



© Janet Cunningham



© Janet Cunningham



© Janet Cunningham

Next Month's Program: Graham Hobart - March 26, 2024

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



Biography

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

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

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

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

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



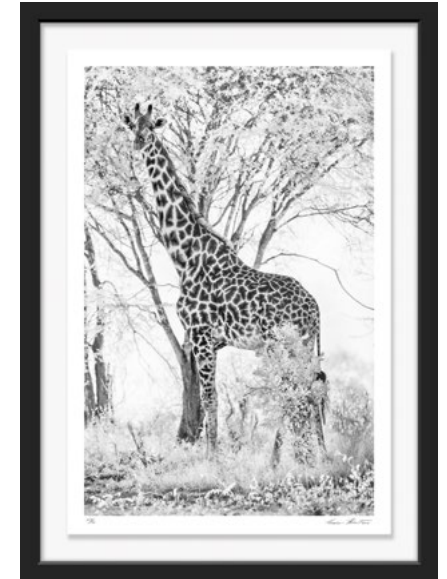
© Graham Hobart



© Graham Hobart



© Graham Hobart



© Graham Hobart

Topic title:

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

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

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

Some of the topics included will be:

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

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

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

Storyboard: *Scuba Diving in Fiji*

Robert Shafer as Diver and Photographer

by **Robert Shafer**

I first became interested in SCUBA (Self Contained Underwater Breathing Apparatus) diving as a kid growing up in the 60's, while watching the TV show "Sea Hunt." Lloyd Bridges played the part of Mike Nelson, and I was hooked, not only on the show, but with the idea of doing what he was doing. I was too young then, and didn't have a job anyway, so I had to put that dream on hold. It wasn't until after I had graduated from college, and had gotten a job, that I decided to take lessons and get certified. My Open Water certification was completed in the summer of 1977, and I took my first dive trip to Grand Cayman Island the very next summer with a group from my hometown of Memphis, TN. It was so amazing that I went back in 1979 as well.



© Robert Shafer



© Robert Shafer

[View Robert Shjafer's Flickr account](#)



© Robert Shafer

(See more of Robert Shafer's story on the next page)

Storyboard: *Scuba Diving in Fiji*

Robert Shafer as Diver and Photographer



© Robert Shafer



© Robert Shafer



© Robert Shafer



© Robert Shafer

(See more of Robert Shafer's story on the next page)

Storyboard: *Scuba Diving in Fiji*

Robert Shafer as Diver and Photographer

Shortly after my second trip to Grand Cayman, my company transferred me to Jacksonville, NC. It's a small town on the coast of NC, known mostly as the home to Camp Lejeune, a training base for the US Marine Corps. If you lived there from 1953 to 1987, and drank the water, then please call.... Oh, never mind. Anyway, diving in the Atlantic Ocean is much different than it is in the Caribbean, with the most notable difference being the water temperature. It's cold! Diving in cold temperatures, anything below 80 – 82 degrees really, requires a wet suit, which will keep you warm while underwater. That is the good side of diving in a wet suit. The bad side is that it affects your buoyancy, which is your ability to descend. It takes extra weight to get "down," which is what Scuba diving is all about. I learned to use a wet suit while diving off the coast of North Carolina, but I didn't really like it. Fortunately, I only lived there for one year before being transferred again, which began another long chapter of my life that eventually put me in Dallas where I was able to start diving in the warm waters of the Caribbean again.



© Robert Shafer



© Robert Shafer



© Robert Shafer



© Robert Shafer

(See more of Robert Shafer's story on the next page)

Storyboard: *Scuba Diving in Fiji*

Robert Shafer as Diver and Photographer

I tell you all of this because the Pacific Ocean is also colder than the Caribbean Sea. October in Fiji is also the start of their spring, which means that they are just coming out of winter. That's the way it is on the other side of the Equator. The last time I had used a wet suit was on my last dive in North Carolina in 1980. I had bought one for a dive trip we went on to Cuba in 2022, but the waters were warm enough there that I didn't need to use it. Fiji is a different story.

Scuba diving in the South Pacific had always been a "bucket list" item for me. One that I never really thought that I would be able to check off, but this past October, there I was, about to board a Fiji Airways flight, along with 20+ other divers and a few non-divers, that would land at Nadi Airport approximately 11 hours later. We also crossed the International Date Line, so our flight that left DFW on Thursday evening, arrived in Fiji at approximately 5:30 AM on Saturday morning, Fiji time.

Upon arrival in Fiji and clearing customs, we boarded a bus for a three-hour ride to the resort. Volivoli Beach Resort is on the northern tip of the main island of Fiji in the province of Rakiraki. We would be arriving there around lunch time, and you know that you can't go to your room and take a nap, so you try and sleep some more on the bus. The night we just had was long, but our first day there was going to be even longer!

Diving in salt water requires added weight to get down. As I mentioned earlier, diving in a wet suit requires even more weight. I have always needed more weight than most to get down, so wearing a wet suit meant even more. On my first dive, I didn't have enough weight, and literally wore myself out trying to get down, so I canceled my dive and returned to the boat. I had more issues with buoyancy, as well as a very untimely allergy attack, so my diving in Fiji was very limited. It was incredibly disappointing to travel that far with intentions of 10 – 15 dives, only to get in 2 full dives, but that's what happened.

The dives I completed were amazing! Undersea life in the waters of Fiji is different in many ways than what I usually see in the Caribbean. The coral is different, the fish are different, and both seem to be more abundant! I was able to take some pictures, and while they do not do justice to what I saw by any means, some are included so you can get an idea of what I'm talking about. One thing to understand though is that the deeper you go, the more color you lose. Red is usually the first color to fade away. The use of "stobes," which is another name for an underwater "flash" is pretty

much mandatory if you want to see any color at all. Stobes will bring the color back out from what you actually see, so you need to be very close to the subject you are photographing. If not, all of your images will have a blueish tint. They're still good images, but you won't see the true colors without the strobe.



© Robert Shafer



© Robert Shafer



© Robert Shafer

(See more of Robert Shafer's story on the next page)

Storyboard: Scuba Diving in Fiji

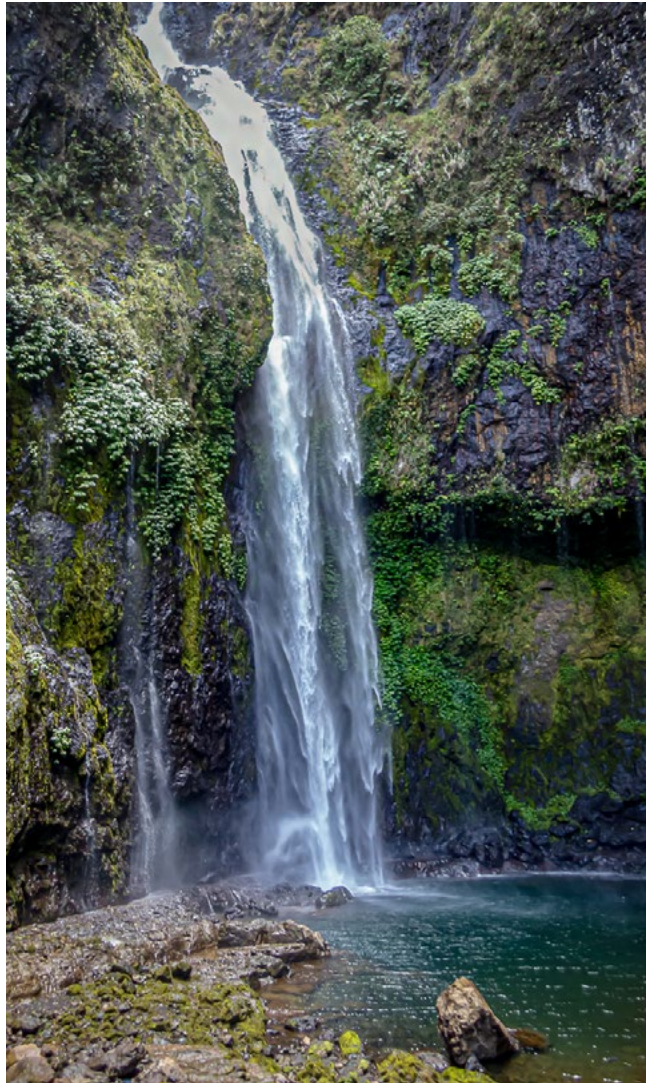
Robert Shafer as Diver and Photographer

The other big highlight was our trip to Savulelele Waterfall. To get there, you first travel to the village of Nabalesere in the province of Ra, Fiji. After a two-hour ride in a small van, we were taken to the village community house, where we met some of the villagers, most of whom would become our guides for the long walk. Prior to entering the village, however, there were some wardrobe requirements we had to meet. The women had to cover their shoulders. Hats and sunglasses were prohibited, and everyone had to wear a sarong. Once inside the community house, we were introduced to the villagers, and then a short prayer was said on our behalf to visit the waterfall.



© Robert Shafer

The pamphlet at the hotel stated that the walk to the waterfall was brief, just as it said that it was only a one-hour drive to get to the village. All of us, plus our guides, started the trek into the jungle to get to the waterfall. The path was uphill, downhill, back uphill, and was constructed of rock steps, old railroad ties, some of which were rotted out, and grass trails. Those of us who are a little on the older side of life, and maybe not in the best physical shape, needed frequent rest stops along the way. That included me. Needless to say, the actual hike to the waterfall was also not as stated in the hotel pamphlet! It was exhausting, and took some time. Fortunately, our guides, who make this trip with a new group of tourists on a daily basis, were excellent! They carried anything we brought with us, which for me, was my camera bag.



© Robert Shafer

Uphill, downhill, we climbed, slid and even fell a time or two. We crossed a stream of cold water (my guide, named Mini, loaned me his flip flops so that my shoes wouldn't get wet, and the rocks in the stream also hurt my feet), climbed some more, and then we found ourselves at the base of Savulelele Waterfall. It is breathtaking! Well, at least it took away what little breath we had left.

Approximately 400 feet high, Savulelele Waterfall is the tallest waterfall in Fiji. It is sacred to the people of Nabalesere village, and most likely their main source of income. You can walk behind the waterfall, although none of us did. You can swim in the pool at the base, but we didn't do that either, although a couple of our group waded in it a little. We sat and admired it, took pictures, and rested. The villagers let us stay pretty much as long as we wanted to, but when it was time to start thinking about leaving, I asked Mini when the helicopters were coming to airlift us out. He just laughed. Once we did leave, the hike out was not nearly as bad as the hike in. Maybe because we knew what to expect and were prepared for it, although we still needed multiple breaks along the way. When we reached the village again, we stopped, took off our hats and sunglasses, and put the sarongs back on. We posed for some pictures with our guides, to prove that we actually completed this journey, expressed our gratitude, both in words and gratuities, then made our way back to the van, for the two-hour drive back to the resort.



© Robert Shafer

(See more of Robert Shafer's story on the next page)

Storyboard: *Scuba Diving in Fiji*

Robert Shafer as Diver and Photographer

Most of our group left for home the next day. Teresa and I had decided to stay an extra three days. We weren't sure that we would ever get back to this part of the world again, and after such a long flight to get there, who wants to leave after only one week? This proved to be a great plan, especially given my troubles diving. I was able to dive one more day, and that turned out to be my best dive! I was able to get down, with some extra weight, and the scenery was beautiful!



© Robert Shafer

Next to Cuba, these were the most healthy coral reefs I've ever seen! The sea life was abundant and consisted of fish of every color you can imagine. We doing a "drift dive," which means there was a current and we let it take us where it wanted to. It made photography a little more challenging than normal as you are constantly moving, even when you don't think you are. That combined with the fact that fish don't seem to understand the concept of posing for pictures, and you realize that you have to take a lot of pictures in hopes that you get some good ones. I like the pictures I got, but they aren't my best. I'm still learning underwater photography but have a long way to go. To get there, I guess I'll just have to go diving more!

To end this article, I'll just say that our last day at Volivoli Beach Resort was spent packing, lounging around, saying goodbye to the staff that had taken such good care of us while we were there, and taking more pictures on the property. Teresa and I also splurged and got a couples massage. The last thing I'll tell you is that while we were there, the ALCS was taking place, with my Texas Rangers playing the hated rival Houston Astros. I couldn't watch any games, but I listened to a couple of them on SiriusXM satellite radio. We listened to Game 7, the final and deciding game, in the van on the way to the airport. We were still in the van, listening to the game when the Rangers recorded the final out, propelling them back to the World Series for the third time! It was a great way to end this South Pacific vacation!



© Robert Shafer



© Robert Shafer

Equipment

The camera I use for underwater photography is an Olympus "Tough" TG-6. It is essentially a "point and shoot" camera, but it does allow you to choose from multiple settings for different types of photography, including Macro. It can also shoot in RAW format, which I do. The Olympus TG-6 can zoom in and out, which is something I really wanted. I had tested this camera, as well as another underwater camera, on previous dive trips, and I liked this one much better. It is also a very handy camera on land, and delivers quality images above and below the water. By itself, it is waterproof to 50 feet, which isn't really that deep for most divers. To be able to shoot deeper, I use an Olympus PT-059 housing that protects the camera to 150 feet, which is much deeper than I will, or should, go. The deeper you go, the more light, and color, you lose. That makes the use of a "strobe" necessary to get all the colors of the fish and coral. A strobe is just what divers call the flash on a camera intended for use above the water. If you want to shoot movies, which the TG-6 does, you also need a light that is on through the video shoot. Most divers use a tray that holds the camera, strobe, and light, in place. Holding the tray by the handles, one in each hand, you find your subject, frame it, and press the shutter release. It really is just like photography on land, and a lot of the same principles apply."

The Olympus TG-6 isn't that expensive when compared to other underwater cameras. Approximately \$1200 - \$1400 will get you just about everything you need, with the exception of Scuba lessons if you're not already certified. Some divers do use conventional land DSLR'S, but a much bigger, and more expensive, housing is required to insure that their camera stays dry and safe. All housings have buttons that correspond and work the controls underwater just like your camera does on land, you just have to learn how to use them. If you use a conventional DSLR with the housing, you also have to remember to remove the lens cap BEFORE you close the housing and get in the water. You certainly can't do that once you are submerged! I saw this first hand in Fiji, with a couple of experienced UW photographers! For those interested in UW photography, the first step is to get certified for Scuba diving. After completion of classroom and actual diving classes, you can receive your certification and begin your underwater adventures, preserving those memories just as you do with your images on land!

Developing Your Own Style

by Anita Oakley

by Anita Oakley

I'm sure that as you scroll through Facebook or Instagram, there are times when you see an image and know who the photographer is without looking at the poster's name. The best photographers have a recognizable style - their work stands out.



© Anita Oakley

Style results from a mix of variables that come together, making a coherent look across a body of work. Keep in mind that style is not the same as genre. You don't have to pigeonhole yourself into a genre to carry your style across to different subjects.

Do you have a photographic style all your own? If not, consider consciously developing your own approach to your photography that reflects your personality and preferences.

The first part of a person's photographic journey is discovery. At first you don't know what direction to go, so you sample different subjects and styles. You may try to copy famous photographers' work. You might go to a location and search for the spot where they shot. You might try to duplicate a famous photographer's editing style.

So, how do you start? One of the best ways is to look for patterns in your images. Go through your last three years' images and export the ones you really love to a portfolio folder. Look for what they have in common.

- Is there a theme?
- Is there a particular editing style?
- Are they muted or saturated?
- Are they high or low contrast?
- Are they dramatic?
- Are there similarities in lighting?

Once you know what your best images have in common, look for opportunities to follow that pattern when you are out shooting. Pay attention to your editing processes to bring out the best in those images and project your vision. That continuity is reliant on a number of factors including focal length, camera position, aperture, movement, lighting, etc.

Of course, your style is bound to change with time and experience, but above all, be intentional about your shots and develop your personal style.



© Anita Oakley



© Anita Oakley



© Anita Oakley

Share your Storyboard in *Thru The Lens!*

Dallas Camera Club members are encouraged to send *Thru The Lens* Editor Nancy Mack, 7-9 images along with text that communicates a story, conveys a mood or a feeling. The images could be from a recent trip, a personal project, an event or pretty much anything else.

Ideas for your Storyboard:

- travel photos
- event photos
- holiday photos
- personal project photos
- sporting event photos
- bird or wildlife photos

Upcoming Training

In-person and online training opportunities

In-Person Training*

- | | |
|-------------|--|
| February 13 | <i>New Member Orientation</i> by Jerry Martin, 6:15pm, Room 237 |
| February 13 | <i>Street Photography: Equipment, Techniques, and Ethical Considerations</i> by Larry Petterborg, 6:15pm, Room 239 |
| February 27 | <i>Photographing the Eclipse</i> by Jason Ware |
| March 12 | <i>New Member Orientation</i> by Jerry Martin, 6:15pm, Room 237 |
| March 12 | <i>Street Photography: Show and Tell</i> by Larry Petterborg, 6:15pm, Room 239 |
| March 26 | <i>New Member Orientation</i> by Jerry Martin, 6:15pm, Room 237 |
| March 26 | <i>Ineractive Discussion: Michael Kenna</i> by Alan Whiteside, 6:15pm, Room 239 |
| April 9 | <i>No Training: (2023-2024 Competition Year Awards Banquet on April 10th)</i> |
| April 23 | <i>Image Review</i> - Multiple Instructors |
| May 14 | <i>New Member Orientation</i> by Jerry Martin, 6:15pm, Room 237 |
| May 14 | <i>My Photography Passion : Landscapes</i> by Dennis Fritsche, 6:15pm, Room 239 |

*Schedule and classes are subject to change. For up-to-date information, visit "Training and Education" at www.dallascameraclub.org

Online Training via Zoom**

- | | |
|------------|---|
| February 8 | <i>Black and White Conversion in PS and LR</i> by Anita Oakley and Dennis Fritsche 7:00pm, Zoom |
|------------|---|

**Online Training via Zoom: DCC members may login at www.dallascameraclub.org and visit "Training and Education" page for online training schedule and access codes.

2023-2024 Competition Topics

Themes for each competition category this year

The Dallas Camera Club monthly competitions run from May to February of the following year. There are no monthly competitions in March or April. The Annual Awards Banquet is in April.

MAY 2023

Projected: Open
Color Print: Open
Monochrome Print: Open
Upload Image(s) by May 7
Turn in Print(s) by May 9

JUNE 2023

Projected: Still Life
Color Print: Still Life
Monochrome Print: Open
Upload Image(s) by June 11
Turn in Print(s) by June 13

JULY 2023

Projected: Open
Color Print: Open
Monochrome Print: Open
Upload Image(s) by July 9
Turn in Print(s) by July 11

AUGUST 2023

Projected: Diagonal Lines
Color Print: Open
Monochrome Print: Diagonal Lines
Upload Image(s) by August 6
Turn in Print(s) by August 8

SEPTEMBER 2023

Projected: Open
Color Print: Open
Monochrome Print: Open
Upload Image(s) by September 10
Turn in Print(s) by September 12

OCTOBER 2023

Projected: Motion Blur
Color Print: Motion Blur
Monochrome Print: Open
Upload Image(s) by October 8
Turn in Print(s) by October 10

NOVEMBER 2023

Projected: Open
Color Print: Open
Monochrome Print: Open
Upload Image(s) by November 12
Turn in Print(s) by November 14

DECEMBER 2023

Projected: Architecture
Color Print: Open
Monochrome Print: Architecture
Upload Image(s) by December 10
Turn in Print(s) by December 12

JANUARY 2024

Projected: Open
Color Print: Open
Monochrome Print: Open
Upload Image(s) by January 7
Turn in Print(s) by January 9

FEBRUARY 2024

Projected: Amateur Sports
Color Print: Open
Monochrome Print: Open
Upload Image(s) by February 11
Turn in Print(s) by February 13

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

Front & Rear Cover Photos

Thanks to our members for these cover images



Front Cover: *Yellow Ranunculus* by © Nancy Mack



Back Cover: *Winter Anemones* by © Nancy Mack

December 2023 Color Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Color Prints Judge



Nate Rehlander has a bachelor's degree in photography from Texas A&M Commerce and is currently Professor of Photography at Collin College in Plano. He worked as a commercial photographer in DFW for 23 years. He is someone who may have too many hobbies and interests. He loves teaching and working with students from diverse backgrounds and ages! He is married with 2 dogs and photographs a variety of subjects.



[View Color & Mono Prints Video](#)

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

December 2023 Master Class Color Prints

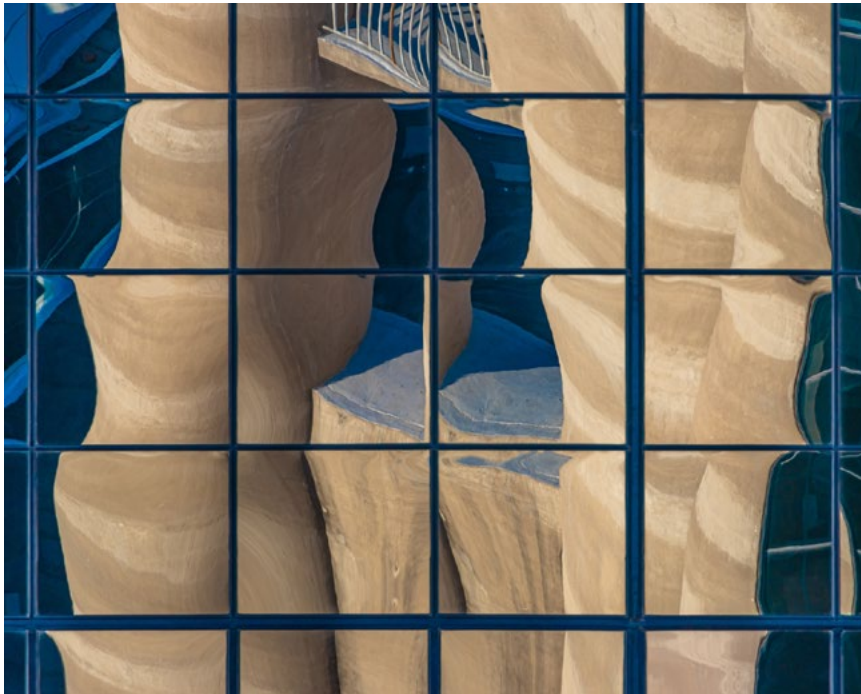
- 1st *Pied Kingfishers* by © Mike Hill
- 2nd *Pacific Sunset* by © Dennis Fritsche
- 3rd *Reeds at Sunset* by © Jim Walsh
- HM *Evening Hunt* by © Susan Kindley



1st Place Color Print, Master Class
Pied Kingfishers by © Mike Hill

December 2023 Color Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners



1st Place Color Print, Advanced Class
Through the Looking Glass by © Scherry Johnson



1st Place Color Print, Beginner Class
HooDoo You Think You Are? by © Karen Gilmore

December 2023 Advanced Class Color Prints

- 1st *Through the Looking Glass* by © Scherry Johnson
- 2nd *Manitou Springs Cafe Facade* by © David Mann
- 3rd *Lava Tube* by © Lola Laird
- HM *Tower Reflection* by © Keni Evans

December 2023 Beginner Class Color Prints

- 1st *HooDoo You Think You Are?* by © Karen Gilmore
- 2nd *Pagoda Roof* by © Kelly Whittlesey
- 3rd *Tefillin Prayer* by © Robert Gullick
- HM *The Mountains Are Calling* by © John Johnson

December 2023 Monochrome Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Monochrome Prints Judge



Irwin Lightstone has pursued his passion over his profession. He closed his law practice of 29 years to become a full-time photographer. From 2010 through 2013, he was a staff photographer, then head of the photography at the Wilson History and Research Center, AR. Since that time, he has pursued his artistic vision. Specializing in highly detailed, artistic images of cacti and succulents, his images are widely published and collected.



[View Color & Mono Prints Video](#)

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

December 2023 Master Class Monochrome Prints

- 1st *Once Modern* by © Alan Whiteside
- 2nd *The Vessel's Stairway to Nowhere* by © Clinton Kemp
- 3rd *Arkansas Museum of Fine Arts* by © Jan Dreskin-Haig
- HM *Modernist Architecture Richard Meier* by © Susan Kindley



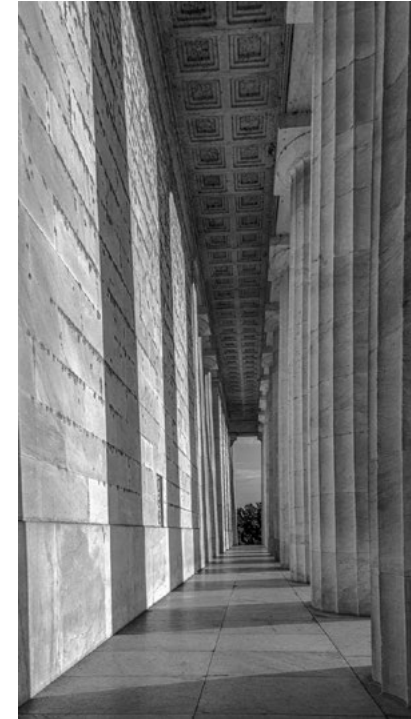
1st Place Monochrome Print, Master Class
Once Modern by © Alan Whiteside

December 2023 Monochrome Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners



1st Place Monochrome Print, Advanced Class
The Glory Window by © Jeffrey Sarembock



1st Place Monochrome Print, Beginner Class
Lincoln Memorial from a Different Angle by © Robert Gullick

December 2023 Advanced Class Monochrome Prints

- 1st *The Glory Window* by © Jeffrey Sarembock
- 2nd *View at the Top* by © Larry Golden
- 3rd *Vetrans Memorial* by © Lola Laird
- HM *Union Station, Kansas City, Built 1914* by © Phil Wirth

December 2023 Beginner Class Monochrome Prints

- 1st *Lincoln Memorial from a Different Angle* by © Robert Gullick
- 2nd *Geometric Railings* by © John Johnson
- 3rd *Thorncrown Sunset* by © Kelly Whittlesey
- HM *Omni Hotel at Night* by © Tom Panzer

December 2023 Projected Images Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Projected Images Judge



Gary Potts became interested in photography as a 14-yr old and continued through a career with Big Pharma in the US and London. He joined PSA in 1979, and joined camera clubs wherever he was and eventually held many offices in PSA. He was awarded The Grand Master, 2016 and the Platinum distinction (EFIAP/p) in 2022.



December 2023 Master Class Projected Images

- 1st *Sky Scraping Starburst* by © Jay Hoppenstein
- 2nd *Bg D* by © Larry Petterborg
- 3rd *View from 20 Hudson Yards, NYC* by © Clinton Kemp
- HM *Library of Congress* by © Kaye Hargis



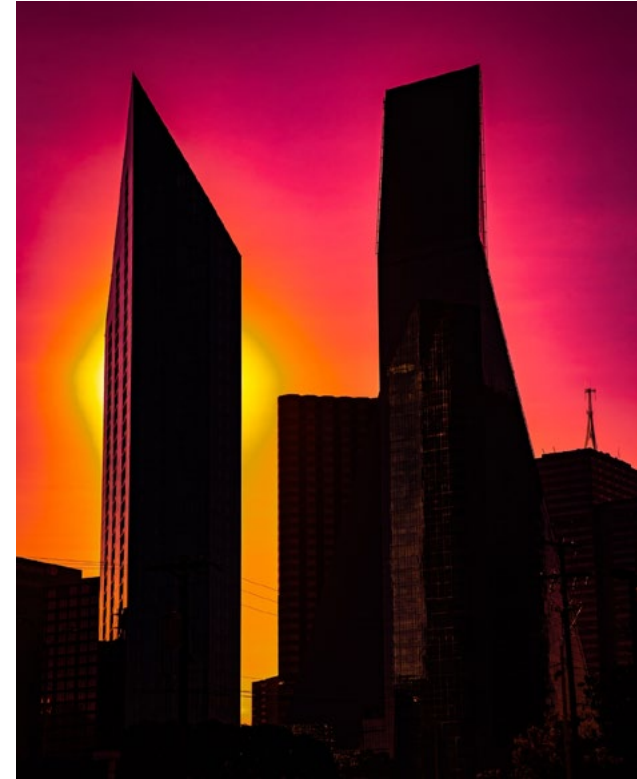
1st Place Projected Image, Master Class
***Sky Scraping Starburst* by © Jay Hoppenstein**

December 2023 Projected Images Competition Results

Congratulations to all Beginner, Advanced and Master Class winners



1st Place Projected Image, Advanced Class
Twilight Tower by © Dalis Foglia



1st Place Projected Image, Beginner Class
Dallas Skyline Silhouette by © John Johnson

December 2023 Advanced Class Projected Images

- 1st *Twilight Tower* by © Dalis Foglia
- 2nd *Dallas Architecture at Night* by © Larry Golden
- 3rd *Old Red* by © Keni Evans
- HM *Sunset Arch* by © Christine Pybus

December 2023 Beginner Class Projected Images

- 1st *Dallas Skyline Silhouette* by © John Johnson
- 2nd *Gehry's Disney Magic* by © Alan Goldfarb
- 3rd *The Pentagon* by © Robert Gullick
- HM *DFW Cityscape* by © Tom Panzer

CORRECTION: November 2023 Monochrome Print Competition Results

Apologies to Scherry Johnson and Robert Gullick

Thru The Lens apologizes to Scherry Johnson and Robert Gullick for inadvertently misattributing their names and titles to the wrong image in the January 2024 issue. Below is the corrected November 2023 Monochrome Prints Competition Results page as it should have appeared.



1st Place Monochrome Print, Advanced Class
***Just Taking One Day at a Time* by © Scherry Johnson**



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

November 2023 Advanced Class Monochrome Prints

- 1st *Just Taking One Day at a Time* by © Scherry Johnson
- 2nd *Sacrament of Confirmation* by © Janice Goetz
- 3rd *Fuji Bonshō* by © Fernando Kohan
- HM *Flutes* by © Larry Golden

November 2023 Beginner Class Monochrome Prints

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

Outside Photography Contests

Other competitions to consider entering....

Photography

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

Black Box Gallery "Shadow and Light"

entry deadline: February 9, 2024
www.blackboxgallery.com

SE Center for Photography "Flora" Exhibit

entry deadline: February 25, 2024
www.sec4p.c

Foto Gallery Foto "National Photography Competition"

entry deadline: February 9, 2024
fotofotogallery.org

Photo Artfolio "Colorscapes"

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

PhotoPlace Gallery "Quiet Landscape" Exhibit

entry deadline: February 12, 2024
photoplacegallery.com

RI Center for Photographic Arts

"AI, Images that fool the eye, Photorealism"
entry deadline: March 1, 2024,
www.riphotocenter.org

Stein Ward Studio "The Celebration" Exhibit

entry deadline: February 15, 2024
steinwardstudio.com

A. Smith Gallery "trees" Exhibit

entry deadline: March 18, 2024
asmithgallery.com

Stein Ward Studio "Mobile Phone Photography" Exhibit

entry deadline: February 15, 2024
steinwardstudio.com

A. Smith Gallery "light" Exhibit

entry deadline: April 29, 2024
asmithgallery.com

Black & White Magazine "Black and White Single Image"

entry deadline: June 30, 2024
www.bandwmag.com/contests

Members who place in outside contests are encouraged to share their news and images with the editor for recognition in TTL.

Online Photography Resources

Websites to check out for inspiration

Marine Life Photographers

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

This month TTL features marine life photographers:

Thomas Peschak

www.thomaspeschak.com

Brian Skerry

<https://brianskerry.com/>

François Baelen

www.linkou-underwater.com

Matt Doggett

<http://www.mattdoggett.com/>

Todd Winner

toddwinner.com/index

Alex Kydd

www.alexkyddphoto.com

David Doubilet

underseaimagesinc.com

Tom St Gerge

<https://tomstgeorge.com/>

Shawn Heinrichs

<http://www.shawnheinrichs.com/>

Juan Sharks

<https://juansharks.com/about>

Tanya Griffin Houppermans

www.blueelementsimaging.com

Jorge Cervera Hauser

www.fishsaycheese.com

Other Online Photography Resources

Below are several other websites that some of our members enjoy and follow:

LensWork

www.lenswork.com

Black & White Magazine

www.bandwmag.com

William Neill

portfolios.williamneill.com

Backcountry Gallery

www.backcountrygallery.com

Michael Frye

www.michaelfrye.com

Outdoor Photographer (UK Ed.)

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

David DuChemin

www.davidduchemin.com

Lenscratch

www.lenscratch.com

Elements Magazine

www.elementsphotomag.com

Lens Culture

www.lensculture.com

Heard Nature Photographers Annual Contest

Submission Dates: March 23, 2024 thru April 13, 2024

The Heard Nature Photographers would like to invite the members of the Dallas Camera Club to participate in the annual nature photography contest that we administer each year for the Heard Natural Science Museum and Wildlife Sanctuary. Here is a little background on the contest:

We have organized the contest for over 40 years. All of the proceeds go directly to the museum for operating expenses or special projects. In just the last nine years since the contest went all digital we have raised over \$57,000 for the Heard.

It's easy to enter using a simple web form, which can be accessed through the club website: <https://www.heardnaturephotographers.com/about-the-contest-2024>. Entry fees are \$10 per image for adults, and \$5 per image for youths (18 and under).

The contest is judged by three professional and expert photographers, none of whom are connected with our club or the museum. We haven't decided on this year's judges yet, but in the past we have had Mike Mezeul II, Sean Fitzgerald, Diego Rizzo, Darrell Gulin, and other top people in the field.

This year's entry dates are March 23 through April 13, with the awards ceremony on May 19th. There are four divisions, each with a selection of categories. The best in show from each division takes home \$100.

Important Dates

Submission Dates:

Open: March 23, 2024

Close: April 13, 2024

Awards Ceremony

May 19, 2024

2:00 pm - 4:00 pm

Heard Natural Science Museum

Science Resource Center

Winners will be notified by email in early May 2024. A complete list of winners will be posted on the website after May 21, 2024.

Heard Museum Website

Heard Nature Photographers Website

Heard Nature Photographers Annual Contest Website

46th Annual Heard Nature Photography Contest



All proficiency levels

All ages

All Nature

Cash Prizes

Low Entry Fees

Submission dates March 23 – April 13

All proceeds go to the Heard Natural Science
Museum and Wildlife Sanctuary

Follow us on Facebook and Instagram



Contest Info

If you have any questions, please feel free to contact me.

Anita Oakley

Contest Chair, Heard Nature Photographers

Professional Club Convention Announcements

Gulf States Camera Club Council (GSCCC) and Photographic Society of America (PSA) annual conventions



[View GSCCC Website](#)



[View GSCCC Convention Website](#)



[View PSA Website](#)



[View PSA Convention Website](#)

Dates April 11-13, 2024

Location Home2 Suites
1909 Kaliste Saloom Road
Lafayette, LA 70508
337.408.2898

Speakers Doug Hansgate, Ted Jackson

Events Competition - Free;
conference sessions;
extravaganza; Awards Banquet

Field trips Lake Martin Boat Tour (\$25) limited seating
Rip's Rookery
Walking Tour of Lafayette
Acadian Park Nature Station (Boardwalk)
Monkus Park (flowers)

Agenda

Vendors Arlington Camera, The Spotless Camera

Dates September 18-21, 2024

Location Loews Ventana Canyon Resort
7000 N Resort Drive
Tucson, Arizona 85750

Online Registration begins April 1, 2024 and closes on August 15, 2024.
On-site Registration opens September 15, 2024

Not a member? Join now and save \$80.00 on the registration fee if you register before May 31, 2023. Digital membership is only \$45.00!

For questions or help with registration, email membership@psa-photo.org for assistance.

Texas Photographic Society: 36th Annual Members Only Show

Congratulations to Stephen Evans for being one of 50 photographers selected for this exhibit



Goat Games in Kyrgyzstan
by © Stephen Evans

[View the TPS
online exhibition](#)

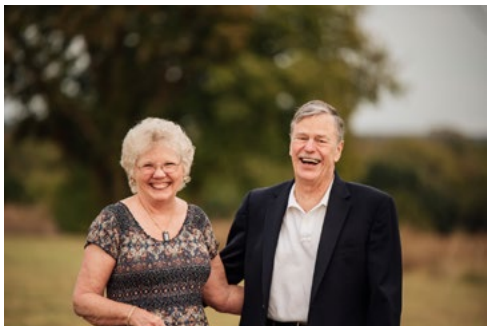
Behind the Lens: Nancy Mack

Profile and portfolio of Dallas Camera Club's Editor of Thru The Lens

by Nancy Mack

I took over the position of TTL Newsletter Editor in May, 2023. Previously, Jay Hoppenstein, MD, FDCC, APSA, was Editor from 2011-2023. While editor of the newsletter, the TTL was awarded The Directors Best of the Best 1st Place in the Photographic Society of America's (PSA) Newsletter Competition for the April 2015 issue. The TTL was awarded Honorable Mention in the 2019 and the 2021 PSA Newsletter Contests. The December 2022 TTL was awarded Second. It will be hard to fill these distinguished shoes!

I am grateful for Jay's kindness and mentoring as I took on this task and his lovely e-mails complimenting and encouraging me ever since. As you will notice, Jay has also been a gracious contributor to many issues. I am also grateful to Clinton Kemp, FDCC, DCC Secretary, for his kindness in helping to craft each final issue. Clinton's professional expertise in graphic design helps to bring a polished digital issue to your mailboxes each month.



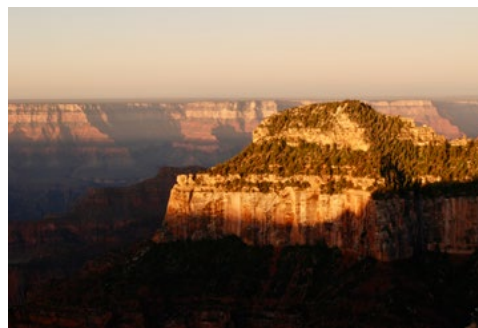
I am a southern California girl. Summers were spent with my paternal grandmother in Joshua Tree (before it became a National Park, hip destination and rock climbing mecca). Palm Springs was an undeveloped backwater. We would load up our "Woodie" station wagon and drive from LA to Joshua Tree at night when it was cooler. The radiator never failed to boil over. LA to the desert takes two hours. In 1949 it took eight.

Photography is all about the light. I watched it stream across her breakfast table each morning and into the granite hills each afternoon. The hills turned purple and orange at sunset. These are probably my greatest visual memories. Even as a child I knew light was magic.



I visited my maternal grandfather's printing shop and got to play with all the colored papers in the backroom where the workers wore green eyeshades, set type by hand and ran ancient clanky printing presses. Occasionally Mr. Walt would drop by to pick up some calendars and chat with my grandfather about some fantasy he called Disney. They would both laugh, my grandfather would extend credit, and once again, and we all starved.

My mother went to Hollywood High School with famous movie actresses. We went deep-sea fishing off the Santa Monica Pier and vacationed in Yosemite, the Redwoods, Sequoia National Park, Grand Canyon, and Monument Valley. I saw beautiful vistas. I recognized that light made a difference at different times of the day. Taking a photograph of such a landscape never entered my mind. I merely committed these scenes to my visual memory.



I am an accidental photographer. Darkrooms and their mysteries never interested me. My university days in Florida and Kansas were spent in rooms full of looms, spinning wheels, dyepots and studies of fabric structures lining museum walls. I considered this a welcome diversion from the pressure of dissertation writing in days of card catalogues, typewriters and smelly duplicating machines.

My Ph.D. is in Art Education. I spent 38 years as a public school art teacher and university professor at the University of Wisconsin, Madison; SMU, Dallas, TX; Palm Beach County ISD, FL; San Antonio ISD; and Dallas ISD. Training art teachers for the classroom was different decades ago. In those days, classroom teachers were often treated to a small holiday gift of homemade cookies or a sweet Valentine card. Today's workforce fears being the subject of a YouTube video!

I am long past gallery exhibitions and craft fairs, but I continue to design fabrics and weave as my favorite art form. I have been a member of the Dallas Handweavers Guild for 40 years. In 1999 I was the recipient of a Fulbright Memorial Fund Grant to Japan and spent many summers there. The Japanese kimono fascinated me and I have woven 40 different iterations of this garment – not for wear, but as wall sculptures. Most of them were pattern-based. Many are now carefully-boxed in the attic. I laugh when I think of the job ahead for our children and grandchildren who must tackle "mom's stuff" someday! Now I add stacks of photos to the attic collection. For years I had wanted to weave a flower on the back kimono panel, but I lacked the photo skills to create the blossom I envisioned.

(see the next page for more of Nancy Mack's photography)

Behind the Lens: Nancy Mack

Profile and portfolio of Dallas Camera Club's Editor of Thru The Lens



During all these years, my husband and I traveled to the most beautiful places in the world. He is from New Zealand, so on trips to visit his family, I spent time on sheep farms and shipped home fleece for spinning my own yarn. Unfortunately, we now have albums of terrible snapshots, but lots of memories. The little Instamatic I carried did not take very good photos!

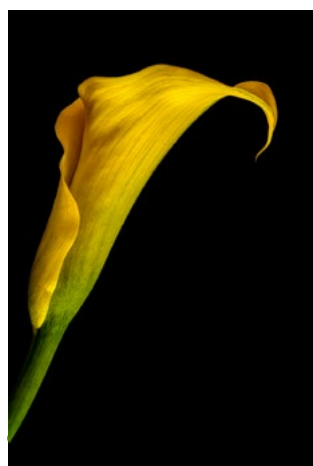
In retirement, I at last had the time to see if I could create that elusive blossom. My husband and I made a pact: he would take a photography course with me and I would learn ballroom dancing. We took a photography course at Collin College, took our newfound skills on trips to Greece, Ireland and Iceland that year. I confess I still have not met Arthur Murray...my husband danced with many other women at our children's weddings...

I joined the Plano Photography Club in 2014 and then Heard Nature Photographers and served as newsletter editor for Heard 2021-2022. During the pandemic I joined DCC on Zoom.

I also have an interest in foods from different cultures and their history. My bookshelf holds over 500 volumes. So it only follows that I learned photography from a cookbook. I had paged through my son-in-law's six-volume *Modernist Cuisine* one Christmas and when I returned home found a copy of *The Photography of Modernist Cuisine* at a bookstore. In tiny print in one of the last chapters, I found a description of "focus-stacking". My life suddenly changed.

My love of gardening now had a new purpose. In inclement months I began haunting grocery floral shops and admonished workers about how they damaged blossoms by pushing all the flowers into tiny buckets. I upgraded cameras and lenses, bought focus-rails and software and taught myself focus-stacking. I began photographing flowers exclusively. I despised monthly "theme" competitions – I had no clue.

The kindness, mentoring, friendship and camaraderie of fellow photographers has enriched my life. The looms are dusty now. I am still looking for the perfect flower!



© Nancy Mack



(see the next page for more of Nancy Mack's photography)

Behind the Lens: Nancy Mack

Profile and portfolio of Dallas Camera Club's Editor of Thru The Lens



© Nancy Mack



© Nancy Mack



© Nancy Mack

(see the next page for more of Nancy Mack's photography)



© Nancy Mack

(see the next page for more of Nancy Mack's photography)

Behind the Lens: Nancy Mack

Profile and portfolio of Dallas Camera Club's Editor of Thru The Lens



© Nancy Mack

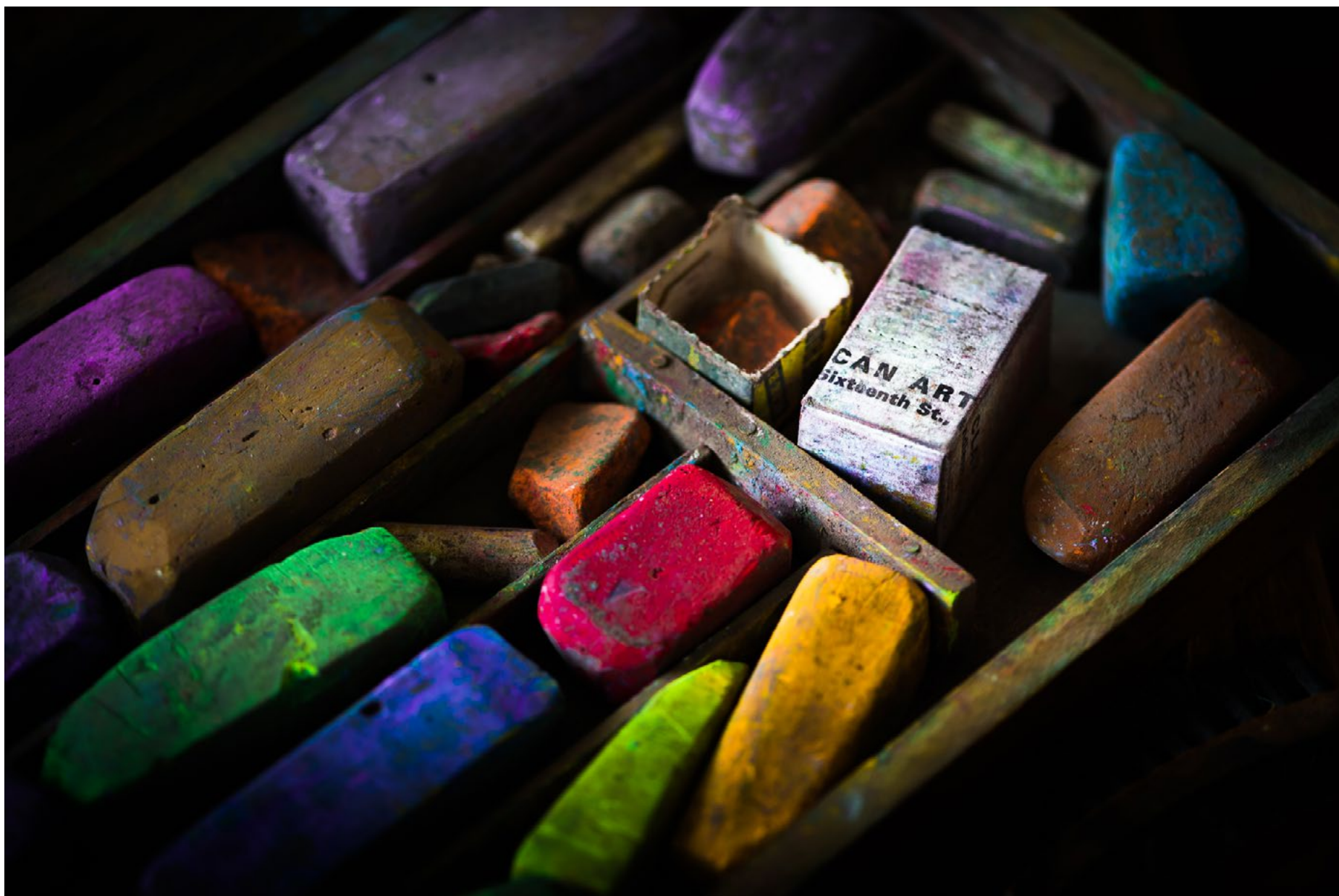


© Nancy Mack

(see the next page for more of Nancy Mack's photography)

Behind the Lens: Nancy Mack

Profile and portfolio of Dallas Camera Club's Editor of Thru The Lens



© Nancy Mack

(see the next page for more of Nancy Mack's photography)

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© Nancy Mack

(see the next page for more of Nancy Mack's photography)

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© Nancy Mack



© Nancy Mack

(see the next page for more of Nancy Mack's photography)

Behind the Lens: Nancy Mack

Profile and portfolio of Dallas Camera Club's Editor of Thru The Lens



© Nancy Mack

(see the next page for more of Nancy Mack's photography)

Club History & Benefits of Membership

Education, fellowship, discounts and much more

Dallas Camera Club (DCC) was organized in 1934 by 52 printmakers meeting twice a month to improve their photographic skills. Color slides were added, presumably in the 1940s, and color print competitions were added in 1970. In 1998, images from digital files were first accepted into DCC competitions. In 2005, slides were combined with projected digital images to create the projected images category. Slides were eliminated in 2008. Club competitions are now focused on color prints, monochrome prints and digital projected images.

The objective of the club is “the mutual entertainment and education of its members in all forms of amateur photographic art.” The DCC hosts contests and events including monthly competitions, field trips, workshops, programs of general interest, an awards banquet and an annual competition (the “Bird”) between DCC and Fort Worth Camera Club members. The DCC emphasizes intra-club competition as a learning process. Importance is placed on helping the beginner or new member feel at ease, ask questions, learn and participate.

Dallas Camera Club Membership Benefits

- Build friendships with others who enjoy photography
- Receive praise and constructive criticism to expand your potential
- Share your interests or photographic projects by creating a Potpourri show
- Benefit from extensive online and in-person training
- Enjoy guest speaker presentations from all kinds of photographers
- Attend the Annual Awards Banquet to see and celebrate high score earners
- Compete in image competitions that help you learn and keep you engaged in photography
- Participate in club-coordinated field trips to practice your passion for photography
- Take advantage of club member discounts available from a growing list of photography-related vendors

Visit www.dallascameraclub.org to become a member today.

This Month in DCC History: February 1963

ODDS-N-ENDS (Cont'd)

To get pictures that show auto headlights as streaks of light at night, use this technique. The length of the streaks is determined by the exposure time and the speed at which the cars are moving. You have a choice of taking your picture with the lens stopped down for a short period of time or spread out over a longer period of time with the lens stopped down for the longest light, use the sure time. Using very long exposures in color on two-way streets can result in a picture with white headlights on one side and red lights on the other.

(Reprinted from PSA Techniques Division Newsletter)



ODDS-N-ENDS

To get pictures that show auto headlights as streaks of light at night, use this technique. The length of the streaks is determined by the exposure time and the speed at which the cars are moving. You have a choice of taking your picture with the exposure in short form at wide aperture, or spread out over a longer period of time with the lens stopped down. So, for the longest streaks of light, use the long exposure time. Using your tripod (of course) and shooting very long exposures in color on two-way streets can result in a picture with white headlights on one side and red tail lights on the other.

(Reprinted from PSA Techniques Division Newsletter, 1963)

DCC Club Affiliations

Regional and worldwide memberships

Dallas Camera Club (DCC) is a member of Gulf States Camera Club Council (GSCCC) and the Photographic Society of America (PSA).

GSCCC currently has 35 camera club organization members from Louisiana, Mississippi, New Mexico, Oklahoma and Texas. DCC member's images are selected by the DCC GSCCC representative to compete in inter-club image competitions throughout the year. GSCCC also holds a convention each year that brings members from camera clubs across the gulf coast region together for fellowship, training, photography field trips, year-end competitions and an annual awards banquet.



[View GSCCC Website](#)

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

Competitions are held for clubs, councils, federations and chapters. Member image galleries are available for viewing. Image analysis and critique, discounts for both hardware and software products as well as the monthly PSA Journal are available to members.

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



[View PSA Website](#)



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