

# *Thru The Lens*

October 2018

Volume 84 No. 10

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



Editor - Jay Hoppenstein, MD, FDCC  
Navigato@aol.com



# Focal Point, Notices - TTL Staff & Index



**Kaye Hargis - Focal Point**

**Our club will host the Gulf States Camera Club Council (GSCCC) Annual Convention May 2-4, 2019.**

Steve Reeves heads the committee to organize this event. It is an opportunity for you to participate in many ways, large or small, to help make this a suc-

cessful event. Be ready to volunteer!

Kaye Hargis

**October 4.** The Bird is the annual competition between the Dallas and Fort Worth camera clubs will be hosted in Fort Worth this year. Plan to attend. We ask all members to submit one or two images of their best work for our selection committee. For this contest each club submits 15 prints and 15 projected images into the competition. See Dennis Fritsch's email sent this week. It gives details



*(Continued on page 3)*

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## Thru The Lens Staff

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



**Front Cover Image**  
*Glade Creek Mill*  
**Steve Hawiszcak**



**Back Cover Image**  
*Prairie Dog*  
**Kaye Hargis**



(Continued from page 2) *Kaye Hargis -  
Focal Point*

### Images from All Of The United States, except Texas.

The theme for the January DCC non-contest *show* will be a collection of images taken in any of the United States, except Texas. There is no restriction as to the time the image was taken nor the actual subject. Sift through your travel images and find 10 to 20 of your best pictures that reflect the state in which it was taken.

Send your images via Drop Box to Steve Reeves or put them on a thumb drive (with your name on it) and give it to Steve. His Drop Box link will appear on the DCC web site.



### New Column - *In Focus*

A new column has been introduced this month entitled, **In Focus**. This will be a place where the opinions of the DCC members may be expressed on any subject relating to photography, organizations of DCC meetings, competition or field trips.

It will be also a place for other points of view - **On The Other Hand**. This will be a column where members' opinions can be voiced.

Send your In Focus article to Navigato@aol.com and put DCC in the subject line so that it can be distinguished from spam. Include your name and any images that are pertinent to the subject.

See Larry Peterborg's article in this issue for an example.

## 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.



## Grudge Match - DCC & FWCC Bird Competition



### Annual DFW Photo Contest, aka: *The Bird*

The Fort Worth Camera Club and the Dallas Camera Club have held an annual photo competition since 1964. We missed a couple of years in there, but this competition is a more than half a century tradition! DCC has fallen on hard times over the last 7 years or so but we are forever hopeful. The quality of the work DCC members show in our monthly contests has really improved and I think this is our year to bring home the trophy. We won the print portion last year, but fell behind on the projected images – we are close. The Bird Trophy is presented to the club that has the highest SUM of both prints and projected images.

Fort Worth (FWCC) is hosting this year and the contest is on October 4, 2018, in Fort Worth. DCC members' attend-

ance the last time they hosted the judging of the contest was very disappointing to the FWCC. If you can leave Dallas early on October 4, you can go visit the art galleries and have a nice dinner before the contest. It does make for a late night but the contest and comradery are always exciting and well worth the effort.

We have let the timing slip up on us; consequently, we have a very tight schedule – especially since the club has a modified schedule for September. A small group will look through images submitted for contests throughout the last year but you should submit your best images to us directly. Why? You may have a great image you have not previously submitted, you have an image from years past which may not have been seen by the selection team or you haven't competed.

What images do well in the competition? The judging is done live and the panel of three judges has a very short time to look at each photo. They do not have the opportunity to study an image with a deep message or subtle characteristics. Even though they are looking at a photograph for a short period, flaws will still be picked up and maybe even amplified in significance. There is no theme; color and monochrome are accepted. Bottom line:

- Impact
- Impact
- Impact
- Simplicity
- Intent
- Technical clarity

We need 15 prints and 15 digital imag-

es for the contest. Any photographer may have at most one print and one digital image in the contest. The image may not have been submitted in a previous Bird competition. Submissions can be from any club member, regardless of your competition class or if you don't compete.

What you need to do:  
Bring one candidate print to the meeting on August 28 or September 4 and send a digital copy to the selection team, [dennisfritsche@verizon.net](mailto:dennisfritsche@verizon.net)  
For digital images that have not been submitted within the last year, send up to two images to the selection team, [dennisfritsche@verizon.net](mailto:dennisfritsche@verizon.net)

Fort Worth print size is maximum 20 X 24 matted. You may use their size if you wish. We both use the 1920 X 1280 size for digital files.

Name your files sent to the selection committee as:

D\_Your Name\_Title of Image.jpg (for digital submissions)  
P\_Your Name\_Title of Image.jpg (for print submissions)

For example, "D\_Dennis Fritsche\_Twilight at White Sands.jpg"

Send images to: [dennisfritsche@verizon.net](mailto:dennisfritsche@verizon.net)  
Subject: DCC Bird Entries

I will give a presentation at the meeting on Tuesday.

Dennis Fritsche



## *Trinity River Kite Festival - Rescheduled - October 18*

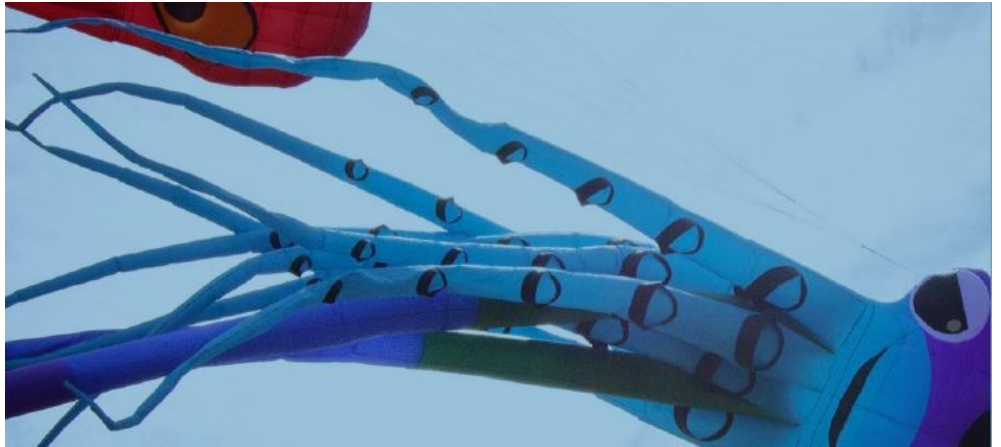
The Dallas Camera Club has been working with the City of Dallas to provide an opportunity for club members to photograph Dallas' 2018 Trinity River Kite Festival. The festival will be held in the Trinity River floodway near Commerce Street on Saturday, October 18th. Entry to the festival is free. Paid parking is nearby. We had 54 club members signed up to participate last year, before the event was canceled due to Hurricane Harvey.

Club members will have access into restricted areas around people flying large kites. We will also be able to sit on ground in front of performance stages. Both will provide great photo opportunities not available to the general public.

The city would like our photographers to make some of their images available to the city for its use. This will provide you with another outlet for your images to be seen. You will retain ownership and all rights to your photos. You will be credited by name whenever the city uses your images.

Your images may also be submitted to the Trinity River Photo Contest which closes on October 15. The photo contest does not have an entry fee and has serious cash prizes and multiple gallery showings each year.

The city will have royalty-free, nonexclusive rights to images provided by members. The city can use photos for promoting future Trinity River/City of Dallas Outreach/Office of Environmental Quality events/programs and other city activities. The city may also send some photographs to the kite teams



and sponsors as a thank you, with the understanding that they are not to be used in promotions. The city will not provide images any other parties.

Frank Richards will be the club contact



## In Focus - What's in a Name -Larry Peterborg, PhD

### WHAT'S IN A NAME?

*"What's in a name? That which we call a rose by any other name would smell as sweet."* ("Romeo and Juliet", William Shakespeare).

Would not a photograph look the same no matter what it was titled? Does it really matter that titles of club contest entries make sense to the judge? Would the outcome of the competition change if no title accompanied the submissions? I don't have a definitive answer to these questions, but I think it might be worthwhile to talk about the potential impact of image titles on the process of judging. I will state my bias at the outset and invite others to offer opinions of their own: I do not think that the title of a photograph has any bearing what so ever on the **quality** of the image under consideration and should not (except possibly in photojournalism contests) be used in judging the entry. It is my opinion that an image should stand on its own merits. It's either good or it isn't. It either works or it doesn't. If a judge needs the title of a photograph to understand/react to what is being judged, I feel the photographer has failed to clearly communicate their intention. If it's my photo, then that's on me. If I'm the judge, then that's on the photographer. A judge should only judge the photograph put before them.

I would like to present an example that I feel demonstrates a real disconnect between a classic image by Edward Weston and the title that he gave it. This 1940 B&W print is titled *"Church Door, Hornitos"*.



If it were not for the title, no one would know that this is a picture of a

church in Hornitos, California. It just looks the outside of any old building located anywhere the sun shines. In



*(Continued on page 7)*



*(Continued from page 6) In Focus*

fact, I don't think Weston was photographing it as a church at all. In my view, neither the building nor the location is at all important. What this image shows me is the play of light across the surface features of a painted wooden structure that happens to be a door. The lines and textures produced by the strength and angle of the sunlight combined with the contrast of vertical and horizontal components depict a manmade edifice standing up to the forces of nature. Only a chosen few, those with the key, can take shelter within. Yes, the title provides context for the picture but contributes nothing to our appreciation of the technical qualities and impact of this image. I think you will agree; Weston's photograph is an enduring work of art no matter what you call it. Its title is meaningless. What do you think? As a point of reference, I have included a picture of the church.

## Editor's Response

### *On the Other Hand*

#### The naming of an image for competition

The title of an image should reflect the character of the image, not be a verbal description of the image. While the judge's responsibility should be to assess the image for technical and aesthetic qualities the title of an image conveys the artist's emotional relationship to the image's message.

The title should not distract a viewer; it should augment the viewer's sensibilities regarding the appreciation of the image. Images should have a title as do other works of art. Images should



not be identified with a cryptic name such as the inscrutable file name assigned by a digital camera or by arbitrary numerical identifiers such as image 1, image 2...

Image names should be creative, not descriptive, especially when the image is exceedingly graphic. The name of a picture of a bee on a flower should not be "Bee on a Flower" but something like Jo Hopper's image: **Beelicious**

The name of an image should heighten a judge's acuity regarding the picture. It should cast light into the creative intent of the photographer, open the door into the artist's vision and permit the judge to "see" the image from a perspective not previously contemplated. The image and its name should become inseparable.

Jay Hoppenstein, Ed.

## October Guest Speaker - Peter Poulides



Peter has been shooting travel photography for decades, whether on assignment, with family or to gather teaching materials for his classes. He'll talk about how to plan and execute the trophy shots that you can show off and share ideas for the more personal and meaningful photos that many people don't take the time to shoot. Peter will also talk about why in can pay to be a little paranoid about data loss when you're on the road.

Peter is the founder and director of Dallas Center for Photography. Photography and Peter discovered each other when he was 13, having just moved to Athens, Greece. Throughout high school, when his teachers wondered why he wasn't in class, they knew to check the darkroom. Peter's biology teacher was his first photography mentor. That teacher's generosity and passion for helping a budding photographer came full circle when Peter started teaching 40 years later. That's the short story. In between, Peter graduated with a degree in TV &



film production from UNT and worked as an educational video producer. A long time dream of being a travel photographer came into focus when he began shooting for Travel & Leisure magazine. That led to over a decade of assignments for national and regional travel and business publications, newspapers and corporations.

In the 90's, with two small children, Peter wanted to stay closer to home. He transitioned into shooting stock photography and became a top selling

producer for Getty Images. In 2008 he started a little teaching on the side and soon became fully committed. Conversations with his son and daughter, who each chose education as a career path and were happy to school their dad, revealed a startling idea: that by teaching photography, Peter was having more of an impact on the art of photography than he ever did by just producing images for publication. Peter believes in the power of photography. He's looking forward to expanding DCP by connecting with other pho-



*(Continued on page 9)*



*(Continued from page 8) Peter Poulides*

tography centers, offering a wider range of classes, creating youth programs and opening the DCP Gallery in 2019 which will host ongoing exhibits of local to national photographers. He believes that good photographs deserve to be released from their smartphone glass cages and given physical form on a gallery wall, telling their visual stories to engaged listeners.





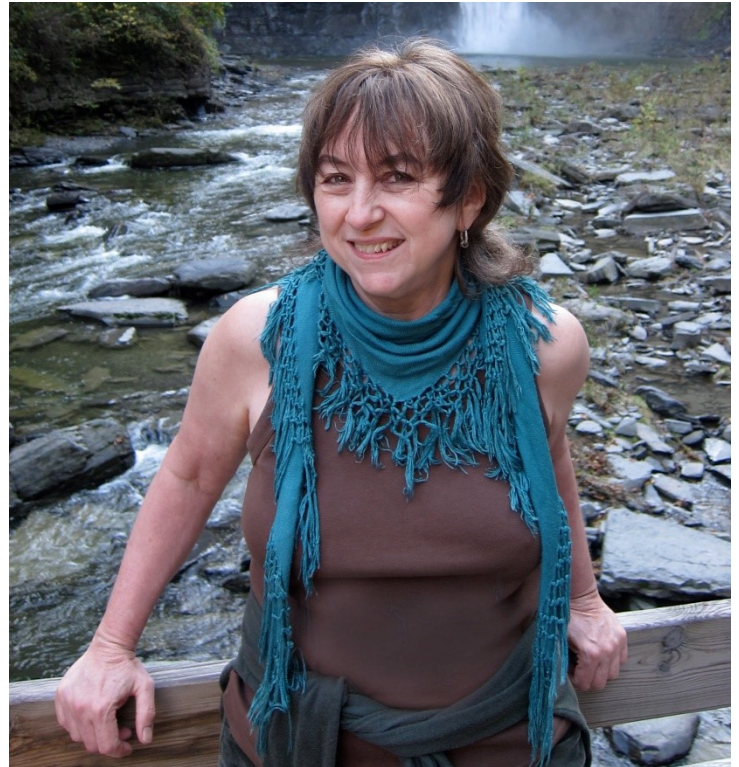
## November Guest Speaker - Diana Souza

### Dallas Down Low a photographic paean on the underside of the city



Dallas is a city where developers rule and wealth leads a parade of bulldozers to sanitize the old with the new. Quirkiness, the patina of character and the aesthetic of decay are sacrificed in this stampede towards progress, and history gets erased in the homogenized invasion of modernity. Paradoxically, Dallas is a city that loves art, so its taste for glitz and glamour and its lack of appreciation for the inherent artfulness of everyday

life seems oddly out of sync. Dallas Down Low is a collection of images that celebrate the creativity that spills outside the lines of Dallas' high profile facade. Visual artist and Dallas native Diana Souza offers evidence that the elements of design and the principles of formal composition can be found not just in high places, but in low ones too. Dallas Down Low testifies that stories of unexpected lyricism hide in the most humble places – even in Dallas.



A native of Dallas, Diana Souza has worked as a leader and innovator on creative teams in New York, New Orleans and Dallas. She holds a BFA in

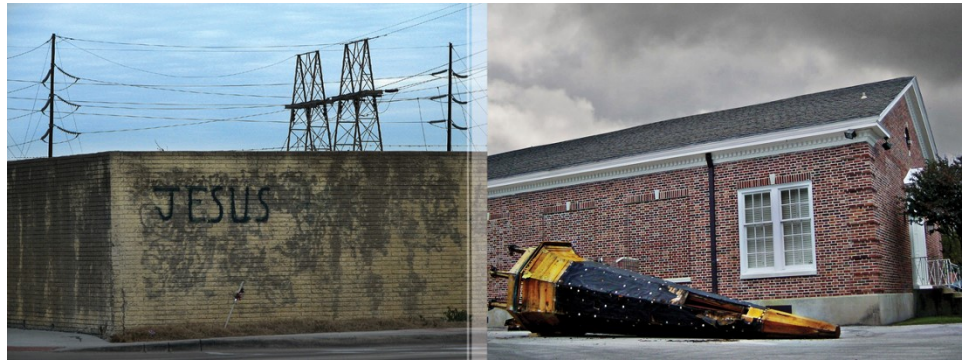


(Continued on page 11)



*(Continued from page 10) Diana Souza*

Communications Arts from the University of North Texas and an MFA in Arts and Technology from the University of Texas. Her specialty as a designer is books – particularly in the print-on-demand industry for self-publishing authors as well as mass market publishing. She is also a leading voice in the DFW area on Sustainable Design, and has authored and designed an educator's guide on the topic. Concurrently with her design work, Souza is an associate professor at Collin College where she teaches Communication Design and Photography. Her photos have been featured in Texas Monthly.



## Ghost Ranch Field Trip October 2018



Plan ahead! Arrangements are being made for a 3 day tour / workshop at Ghost Ranch, New Mexico on October 21, 22, 23. It is a lodge with food and accommodations, located 65 miles northwest of Santa Fe in the high desert country. Georgia O'Keeffe, who lived at Ghost Ranch for a while, did much of her art in this area which features lots of colorful sandstone and limestone cliffs and other formations. We will have both group and self-guided tours of the area and access to a nice meeting room. Contact Gary Kelly

See [www.ghostranch.org](http://www.ghostranch.org) for more.



## PSA Member Benefits

- *PSA Journal* full-color monthly magazine (mailed & online) and annual *Who's Who in Photography* publication
- Opportunity to submit articles for potential publication in the *PSA Journal* which is written by and for members
- Three noncommercial ads each year (no more than 5 lines or 175 characters) in the *PSA Journal* at no cost
- Access to My PSA free web site services (e.g., Image Evaluation, Mentors, Consultants, resource links, up-to-date product and book reviews)
- Free online Individualized Photography Course, Advanced Photography Course, and Image Analysis Course
- Free Study Groups: online for digital images and via mail for prints
- Free services (e.g., Species Identification Service, Photo Travel Planning Service, Digital Product Information)
- Annual Conference with workshops, field trips, photo shoots, and featured speakers at reduced registration fee
- Listing in and access to online Membership List following login
- Publication of photos on the PSA web site (e.g., a photo in the New Member Gallery on joining, in the Show Your Stuff Gallery on renewing for year two, and in ROPA Galleries following receipt of a PSA Distinction)
- Creation of a personal photo gallery on the PSA web site for posting up to twenty (20) images and a biography



## *September 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.

### **Larry Golden** ***Morning Coffee***



## Monochrome Prints



**Beginners**  
**Larry Golden**  
*Parked at the End of Road*

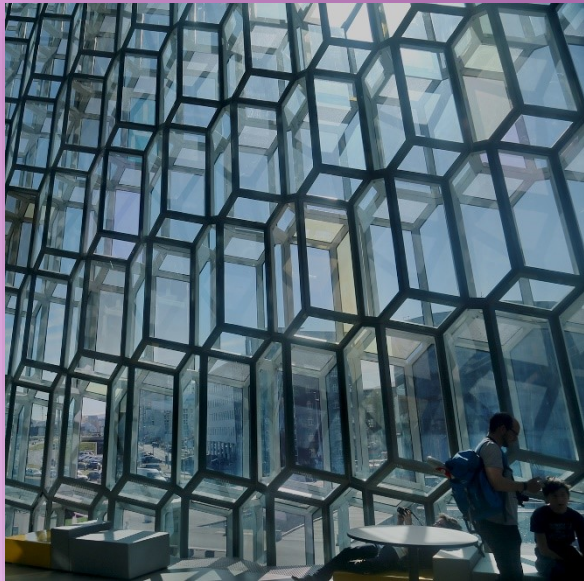
**Advanced**  
**Sharon Collins**  
*Pigeon Perfect*



**Masters**  
**Kaye Hargis**  
*City Wildflowers*



## Color Prints



**Beginners**  
**Sam Houston Lucas**  
*Inside the Opera House Reykjavik*



**Advanced**  
**Chuck Mann**  
*Power Line Silhouettes*



**Masters**  
**Richard Cos**  
*Valley of the Gods  
Tree*



## *Projected Images*



**Beginners**  
Keith Parris  
*Amanda @ Gaylord  
Texas Resort*



**Advanced**  
Hiten Thakore  
*Swirls in Sandstone*



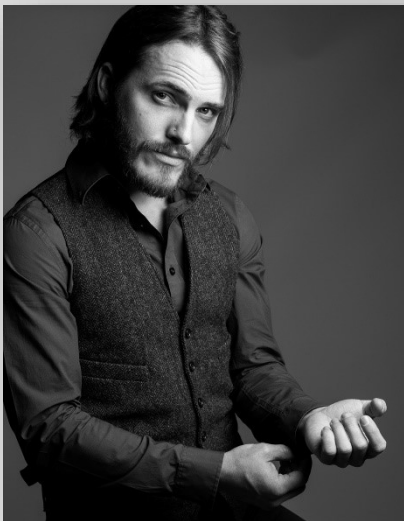
**Masters**  
Rolando Solis  
*Red Columbine*



## *Erin & Steve Reeves Professional*



**First B&W Landscape**  
Erin Reeves



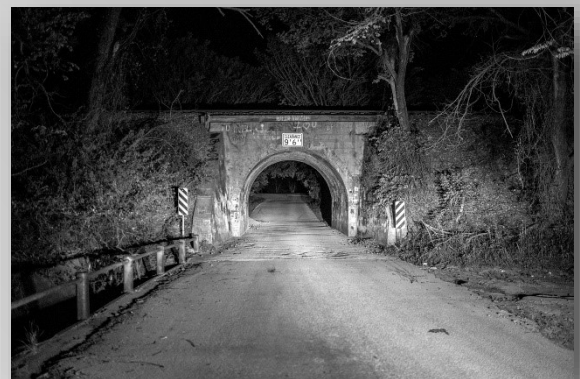
**First B&W Portrait**  
Erin Reeves



**Second Color Landscape**  
Erin Reeves



**2nd B&W Landscape**  
Steve Reeves



**2nd B&W Any**  
Steve Reeves



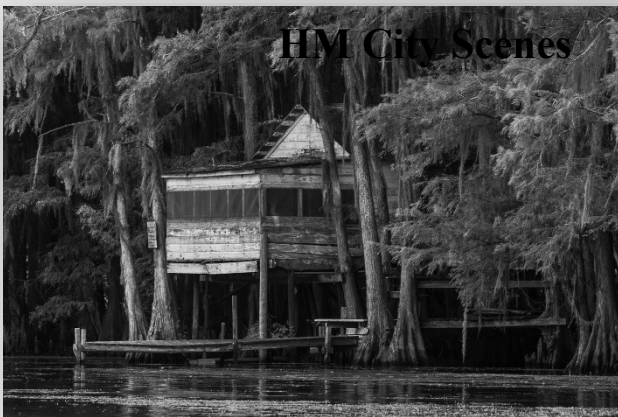
# Frank Richards



HM City Scenes



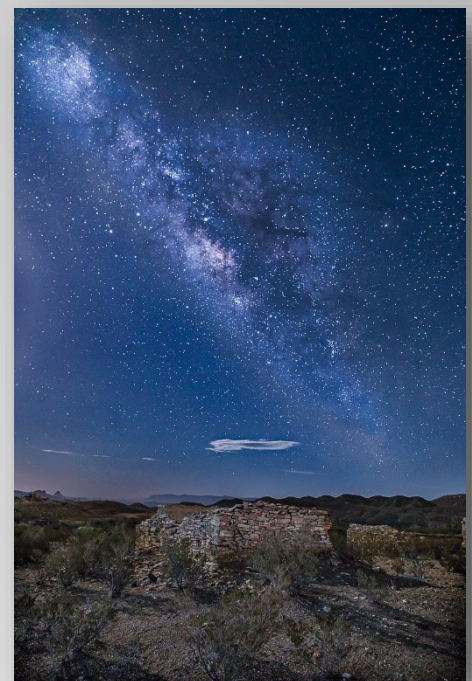
3rd Other Than Texas



2nd Rural



2nd Still Life



HM Skies



## Kay Hale



Deep Ellum Bulldog



Ponds Spring Flowers



Zoo Gorilla



Zoo Orangutan



# Kaye Hargis



HM Abstract



1st B&W Not Texas



1st Still Life Color



1st B&W Still Life



2nd Architecture



HM Color Not Texas



## Sommer, Blachly & Golden



Sommer - Elephants



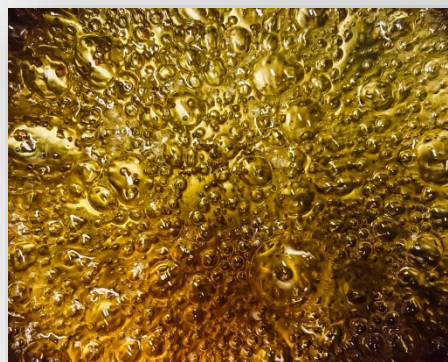
Golden - 2nd Father & Son July 4th



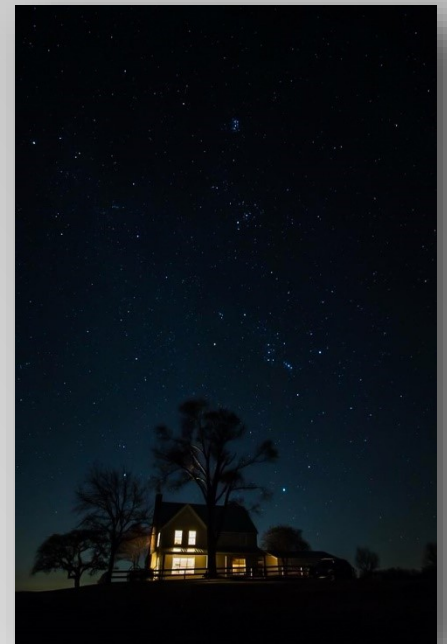
Golden - HM Morning Coffee -- Culture



Blachly - 1st Culture Not Texas



Blachly - 3rd Abstract



Blachly - 1st Rural

## Calendar & Notices

**October 4 - DCC & FWCC Bird Competition in Ft Worth.**

**October 23 - DCC Meeting**

**October 7 - Turn in Competition Images**

### Some of the best nature photography sites - October -Kay Hale

Late September, early October: Michigan, northwestern Lower Peninsula, and area near Munising in Upper Peninsula (workshop September 29— October 12)—J.S.

Week 1: New Mexico: balloon festival & fall foliage. Also astrophotography (N.M)

Oct 2-6 Lake Superior workshop for fall colors

Week 1: New England Fall Foliage—Northeast Kingdom of Vermont (north of St. Johnsbury) and the White Mountains and Kancamagus Hwy in New Hampshire are best. In Vermont drive all the backroads around Granby and East Brighton.

Weeks 2 and 3: Central New England. Some favorite locations: Jenne Farm, Woodstock Vermont (Peak=Oct 10-18 typically); Route 100, Vermont; Routes 4 & 113, New Hampshire; Routes 8 & 2 in Massachusetts; and Routes 2 & 26 in Maine.

October 5-19 Martha's Vineyard & Acadia N.P in Maine for photo workshops.

First full weekend in October: New Mexico. Balloon festival in Albuquerque & the fall foliage peak is roughly October 5-10.

Weeks 2 and 3: Chequamegon National Forest in Wisconsin. Chippewa National Forest in Minnesota. (Fall foliage)

October 13-25 Blue Ridge Mountains in North Carolina for fall foliage (near Grandfather Mountain (GAPW people stay in Boone, North Carolina (nearest airport is TriCities Airport which is one hour away.) The best place to photograph in the Smokies is Cade's Cove. Greenbrier area, esp. Little Pigeon River is also good color.

Mid to late October or 10/4—10/8 (workshop time): {Canaan Valley/Blackwater Falls area, W. Virginia and the Monongahela National Forest (is this the same area or two different areas?)—J.S.}

Doerr County Wisconsin was highly rated as a place to go for fall foliage. Peak 10/18—10/26 most years (much later than the rest of Mn and Wis)

October 22-28: Yosemite fall foliage (workshop)

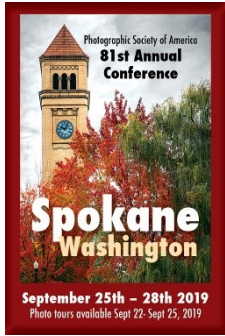
### October 2018

Sun	Mon	Tue	We	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			

### November 2018

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	





The PSA Conference will take place from Sunday, September 22, 2019 through September 28, 2019. The Conference Hotel is the Centennial Hotel, Spokane, 303 W North River Dr., Spokane, WA 99201

## Classified Ads

**FREE - Canon LUCIA PGI Ink Tanks** for Pro 9500 and Pro 9500 Mark II printers. One box of Ink value pack, includes all ten colors plus 4 additional colors, in there hermitically sealed packaging. Retail over \$145. Gary Cowles 214-866-0211.

**Sony A7 R III** mirrorless camera body (only), 5 months old - \$2400. New Sony A 7 R III sells for \$2998. This model is currently back ordered. Includes an extra battery. Harry Rumberger 214-348-8869 or email - hajabj@aol.com . (Sept 2018)



Sell your unused camera equipment and accessories by advertising on this page. There is no cost to DCC members for any ads.

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

Send ad copy & images to Navigato@aol.com

## Classified Ads

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## Best Views of the Trinity River

### Location 1

#### Upper and Lower Chain of Wetlands

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

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

### Location 2

#### Trinity River Audubon Center

6500 South Loop 12  
Dallas, Texas 75217

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

### Location 3

#### Trinity Overlook

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

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

### Location 4

#### Great Trinity Forest

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

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

### Location 5

#### Margaret Hunt Hill Construction

Beckley@Continental Avenue Bridge

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

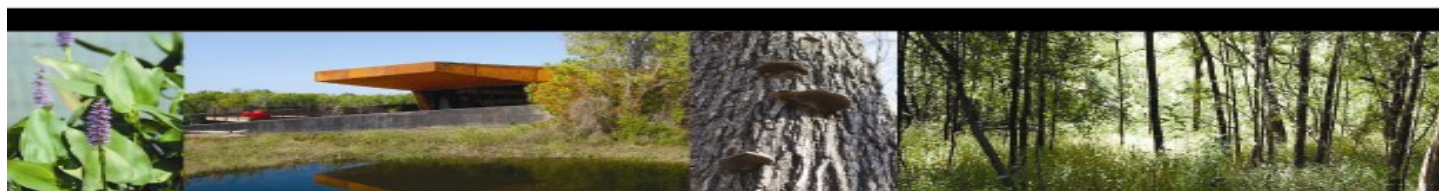
### Location 6

#### Trinity River

#### Trammel Crow Park

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

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



# Officers, Directors & Managers



**Field Trip Director**  
Gary Kelly  
gpkelly@sbcglobal.net

**Historian**  
Steve Reeves  
steve@makeshiftphoto.com

## Project Managers

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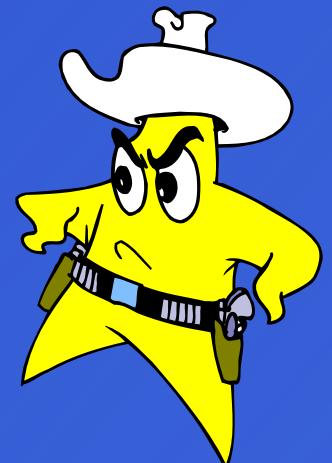
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## ***Dallas Camera Club***

*Visitors are always welcome.*

### **DCC meets the 2nd and 4th Tuesdays of every month.**

in **Shearith Israel Synagogue** located at  
9401 Walnut Hill Lane, Dallas, Texas, 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 park-  
ing lot, enter the foyer and ask the information per-  
son at the desk to be directed to the Toplitz Room.

**Free**

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

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

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)



# *Thru The Lens*

October 2018

Volume 84 No. 10

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



 **DALLAS**  
CAMERA CLUB  
Inspiring Photographers Since 1934

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