

# ***Thru The Lens***

July 2021

Volume 87 No. 7

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



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



## Focal Point - Looking to the Future

As we get nearer to being able to meet again in person this October, it might be worthwhile to engage in a frank conversation about the Dallas Camera Club, its members, and the future. As a starting point, I want to remind everyone of the club's formation in 1943 by a group of print makers as a means "to improve photographic skills". The making and sharing of photographic prints is a defining feature of this club still. The club has evolved over the years keeping up with trends and advancements in photography. The stated objective of the Dallas Camera Club is to further "the mutual entertainment and education of its members in all forms of amateur photographic art." My take on this is that we are first and foremost a social group that enjoys photography in all its forms. Our members strive to produce and share their best images.

I joined the Dallas Camera Club because I wanted to get better at

making photographic prints. I had been involved with other camera clubs over the years so I knew that if I wanted to learn something new, hanging out with smart, experienced people and having to produce new prints every month for contests would help me become a better photographer and printer. It certainly helped that I already knew a few DCC members and had judged for the club. I was fortunate to not come in completely alone.

Not every new member has the same experience as I did when first joining the club. I know that it can be confusing, intimidating, and a bit overwhelming when you are a novice photographer and unfamiliar with the inner workings of the club. Going forward, we want to do everything possible to attract and retain new members all the while continuing to offer the things that keep our existing mem-

### Thru The Lens Staff

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bers engaged and enjoying their photographic pursuits.

I would appreciate hearing from you, the members of the Dallas Camera Club. Please share with me what motivated you to join the club, what keeps you involved with us, and what we could do to enhance your membership experience. I would like to collate your responses and use them to inform our planning for the future. Thank you.

Larry Petterborg - President

### Front Cover Image

*Happy Place*

Sharon Collins



### Back Cover Image

*Tulip with a Heart*

Jo Hopper



## Calendar & Notices

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

**Check the DCC Web Site, [Dallascameraclub.org](http://Dallascameraclub.org) , for the Link to ZOOM**

July 4 - Independence Day

July 11 - Turn in Prints

July 13 & 27 - DCC Zoom Meeting

July 27 - Guest Speaker -Lisa Lamgell.

Aug 8 - Turn in Prints

Aug 10 & 24 - DCC Zoom Meeting



The DCC Zoom meeting will be starting at **7 pm** n July, August, and September. When we will get back to in-person meetings in October, the start time goes back to our usual **7:30 pm**.

For anyone with a **cellphone**, we will be adding a camera phone contest to our end of year competitions. If you want to get ready, perhaps this Scott Kelby conference will be on interest: The iPhone Photography Conference- KelbyOne Live

### July 2021

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

### August 2021

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

## Print Competition Returns to the DCC

### DCC Print Turn-in Phil Wirth

Our next print turn-in is **Sunday, July 11 from 3:00 until 6:00 PM**. We learned a few lessons from the May turn-in that we will apply to June.

One thing we learned was that almost everyone turned in their prints at Congregation Shearith Israel even though we made other sites available. In June we will only collect prints at Shearith Israel – in the north parking lot, as before, if weather allows, or, if it rains, at the covered, drive-up entrance on the south end of the building.

Another thing we learned is that we don't need an elaborate plan for people who can't make it on 6 June. People just took their prints to another club member and let that club member turn them in. If you can't make it on 6 June and need help contact me. Some people already brought me June prints, so that works, too.

Something that didn't work well was bringing a big box of prints from former competitions and expecting folks to sort through them to retrieve their prints. We will bring the same big box, but, thanks to Barbara Briley, prints will be sorted, indexed, etc. We will also have May 2021 prints available for pickup.

Please remember to use your website **UserID** instead of your name on your print labels. Everyone did a good job with this in May. Some people had problems printing labels from the DCC

website correctly using Avery label stock. Don Haig has worked out exactly how to do that. Thanks, Don. Let me know if you have any question about

The **TTL** is the DCC's mirror that reflects the artistic talent of its members. The 1st place winning images of the monthly competition are one of the centerpieces of the newsletter; however, there are a dozen columns that provide a showcase for the photographic expression of our photographers. Below are a few of the columns that can serve as a place to exhibit your work, opinions or ideas regarding photography. Sending an article or set of images as attachments by email to [Navigato@aol.com](mailto:Navigato@aol.com)

1. **Covers** - send some of your images which you believe would make a good front or back cover for the TTL that are in the **portrait** orientation and have an **aspect ratio of 8.5x11 inches**.
2. **Visions** - Members who have belonged to the DCC less than 1 year can have a multi-image spread of his or her work just by sending me the images as attachments.
3. **Click** - An Image or yours with an article about how you created the image.
4. **Story Board** - A photographic essay containing a set of images along with a written article about the intention of the "shoot".

The TTL reaches all of the members of the DCC and is featured on the DCC's web site. Hundreds of people, perhaps thousands, read the TTL so that any of your work published in the TTL will have a substantial audience.

### About the Photographic Society of America (PSA)

The Photographic Society of America (PSA) is a worldwide organization providing a wide range of services that promote photography and benefits to its members. Individual members can participate in competitions, study groups and on-line [education programs](#) designed to advance their photographic knowledge and skills. Competitions are held for clubs, councils, federations and chapters, also. [Member image galleries](#) are always available for viewing. An annual youth photography showcase, open to all students of high school age, is conducted as well. Opportunities for image analysis and critique as well as discounts for both hardware and software products are available for all members. In addition to special access to a Member's Only area on this dynamic and informative website, every member receives the high-quality *PSA Journal* each month.



## July Field Trip - July 4th Independence Day

This July 4th weekend will be extra special since most of us were not out and about last year and most of all of the 4th of July activities were canceled due to COVID.

Our DIY Field Trips for July will be Fireworks. Wherever you are, this July 4th weekend, take some patriotic photos and include fireworks. We are looking for examples of how our country is coming alive again and celebrating its birthday.

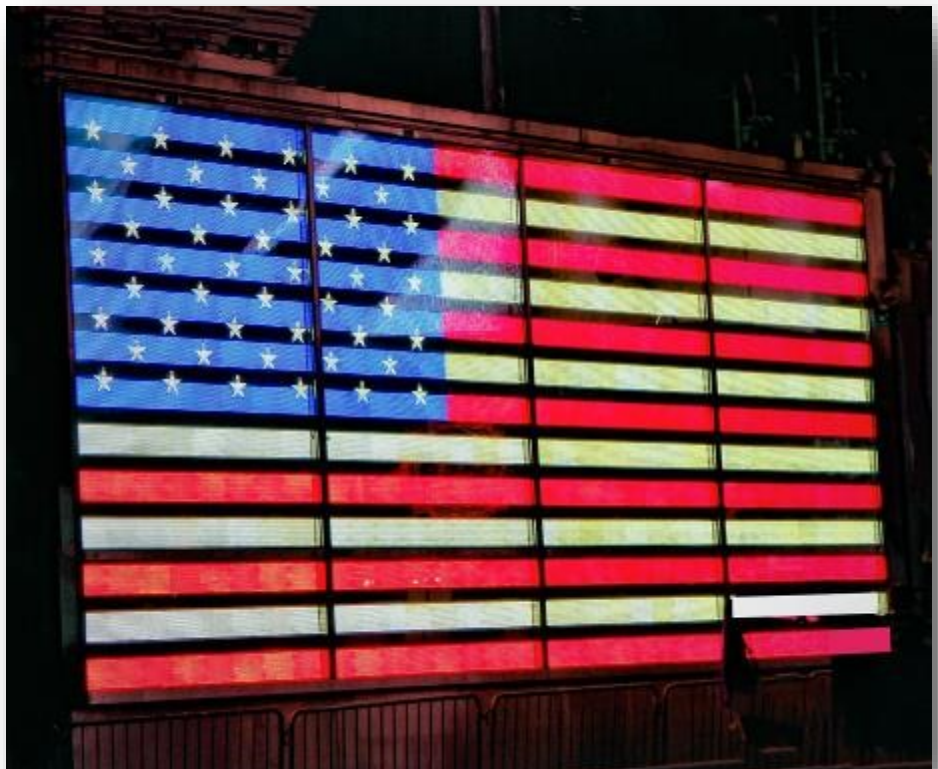
Please submit up to ten (10) JPEG images resized to 1920 (w) x 1280 (h) to Jay Hoppenstein at [Navigato@aol.com](mailto:Navigato@aol.com) as **email attachments** (not in the body of the text) by **July 27, 2021**.

Be sure to identify yourself and **put DCC Fireworks in the Subject line** to separate it from Spam.

### Reminder

The field trip to Matilda the Musical in Grand Prairie was a great success. If you have not sent you images to Gary [gpkelly@sbcglobal.net](mailto:gpkelly@sbcglobal.net), please do so by the end of the month for the July presentation.

Hal Sommer - Field Trip Director





## Story Board - Larry Golden

### Finding Motion and Blur

I recently was on the hunt to find photo subjects that would give me the opportunity to play with motion, blur and try out settings on my new camera. I experimented with cars, trains, and clouds near my home. I thought that finding a fair to photograph would provide a greater opportunity to shoot motion and blur images. My first goal was to locate a fair.

Where do I find a fair in the DFW area? I sent out a general post on FB and immediately received a response from one of the club members about the **Frisco Fair**. This was perfect. Just an hour away, the fair would afford a multitude of opportunities to practice the interplay of motion, blur, light, and the settings on my camera.

I first had to find a day without rain which was no easy task with the current weather pattern. I picked a day with a rain free forecast. I had a successful 4 hour shoot that included



overcast skies and a beautiful sunset. Then there was the opportunity to shoot with the lights on at the fair after sunset. The positive thing about

shooting at a fair is there is always another opportunity to test out a new setting.



(Continued on page 7)

(Continued) - Story Board Larry Golden

I had two reasons to focus on motion and blur. First, the Dallas Camera Club had a competition theme for motion blur and I needed images to choose for entry into the competition. Second, I had a new camera and I wanted to test it out with some of the settings it offered.

I recently decided to try the Olympus system. I had been using Canon. After A few months of shooting both Olympus and Canon, I realized I was using the Olympus more often than the Canon. Finally, I made the ultimate commitment by selling all of my Canon equipment. I had been playing with the OM-D EM1II and had recently purchased the OM-D E-M1X. I have grown to like the Micro Four Thirds format. I love the size and weight of the camera. The image stabilization is a big plus for the Olympus system.

One of the unique settings on the Olympus system is the *Life Composite* feature. Life Composite allows me to take long exposure photos in a unique way. The process is very easy. After selecting, Life Composite, the next de-



cision is selecting the number of seconds for each image. I then press the shutter and the camera takes a reading. I press the shutter the second time and the camera starts the process. As I take the photos, I watch the image being built on the Live View Screen. The unique aspect of Live Composite is that each image only adds new light to the photo. Unlike the timed Bulb setting that does not give specific light control. Once I am pleased with the image, I press the shutter one more time and

the process is completed in-camera with all the individual images processed into one photo.

Over all I was pleased with the results. There is still much to learn about the interplay of motion, blur, and light. I look forward to my next opportunity to see what I will learn







## July Guest Speaker - Lisa Langell

### The New Nature Photography

By Lisa Langell



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



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

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

- Spot the right photographic compositions for modern decorative art.

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

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

- Apply simple but impactful post processing techniques.

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

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



(Continued on page 10)

(Continued) - Lisa Langell

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

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

[www.langellphotography.com](http://www.langellphotography.com)

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

**HOW TO SIGN UP FOR THIS PROGRAM:**

Go to the Dallas Camera Club  
Webpage:

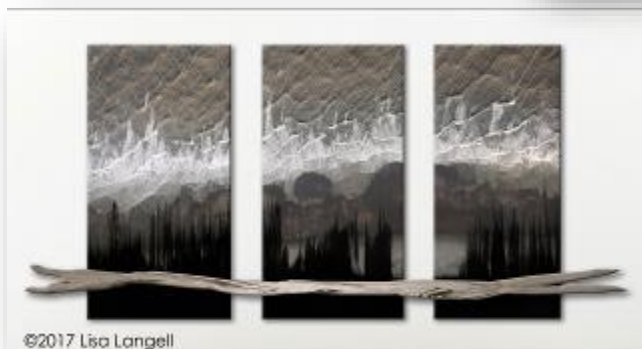
[www.dallascameraclub.org](http://www.dallascameraclub.org)

Programs on page one of the  
webpage

July 2021

The New Nature Photography

Click on Register Here





## August Guest Speaker - Jeff Parker

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

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

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

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



central-Texas nature preserve, Red Belly Ranch.



(Continued on page 12)

(Continued from page 11) Jeff Parker

## A Wildlife Photography Journey

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

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





## Q&A - How to Better Isolate my Subject



***I have been taking great pictures but often the subject is lost in the background. Is there a way to remove the background distractions?***

Images that are captured in their natural environment, as opposed to being recorded in a studio setting, present common challenges when attempting to isolate a subject. True, all of the tools are there in the camera but it is not easy to selectively capture the subject without including distracting background elements.

If you study successful images of professional photographers or the winning images submitted to the DCC monthly competition you will notice that those images which have the fewest distractions are most appealing. It is often repeated that simplicity in a picture makes the image a more impactful image. Often the ingredient for such an image is the elimination of background distractions.

To achieve this subject isolation one

can utilize well known strategies: wide apertures, telephoto lenses, bringing the camera close to the subject - all work. These techniques will blur the background and remove its distractions. It does take some planning and forethought when setting up the camera. It is for this reason that experienced photographers prefer to set their camera to Aperture Priority in order to control the depth-of-field

blur features which can produce background blur that replicates that which can be achieved in-camera. Yes, you will have to study some to become proficient in manipulation the background but the quest is worth it.

Your images will become more distinctive, have greater impact and achieve higher competition scores when you subject is better isolated.



(DOF) rather than defer to the camera when set on Auto.

Of course, it is not always possible to have the ideal conditions in the field. There are too many variables which force the photographer to use camera setting that include too much background distractions.

Fortunately, great images can be salvaged by using the various, multiple tools in Photoshop (PS). PS has a list of

## *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.

### *Watch Them Like a Hawk*

**Janice Goetz**





## Color Prints



Beginner

Phil Wirth

*It's Good to be the King*



Advanced

Nancy Mack

*Camelia*



Masters

Larry Petterborg

*Blind Fisherman*

# Monochrome Prints



Beginner

Janice Goetz

*A Stitch in Time Saves Nine*

Advanced

Nancy Mack

*In the Shadows*



Masters

Erin Reeves

*SS Selma - Galveston Bay*



# Projected Images



Beginner

Janice Goetz

*Spanish Peaks,  
Where Legends Roam*



Advanced

Keni Evans

*Spring Reflections*



Masters

Sunil Mehta

*"In Quarantine" This  
Too Shall Pass*



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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



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## Website

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## ***Dallas Camera Club***

***Live Meetings Temporarily Suspended***

***Due to the Virus***

***Epidemic***

***Go to [Dallascameraclub.org](http://Dallascameraclub.org) to find link***

***ZOOM link to meetings***

**When live meetings resume in October 2021, DCC will meet on the 2nd & 4th Tuesdays**

in **Shearith Israel Synagogue** located at  
**9401 Douglas Ave, Dallas, Texas, 75225** –in the

**Toplitz Room.**

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

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

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

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

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

**Guests are always Welcome**

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



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