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Meeting Location Change Will Impact Meetings This Month and Competition Prints Turn-In Procedure

Congregation Shearith Israel is unable to host our meetings on September 12th and September 26th.

September 12th Meeting via ZOOM:

Our September competition results meeting will be held at 7:30pm via Zoom (details and link will be posted on the DCC website).

2 Ways to Turn-In September Prints:

- 1) On September 12th, Sam Lucas will be at Shearith Israel's parking lot from 4 to 6pm.
- 2) Or, you may drop off prints at Sam Lucas' home located at 1501 Palomino Ct, Carrollton Texas 75007 (a collection box will be on the front porch).

All competition images must be uploaded by September 10th and color and monochrome prints must be turned-in by September 12th.

September 26th Program: Evening Shoot at Reunion Tower, Downtown Dallas - 6pm Instead of meeting at Shearith Israel we will be doing a Evening / Night Shoot at Reunion Tower from 6:00-8:30pm. Sunset will occur at 7:19pm. Tickets are required. Discount tickets are available by purchasing on the club website for \$17 with tax for adults and \$13.50 with tax for Seniors (65+)

[CLICK HERE TO PURCHASE TICKETS](#)

Focal Point: President's Message

by Jim Walsh

One of the hot topics of conversation in 2023 has been the concern over the potential impact of Artificial Intelligence on the world, including the world of photography.



Jim Walsh
DCC President

The DCC Board recently spent some time considering how AI, in its current state, might impact the Competition Rules as laid out on our website. The simple answer is, at this point, we feel that the current rules still work.

Post processing software has long included elements of AI that can be applied to images captured by the photographer. The "Digital Imaging Policy" section of our rules states "Digital imaging is defined as any manner of creating images directly with a digital camera, scanning images and/or digitally processing images with or without additional digital manipulation to produce a single image. All elements of the final image and any digital manipulation performed on such images must be totally of the submitter's own creative efforts and may not embody, in any form, digital imagery derived from other sources."

Of course, nature photography and photojournalism, in their purest forms, have rules that place explicit limitations on the types of modifications that are allowable.

To this point, we do not consider post processing tools available in applications such as Lightroom and Photoshop as being from outside sources under our definition since they are processing your original image. In the purest sense, they may be considered as such. But after manipulation by the photographer, the result is still the product of the photographer. As an example, a sky replacement is acceptable if the image of the sky used in the replacement was taken by the photographer and not by an outside source.

The fact that these tools are becoming more sophisticated every day has brought this issue front and center. It may be impossible to know if a line has been crossed just by looking at an image. As always, we have to rely on the integrity of the photographer.

Meeting Location

Dallas Camera Club meets the second and fourth Tuesday of the month at Congregation Shearith Israel located at 9401 Douglas Avenue, Dallas, TX 75225. Meetings begin at 7:30pm and special pre-meeting training (when scheduled) and periodic orientation sessions for new and prospective members begin at 6:15pm. **See September location changes at top left.** For up-to-date information, visit us online at www.dallascameraclub.org.

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

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Clinton Kemp, Newsletter Designer
Dennis Fritsche, Co-Webmaster
David Boomstein, Co-Webmaster
Jan Dreskin-Haig, GSCCC Co-Representative
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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



www.dallascameraclub.org
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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

Call for Images: “The BIRD” Competition

Members are asked to submit their best images to be considered as part of Dallas Camera Club’s official entries

by Steven and Erin Reeves, Bird Competition Coordinators



“The BIRD”

The Emily Guthrie Smith Award, affectionately referred to as “The BIRD”, has been awarded to the winner of The BIRD competition most every year since 1964 in October or early November. There are two years when either the contest wasn’t held or records are missing. Its always been Dallas Camera Club vs. Fort Worth Camera Club and attending The BIRD is a great opportunity to meet fellow neighbor photographers.

Each camera club submits their members best 30 images including 15 prints (color or monochrome) and 15 projected images. The prints are judged real-time at the meeting by a panel of judges. The club with the most points at the end of the evening wins and holds onto The BIRD trophy until next year.

“The BIRD” Today

On October 24, 2023 Dallas Camera Club is hosting The BIRD, our friendly annual competition between DCC and Fort Worth Camera Club. This year will be our first victory since 2006 or our 16th consecutive loss.

We can’t win without YOU! We need your “best of the best” images! We have access to your monthly entries already, so there is no need to send them in again, but we want to see what else you have that might help bring “The BIRD” home!

In addition to submitting up to five images through the club’s competition system, we’d also love it if you would share with us a link where we can see your work. A lot of club members showcase their work on personal websites, social media, and on sites like SmugMug, 500px, Flickr, and more. If you have your images online somewhere, send the link to steve@makeshiftphoto.com. Sometimes we don’t recognize the competitiveness of some of our own work, and giving us a peak at the work you’re proud enough to share online might prove to be just the edge we need to reverse our current long streak of bad luck!

Dallas Camera Club Members:

Submit up to five (5) of your best images to the “Bird Candidates 2023” competition on the club’s website. (You may have to scroll down the competition list to find it). **Submission deadline: September 15, 2023.** Put “print” in the image’s title if available as a print.

Also, if you share your work on a website or social media, email the link to steve@makeshiftphoto.com

The BIRD Competition is an open-themed contest (not just a competition of bird photos). This year, the competition will be hosted by Dallas Camera Club during our regular fourth Tuesday of the month meeting on Tuesday, October 24, 2023.

Each club will enter a total of 30 images (15 projected and 15 prints). Any single member in good standing may have a total of two entries: one projected and one print. Participation in monthly club competitions is not required.

Entries will be selected by Steven and Erin Reeves, DCC Bird Competition Coordinators, along with a select group of other DCC members.

Images selected for the print division will need to be produced by the maker or by another entity under their supervision as permitted by the rules.

Please submit your entries through the club’s competition system on our website. You will find the “BIRD CANDIDATES 2023” contest listed among the monthly entries. Please note: The contest is currently listed near December 2023 contests so you may need to scroll down the competition list to find it. The deadline to submit your five best images is September 15, 2023. When submitting your entries, please let us know if your image is available as a print by including the word “print” in the title.

If you have any questions or a portfolio of your work available online that you’d like to share, please email Steven Reeves at steve@makeshiftphoto.com.

Some “POINTERS”

Strong technical achievement - Entries need to be sharp where they’re supposed to be sharp, well exposed, and free from obvious processing errors.

Thoughtful Composition - Images need to be free of clutter and distracting elements. Great composition makes it obvious what the image is about. Anything in an image that doesn’t help it, hurts it. Judges view and score images within a few seconds. The “story” of an image needs to be told instantly through its composition.

Impact - As others have said in the past, the three most important parts of a photo are: Impact, Impact, and Impact. Due to the nature of this type of competition, subtle, beautifully made contemplative photos don’t get the chance to succeed that one would hope for. Vibrant, dynamic, SIMPLE images that pack a punch in a very short period of time typically do better. Projected images work best when they are horizontal as they fill the large projection screen.

A special note regarding impact of print entries: prints, even at the maximum 20” x 24” size, are viewed from a distance and are postage-stamp-sized to the judges compared to the size of projected images. The need for vibrant, exciting and SIMPLE images *is even greater for prints as a result.*

PRINTS - If one of your images is selected to be part of Dallas Camera Club’s 15 PRINT entries, we will contact you to make arrangements to receive your print. The contest allows printed images to be up to 20” x 24”.

The BIRD Competition

Live Judging & Results

Tuesday October 24, 2023

Congregation Shearith Israel • 7pm

Hosted by Dallas Camera Club

Dallas Camera Club Calendar at a Glance

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

SEPTEMBER 2023

- 10 September Image Competition Submission Deadline
- 12 4:00-6:00pm - Drop off competition prints in the parking lot at Shearith Israel if you haven't already turned in
7:30pm - DCC Meeting / Review of August competition results via Zoom
- 26 6:00pm Night Shoot at Reunion Tower (no meeting due to Shearith Israel being unavailable)

OCTOBER 2023

- 8 October Image Competition Submission Deadline
- 10 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Turn-in October Prints / Review of September Image Competition Results
- 24 7:00pm - DCC hosts The BIRD Contest
- 28 Field Trip: Red Steagall Cowboy Gathering, Fort Worth Stockyards

NOVEMBER 2023

- 3-5 Field Trip: Eureka Springs, AR
- 12 November Image Competition Submission Deadline
- 14 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in November Prints / Review of October Image Competition Results
- 28 7:30pm - DCC Meeting: Presentation by Photographer Susan Kindley

DECEMBER 2023

- 1-8 Field Trip: Do-It-Yourself Holiday Photos
- 10 December Image Competition Submission Deadline
- 12 7:30pm - DCC Meeting: Turn-in December Prints / Review of November Image Competition Results
- 26 Happy Holidays - No Fourth Tuesday Meeting this Month

JANUARY 2024

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

FEBRUARY 2024

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

MARCH 2024

- 12 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Review of February Image Competition Results
- 26 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

APRIL 2024

- 8 Field Trip: Total Solar Eclipse
- 9 2023-2024 Competition Year Awards Banquet
- 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 Competition Submission Deadline
- 9 6:15pm - Live Training Sessions (TBD)
7:30pm - DCC Meeting: Turn-in June Prints / Member's Potpourri Shows
- 23 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

AUGUST 2024

- 4 August Image Competition Submission Deadline
- 12 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Turn-in October Prints / Review of July Image Competition Results
- 26 6:15pm - Live Training Sessions
7:30pm - DCC Meeting: Presentation by Guest Photographer (TBD)

SEPTEMBER 2024

- 1 September Image Competition Submission Deadline
- 9 7:30pm - DCC Meeting: Turn-in September Prints / Review of August Image Competition Results
- 23 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

Upcoming Field Trip: Eureka Springs, Arkansas - November 1-5, 2023

Plan now to join Dallas Camera Club to photograph fall color in the Ozark Mountains

by Larry Petterborg

Eureka Springs is one of only twelve “Distinctive Destinations in America” according to the National Trust for Historic Preservation. It was founded in 1879 and many of its Victorian homes are still standing. Eureka Springs has been called the “Little Switzerland of America” and the “Stairstep Town” because

[View Eureka Springs Visitor Guide](#)

of its resemblance to European mountain towns. Eureka Springs (Eureka Springs | Arkansas.com)

is also known as “The City that Water Built” because of the many springs that have been used by humans for thousands of years.

Eureka Springs is about a six-hour drive from Dallas in Northwest Arkansas. In addition to the immediate area around town (there should be a lot of photographic opportunities there, 16 Top Things to Do in Eureka Springs, Arkansas - usnews.com) you can head east to Harrison to access the Maple Wood Cemetery (Best Places to See Gorgeous Fall Color in Arkansas - Somewhere In Arkansas) and the Headquarters of the Buffalo National River (Buffalo National River U.S. National Park Service - nps.gov). On another day you may wish to go west to Bentonville and visit Crystal Bridges Museum of American Art and see where some of the money you have spent at Walmart has gone. The area is rich in man-made and natural beauty (Ultimate NWA Fall Color Guide - Only In Arkansas, <https://memphisprofessionalphotographer.com/fall-colors-of-arkansas/>) to keep you busy for a few days. Just be careful driving down little dirt roads in the woods: if you hear banjo music, TURN AROUND!



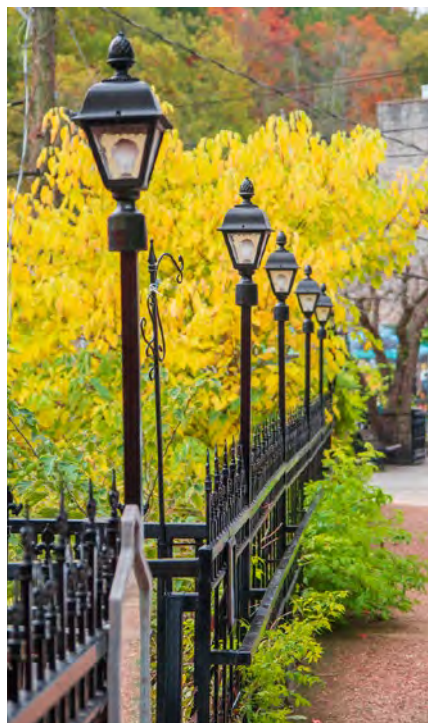
Bonita - stock.adobe.com



© Clinton Kemp



ODell Outside - stock.adobe.com



© Clinton Kemp



Thorin Wolfheart - stock.adobe.com



© Clinton Kemp

This Month's Program: Night Shoot at Reunion Tower

Tuesday, September 26, 2023 • 6:00pm

by Frank Richards

Shearith Israel is having special services and the synagogue will not be able to host our camera club meeting on September 26. Instead, we will visit Reunion Tower for a late afternoon / evening photo shoot. The observation deck will be open to club members from 6:00 until 8:30pm. Sunset will be at 7:19pm. We will have access to the observation deck which is the open space above the restaurant

Tickets are required. You may pay on the club's website (link below) through September 19. The club will purchase discounted tickets for you. Discounted admission is \$17 with tax for adults and \$13.50 with tax for seniors (65+). Guests are welcome. Parking is available across the street in a public lot at 601 Sports St. For more information, contact Frank Richards at f-richards@sbcglobal.net or Kay Hale at khale45@verizon.net.

[Click Here to Purchase Discounted Tickets for the Reunion Tower Night Shoot](#)



f11photo - stock.adobe.com



John - stock.adobe.com



Nate Hovee - stock.adobe.com



WhiskeyBootzCreative - stock.adobe.com

Upcoming Program: Susan Kindley - November 28, 2023

Master Photographer and Fellow of the Dallas Camera Club will share “How Photography Changed My Life”

by Susan Kindley

I was born in a small rural town in North Carolina. I have one son, one granddaughter, three stepsons, three step grandsons and four great grandsons. I am currently based in Las Colinas, Texas.

Experience

Thomasville, N.C. was the starting point for my life in and around photography. At age 18 the door opened to a journey of working with photographers. My job was to stand in front of a camera displaying items for advertisement. I also worked as a photographic stylist for other local and national talent.



At age 30 I was offered a job with a professional photography studio in Dallas. I was in charge of hiring talent for photographic shoots for Dallas photographers for seven years. I then became a talent agent for Sarah Norton Agency. My job was to find, develop and procure print jobs for both male and female talent. This required working with photographers and printers to get the right photos and materials to promote our talent.

My next career move was to corporate America. I worked for a public utilities company, based in Dallas, for 15 years. I was in charge of their printing,

mail, and office services departments.

The Camera

I finally picked up a camera in 2009 and it changed my life. Photography opened up opportunities for creative thinking and expressing it in pictures. It opened doors to finding beauty in simple things around me. The solitude of developing an image clears my mind and I can let the worries of the day go away and they will be forgotten for hours.

Although I had no formal training, I have attended workshops and taken private lessons from professional photographers. Learning new skills is growth and it opens yourself to new ideas and new techniques.

[View Susan Kindley's website for more of her photography](#)

My images are mostly of nature and I really like to get close to my subject. Many of my shots are also moody because I like the darkness to bring out the highlights in my subject. Travel is something I love and I often visit gardens wherever I'm traveling. I have a long history of loving flowers. I had the honor of being selected twice for *New Texas Talent* by Craighead Green Gallery in Dallas. My images have also won awards at the Irving Art Association and Heard Nature Center. My husband and I were invited to show our work of over 40 prints in the Dupree Gallery at The Irving Art Center in 2020.



© Susan Kindley



© Susan Kindley



© Susan Kindley



© Susan Kindley

Photography Techniques

sharpness, motion, blur and oddities in an image

by Nancy Mack, Editor

A “tack-sharp” image is usually the preferred goal of most photographers. It describes an image which shows the main subject in sharp focus, with clean lines, crisp details and no blurring.

Movement is the action or process of moving or being moved. In photography, it can include camera movement or any area(s) of a photo that was moving during capture. Movement can be implied with various camera techniques or created in post-production.

Blur is usually seen as the beginner’s mistake but often is a deliberate form of creative intention. Blur can include movement or not and renders as “out of focus”. The history of photography includes motion, motion blur, intentional blur with no motion and so forth. The lines between all these techniques are “fuzzy”.

When the first camera recorded an image, the street was sharp, but people were rendered as ghosts or not at all. Motion, blurring and sharpness have been the bane and the hero of photography ever since. Motion can be real or implied; frozen in time; rendered as a blur; as a series of captures, or as an exposure lasting from seconds to minutes or longer. Some images show the subject moving or the camera moving. Some images show both. Techniques include panning, Intentional Camera Movement (ICM), Multiple Exposures (ME) and post-processing manipulation.

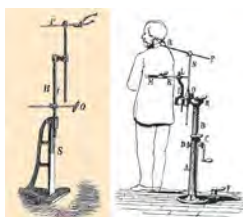
In the first photograph, taken by Louis Daguerre in 1839, no people appear on a busy street. The exposure time was about 15 minutes, causing everything moving to disappear. Only the shoeshine boy appears in the bottom left – he was standing still.



Fast forward a few years and exposure time lessened, but not nearly enough. Victorian portraits revealed stern, unhappy subjects – who can hold a smile for ten minutes?



A variety of contraptions were invented to actually hold the subject in perfect posture.



In about 1840 Joseph Petzval invented his “portrait” lens which reduced exposure time from 20 minutes to a minute. Happiness abounded!

Both the beauty of the American West as well as the French landscape became a frequent subject of photographers.



The most important observation from these photographs is that they are sharp. Motion and blur are no longer present. The professional photographer is delighted.



A little blur came back when the Pictorialist movement appeared in the late 1800s. Photographers used the camera as a tool to make an artistic statement. They were more concerned with tonality and composition and not so much with an accurate record, and so the photograph had a soft focus. Stieglitz worked in this style.

But some photographers were exploring other ideas. Muybridge was concerned with stopping motion. He photographed a horse and rider using cameras with shutters set to a speed of 1/500 sec, which were released by tripwires triggered by the horse or by clockwork.



Etienne-Jules Marey began recording a series of exposures on a single image - capturing sequential stages of movement. A camera entitled a “photographic gun” enabled him to capture a moving subject in twelve poses.



He pointed to the action he was interested in investigating and only shot once and got 12 images per second. They all printed on the same photograph.

Jacques-Henri Lartigue wanted to freeze an action. His most famous image is of his sister jumping down the stairs.



Another of his images is of a race car – one of the first instances of panning the camera to freeze the subject’s motion while the background is blurred.

As the century turned, motion in all its forms became an interest for photographers. Ernst Hass painted with his camera. He used shallow depth of field, selective focus, and blurred motion to create artistic work. He “transformed an object from what it is to what you want it to be.” One of his first assignments was rejected by the editor – it seemed they were too blurry!

Photography Techniques

sharpness, motion, blur and oddities in an image



And Harold Edgerton was busy with his milk drops: he discovered that a 1/1,000-of-a-second exposure could stop a falling drop and a rising splash.

The first photographers concentrated on creating camera equipment that would reduce exposure time and result in "tack-sharp" images. As the century turned, improved equipment allowed photographers to take artistic freedom in creating their images. Movement, blurs, freeze, multiple exposures resulted in an interesting history of the medium.

Time lapse and composites became popular. Michael Wesely used four cameras and spent 34 months documenting the construction of the Museum of Modern Art. Stephen Wilkes, on the other hand, uses a technique to capture everything in a scene over a 24-hour period.

Today all of these techniques are possible. With the camera static and the subject moving, fast shutter speeds can freeze any motion.

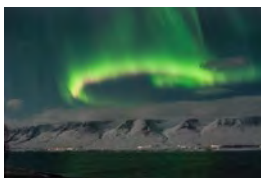


© Nancy Mack

A motion sequence, time-lapse or individual composites can be made over a period of time. In this example of star trails, the camera is static but the movement is caused by the rotation of the earth, not the stars.



© Anita Oakley



© Nancy Mack



© Frank Richards

Waterfalls, ocean waves, moving water provide unlimited opportunities for freezing motion, but even more entrancing are long exposures where the motion blur shows silky water.

Sunrise, sunset, clouds and storms are excellent subject matter for long exposure and beautiful blurs.



© Nancy Mack



© Nancy Mack

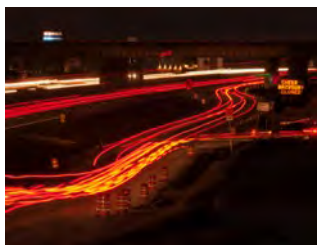


© Anita Oakley



© Anita Oakley

Another example of long exposure where the subject is moving but the camera is static would be the trails of car lights at night. Highways are readily available and pedestrian bridges make it relatively safe to practice this technique.



© Nancy Mack



© Dennis Fritsche

A variation would be to focus on foreground or background with a moving subject in the scene. Here the focus is on the field of flowers.



© Clinton Kemp



© Frank Richards

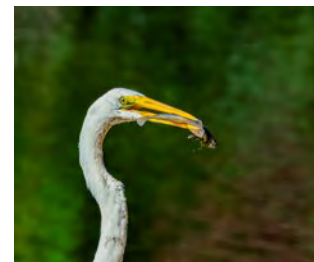
The photographer moves the camera to match the subject's rate of movement and the direction in which the subject is traveling.

An opposite technique would be a static subject and moving camera. A good way to do this is from a moving car.

A pool noodle could be used to steady the camera on the window. For safety, the photographer should be working from the passenger seat.



© Nancy Mack



© John Fowler

Blur can be achieved in-camera by using a long lens and wide aperture. It is also important that the subject is quite a distance from the background.



© Larry Golden



© Anita Oakley

Photography Techniques

sharpness, motion, blur and oddities in an image

Motion blur includes any area in the image where movement appears or is implied. It is the visual streaking or smearing captured on camera as a result of movement of the camera, the subject, or a combination of the two. Many of the best photographs are not static: instead they use motion techniques to communicate a sense of speed, activity, and the passage of time. As we can see, there are many ways to capture this motion, and it does not always need to be “in camera”. Post-processing techniques can also used.



© Dennis Fritsche

Intentional Camera Movement is a popular technique and involves moving the camera. ICM creates a mostly abstract composition which makes use of line, form, shape and color, rather than recognizable subject matter.



© Frank Richards



© Larry Petterborg

Experiment with moving the camera vertically, diagonally, horizontally or round and round; move fast or slow. Zoom the lens in and/or out.



© Larry Petterborg



© Clinton Kemp

There are numerous examples and directions available online and there is actually an ICM magazine dedicated to this technique with submissions from around the world.



© Clinton Kemp



Marco Guidi

“Shooting through” is a technique that can be used on location or actually in tabletop photography. Prisms, bottles, frosted glass, plastic wrap, and netting are some easily available “veils” that can render as “blur”. This image was shot through frosted glass.

Other items that work well are foliage, fences, fog in landscapes, window panes, or transparent objects in street photography.

Multiple Exposure (ME) is another technique for creating motion blur in an image. Advanced DSLR and mirrorless cameras have settings for ME capture in the MENU items. The final image is created “in camera” or individual images can be captured and composited in post-processing software. Stationary and moving subject matter both work for this process.

An interesting technique that involves multiple exposure is “In the Round”. Pep Ventosa and Lynn Blount have used this method - mostly by walking around trees or other free-standing subjects and taking 10-30 photos. The photos are processed in Photoshop using

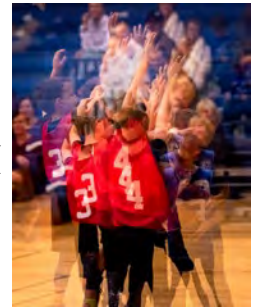
Here the camera was moved from left to right to create a horizontal composition.



© Nancy Mack

layers and opacity blends and finally flattened into one image.

Here ten images of a tree were taken, imported into Photoshop as layers and processed using blending modes.



© Jim Walsh

This image was created in camera by setting the number of images and blending modes.

It's also possible to put a subject, say flowers, on a turntable and take incremental images and merge the layers in Photoshop.



© Nancy Mack



© Nancy Mack

In this example, flowers were hung from a line and nudged to create movement.



© Nancy Mack

Stopping motion, creating motion and blurring motion in an image have come roundtrip since the invention of the camera.

Storyboard: My Garden

Creating your very own wildlife photography destination

My Garden by Janice Goetz

It's a lot of fun to travel and explore new places, but we aren't able to be on the road as often as we wish.

In 2014, I became a certified Texas Master Gardener for Denton County. Two years later, I decided to become a Texas Master Naturalist. My husband, John, joined me on this new adventure. We became certified with the Elm Fork Chapter in 2016. Both organizations provide education from college professors and many other very knowledgeable instructors. As a result, I created my own destination right in my backyard. I added bird feeders, water features and a LOT of native plants to attract birds, insects and mammals. My yard is now certified as a Wildlife Habitat through the National Wildlife Federation. Certification requires an area for Food, Water, Cover, Places to Raise Young, and the use of Sustainable Practices. To improve my habitat, I completed Levels 1-3 of the Native Landscape Certification Program offered by NPSOT, the Native Plant Society of Texas.



My little ecosystem provides many photo opportunities. I recently had a wren family build their nest right in front of my official "Wildlife Habitat" sign! From my recliner, I have seen a variety of hawk species, woodpeckers, herons, Mississippi Kites, roadrunners, and many species of song birds. Butterflies love having their very own host plants, and dragonflies enjoy hanging



Blue Jay 200-600 mm lens @ 600mm, f8, 1/500 sec.



Red-bellied Woodpecker 90 mm macro lens @ 90 mm, f2.8, 1/15 sec.

out by the pool. I usually have several bunny families during the year, lots of squirrels, anoles, and even Texas Spiny Lizards. You don't need a lot of space to create your own wildlife destination. I'm a naturalist at heart, and love watching and photographing these beautiful critters. As a naturalist, I enjoy participating in the iNaturalist program. It's a Citizen Science program where every observation can contribute to biodiversity science, from the rarest butterfly to the most common backyard weed.



Greater Roadrunner 200-600mm lens @ 500mm, f 6.3, 1/1600 sec.

(see the next page for more of Janice Goetz's photography)

Storyboard: My Garden

Creating your very own wildlife photography destination

When not at home, but still around the DFW area, I like to visit the Dallas Arboretum, Fort Worth Botanic Garden, Texas Discovery Gardens, Laura W. Bush Native Texas Park, Fort Worth Nature Center & Refuge, Hagerman National Wildlife Refuge, LLELA, Colleyville Nature Center, Ray Roberts State Park, Cedar Hill State Park, and many local parks. My camera is a Sony a7iii, and my favorite lens is my Sony 200-600mm. At 600mm, I can obtain close-up shots without spooking my subject. On a smaller note, I use my Sony 90mm macro lens to explore the tiniest insects.



Red-shouldered Hawk 200-600mm lens @ 474mm, f6.3, 1/1000 sec.



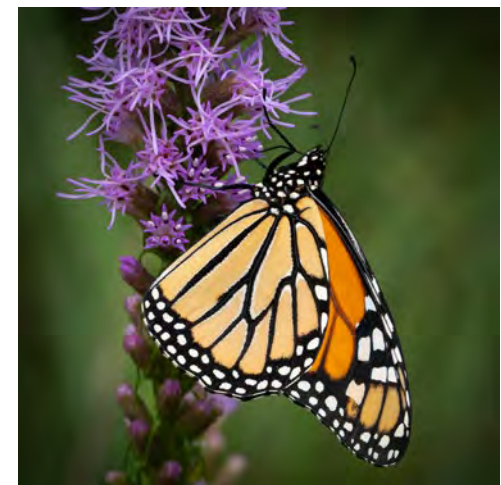
Yellow Garden Spider 24-105mm lens @ 105mm, f4, 1/80 sec.



Western Honey Bee w/ Flies on Goldenrod 200-600mm lens @ 600mm, f8, 1/640 sec.



Gulf Fritillary on Milkweed 200-600mm lens @ 600mm, f6.3, 1/640 sec.



Monarch Butterfly 200-600mm lens @ 600mm, f13, 1/160 sec.

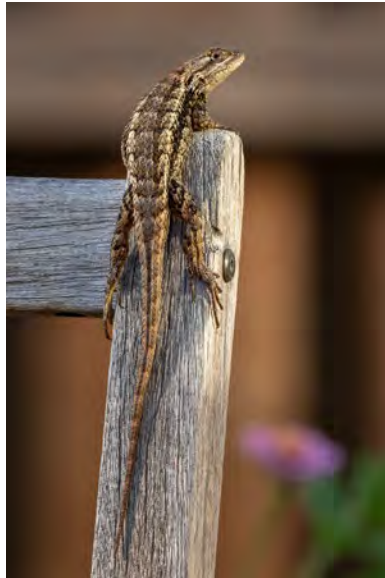
(see the next page for more of Janice Goetz's photography)

Storyboard: My Garden

Creating your very own wildlife photography destination



Downy Woodpecker 200-600mm lens @ 600mm, f6.3, 1/125 sec.



Texas Spiny Lizard 200-600mm lens @ 481mm, f9, 1/125 sec.



Harris's Sparrow 200-600mm lens @ 600mm, f6.3, 1/50 sec.



Yellow-crowned Night Heron 200-600mm lens @ 600mm, f6.3, 1/60 sec.



Mississippi Kite 200-600mm lens @ 600mm, f10, 1/500 sec.



Dark-eyed Junco 200-600mm lens @ 600mm, f6.3, 1/30 sec.



Male Cardinal 200-600mm lens @ 600mm, f7.1, 1/50 sec.

Click to View Organization Websites:

[Texas Master Gardener Program](#)
[Texas Master Naturalist Program](#)
[Native Plant Society of Texas](#)
[iNaturalist](#)

(see the next page for more of Janice Goetz's photography)

Storyboard: *My Garden*

Creating your very own wildlife photography destination



Green Anole 200-600mm lens @ 582mm, f6.3, 1/100 sec.



White-winged Dove 200-600mm lens @ 400mm, f6.3, 1/180 sec.



Cedar Waxwings 200-600mm lens @ 565mm, f6.3, 1/400 sec.



Female Mallard Duck 200-600 mm @ 467mm, f10, 1/18 sec.

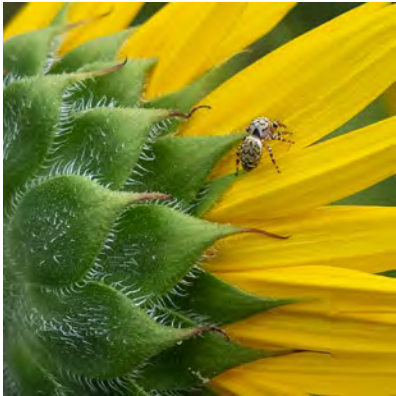
(see the next page for more of Janice Goetz's photography)



Yellow Iris 200-600mm lens @ 600mm, f6.3, 1/320 sec.



Winecup 90mm macro lens @ 90mm, f7.1, 1/13 sec.



Sunflower w/ Jumping Spider 24-105mm lens @ 67mm, f7.1, 1/500 sec.

View Janice Goetz's iNat link for more of her photography. Username: OUTDOORS



Red Columbine 200-600mm lens @ 600mm, f6.3, 1/25 sec.

Share your Storyboard!

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

Upcoming Training

In-person and online training opportunities

In-Person Training*

- | | |
|-------------|---|
| October 10 | <i>New Member Orientation</i> by Jerry Martin, 6:15pm, Main Room |
| October 10 | <i>Themes and Projects - Part 5 Final</i> by Nancy Mack, 6:15pm, Aaron Youth Center |
| November 14 | <i>New Member Orientation</i> by Jerry Martin, 6:15pm, Main Room |

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

Online Training via 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.



PheelingsMedia - stock.adobe.com

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: *Las Trampas* by © Alan Whiteside PhD

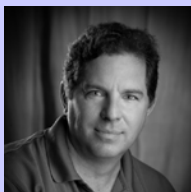


Rear Cover: *Heron at Spillway* by © Larry Golden

July 2023 Color Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Color Prints Judge



Rob Hull is owner of Texas - based GreatPhotography.com. He teaches classes with SMU Continuing Education. Rob is a Certified Professional Photographer (CPP). He is a fellow with the Texas Professional Photographers of America and President of the Board of Directors of the Dallas Professional Photographers Association.



[View Color & Mono Prints Video](#)

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

July 2023 Master Class Color Prints

- 1st *Forgotten Tomb* by © Mike Hill
- 2nd *Trees and Prairie Grass at Sunset* by © Dennis Fritsche
- 3rd *Acrobats* by © Alan Whiteside PhD
- HM *Mountain Rain Forest* by © Jim Walsh



1st Place Color Print, Master Class
***Forgotten Tomb* by © Mike Hill**



1st Place Color Print, Advanced Class
***The Last Dance* by © Nancy Mack**

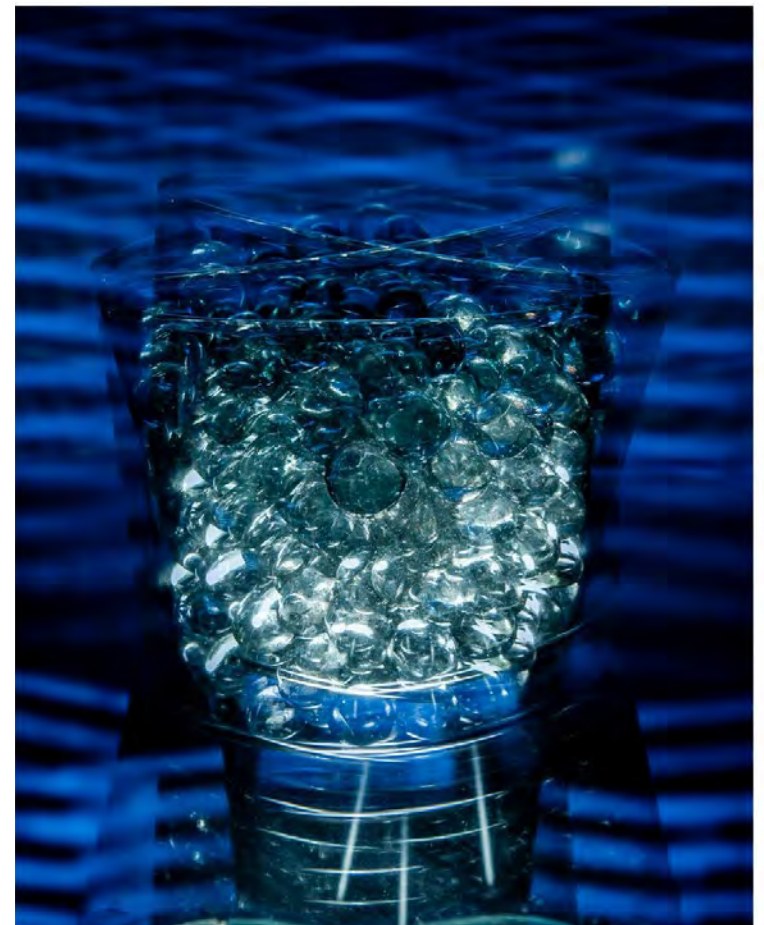
July 2023 Advanced Class Color Prints

- 1st *The Last Dance* by © Nancy Mack
- 2nd *Them's Fight'en Words* by © Hal Sommer
- 3rd *Atmospheric River Over San Francisco* by © Jeffrey Sarembock
- HM *Reality or reflection?* by © Tom Panzer

July 2023 Beginner Class Color Prints

- 1st *Triple Shots* by © John Johnson
- 2nd *Air Force Memorial Spire* by © Robert Gullick
- 3rd *Flamingo Portrait* by © Kelly Whittlesey
- HM *Norway Waterfall* by © Tom Panzer

1st Place Color Print, Beginner Class
***Triple Shots* by © John Johnson**



July 2023 Monochrome Print Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Monochrome Prints Judge



Jim Hamel left a successful law career to pursue photography. He has a Master of Photography designation from the PSA and has created courses for the organization. For the last several years he has focused on leading photographic tours around the world. He is also author of many photography classes and books.



[View Color & Mono Prints Video](#)

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

July 2023 Master Class Monochrome Prints

- 1st *Undies for Sale* by © Kaye Hargis
- 2nd *Standing Tall* by © Nancy Mack
- 3rd *Boneyard Beach Bull's Island* by © Jan Dreskin-Haig
- HM *California Waves, Anaheim Marriott* by © Clinton Kemp



1st Place Monochrome Print, Master Class
***Undies for Sale* by © Kaye Hargis**



1st Place Monochrome Print, Advanced Class
What a Catch! by © Janice Goetz

August 2023 Advanced Class Monochrome Prints

- 1st *What a Catch!* by © Janice Goetz
- 2nd *A Refuge in Scary Times* by © Larry Golden
- 3rd *Fighting for a Mate* by © Phil Wirth
- HM *Afternoon Rain Shower-Westcliff, CO* by © John Fowler

August 2023 Beginner Class Monochrome Prints

- 1st *Honey Succulent Rose* by © John Johnson
- 2nd *Valle De Luna Dune Portrait* by © Kelly Whittlesey
- 3rd *Chinese Gargoyle (1 of 1)* by © Tom Panzer

1st Place Monochrome Print, Beginner Class
Honey Succulent Rose by © John Johnson



July 2023 Projected Images Competition Results

Congratulations to all Beginner, Advanced and Master Class winners

Projected Images Judge



Dennis Hirning, in Billings, MT, has earned the PSA's FPSA and MPSA designations and has been accepted in over 1500 International Exhibitions. He is the administrator of a Digital Dialog Group. He is a member of the Honors Committee of the PSA. He has been judging contests since 2015.



[View Projected Images Video](#)

July 2023 Master Class Projected Images

- 1st *Sunset at Joshua Tree* by © Clinton Kemp
- 2nd *Dancing Jeffyfish* by © Kaye Hargis
- 3rd *Hand-carding Wool For a Rug* by © Larry Petterborg
- HM *The Witches' Table* by © Nancy Mack



1st Place Projected Image, Master Class
***Sunset at Joshua Tree* by © Clinton Kemp**



1st Place Projected Image, Advanced Class
Looking Over the Balcony, No Drone Here by © Robert Shafer

July 2023 Advanced Class Projected Images

- 1st *Looking Over the Balcony, No Drone Here* by © Robert Shafer
- 2nd *Hey, What About Me* by © Janice Goetz
- 3rd *Memorial Day 2023* by © Steve Hawiszczak
- HM *Photographing the Milky Way* by © Christine Pybus

July 2023 Beginner Class Projected Images

- 1st *The Bund, Shanghai - Overlooking Puxi* by © Yan Leveton
- 2nd *Drinking Class Curse* by © Tom Panzer
- 3rd *Kaleidoscope Eyes* by © Jeremy Blick
- HM *Parisian Water Tower* by © Robert Gullick

1st Place Projected Image, Beginner Class
The Bund, Shanghai - Overlooking Puxi by © Yan Leveton



July 2023 GSCCC Image Competition Winners from DCC

Congratulations to Mike Hill for placing three times



Nature Projected • Second Place
Looking for Water by © Mike Hill



Color Projected • Third Place
Rose or Chardonnay by © Mike Hill



[View GSCCC Website](#)



Monochrome Projected • First Place
The Thinker by © Mike Hill

July 2023 GSCCC Image Competition Winners from DCC

Congratulations to Kaye Hargis and Dennis Fritsche



Color Projected • First Place
Waiting for Cinderella by © Kaye Hargis



Monochrome Projected • Third Place
Rotunda and Stairs by © Dennis Fritsche



[View GSCCC Website](#)

Outside Photography Contests

Other competitions to consider entering....

Photography

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

SE Center for Photography
The Contemporary Landscape
entry deadline: September 4, 2023
www.sec4p.com

International Landscape
Photographer of the Year
entry deadline: October 31, 2023
internationallandscapephotographer.com

PhotoPlace Gallery
In Praise of Trees
entry deadline: September 8, 2023
www.photoplacegallery.com

Texas State Parks
Photo Contest
entry deadline: November 27, 2023
woobox.com/kdqmnq

PhotoPlace Gallery
The Poetry of the Ordinary
entry deadline: October 9, 2023
www.photoplacegallery.com

Sony World
Photography Awards
entry deadline: January 5, 2024
www.worldphoto.org

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

Motion Blur Websites

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

This month TTL features contemporary motion blur techniques:

Julianne Kost
<https://jkost.net/passenger-seat-1>

Sandra Bartoucha
<https://www.sandrabartocha.com/>

Cole Thompson
<https://colethompsonphotography.com/portfolios/series/trees-from-a-train/>

Stephen D'Agostino
<http://www.dagostino.ca/>

Andrew S Gray
<https://andrewsgray.photography/>

Pep Ventosa
<https://www.pepventosa.com/>

Todd Vorenkamp
<https://www.bhphotovideo.com/explora/photography/tips-and-solutions/intentional-camera-movement-photography-part-1-introduction>

Dalibro
<https://dalibro.com/in-the-round-photography>

Rolf Sachs
<https://rolfsachs.com/works/tag/photography>

State Fair of Texas Photography Contest Winners

Congratulations to these Dallas Camera Club members who placed in this year's State Fair of Texas Photography Contest. 25 prints from the following 11 DCC members will be on display during the fair in the Creative Arts building from September 29 through October 22, 2023.

Brooke Alexander
3 winning prints

Janice Goetz
3 winning prints

Kay Hale
3 winning prints

Larry Petterborg
3 winning prints

Michael Blachly
1 winning print

Larry Golden
3 winning prints

Kaye Hargis
3 winning prints

Hal Sommer
1 winning print

Stephen Evans
3 winning prints

Lola Laird
1 winning print

Jay Hoppenstein
1 winning print

State Fair of Texas
BigTex.com



Photo Credit: State Fair of Texas

Galleries and Museums with Photography on Exhibit

Venture out to these galleries and museums to enjoy photographic art and be inspired

Tyler Shields

on exhibit at Samuel Lynn Galleries September 22 - October 21

Fine art photographer Tyler Shield's work will be on display at both Samuel Lynne Galleries' locations. The exhibition will be a culmination of his most popular work along with his newest releases. Shields uses the symbols and brands that we know so well, urging us to morph these commonly understood symbols in our own mind. Whether he is taking a chainsaw to a Birkin bag or staging a model on the edge of a flying helicopter, there are no boxes that Shield's artistry fits in.

[View more about this Exhibit](#)

Shields' provocative and nostalgic photography challenges the boundaries of our world and mind, breaking through the glass ceiling of creativity and loaded messages. His iconic images are on display in leading galleries and museums worldwide, and Shields invites all types of appreciators to enjoy his artwork, but simultaneously asks them to challenge their perceptions while doing so.

Samuel Lynn Galleries are located at 1105 Dragon St in the Design District and 205 N. Akard St in The Thompson Hotel downtown. Exhibition Openings will be held on Sept 22nd from 6-9pm at the downtown gallery and Sept 23 from 6-9pm at the gallery in the Dallas Design District. For more information, visit www.samuellynnne.com

SAMUEL LYNNE
GALLERIES

"Artist's Choice" Juried Photographic Exhibition

on exhibit at iHeart Photography Conference & Expo October 14-15

[View more about this Exhibit](#)

The Texas Professional Photographer's Association (TPPA) "Artist's Choice" Juried Photographic Exhibition will be on exhibit as part of the iHeart Photography Conference & Expo. The conference dates are October 13-15, 2023, but the Exhibition Gallery will only be open October 14th from 10am to

4pm and October 15th from 11am to 3pm. While there is a registration fee for the Conference, access to the Exhibition is open to the public.

iHeart Photography Conference & Expo is an annual event of the Texas Professional Photographer's Association. It will be held October 13-15, 2023 at Grapevine Convention Center located at 1209 S. Main, Grapevine, Texas. Access to this exhibition is limited to October 14: 10am-4pm and October 15 from 11am to 3pm. The exhibition is open to the public and free expo passes are available. To register for the conference or gain a free expo pass, visit <https://iheartphotography.org>



Avedon's West

on exhibit at Amon Carter Museum of American Art through October 1

Spring 2023 marks the 100th anniversary of the birth of Richard Avedon, renowned fashion and portrait photographer. As part of a national celebration led by The Richard Avedon Foundation, the Carter is showcasing 13 works of art from the acclaimed project *In the American West*, which the Museum commissioned in 1979 and premiered in 1985. Over the course of six years, Avedon traveled through 13 states and 189 towns from Texas to Idaho, conducting 752 sittings and photographing a range of everyday people throughout the western U.S. in a now-iconic style he'd formerly applied to celebrities and politicians. The Carter owns one of only two complete sets of the series - one of the most important photographic projects of the 20th century. The selection of photographs from the series will be presented throughout the Museum's collection galleries.

[View more about this Exhibit](#)

Amon Carter Museum of American Art is located at 3501 Camp Bowie Blvd, Fort Worth, TX 76107. Museum hours are Sunday noon - 5:00pm; Tuesday/Wednesday/Friday/Saturday 10:00am-5:00pm; and Thursday 10:00am-8:00pm. Admission is free and open to the public.



Robert Frank & Todd Webb: Across America, 1955

on exhibit at The Museum of Fine Arts Houston Oct 8, 2023-Jan 7, 2024

[View more about this Exhibit](#)

In 1955 photographers Robert Frank and Todd Webb received fellowships from the Guggenheim Foundation for U.S. survey projects. Frank's cross country trip would result in the celebrated book *The Americans*. We was awarded a grant to walk, boat, and bike across the United States to depict the "vanishing Americana, and the way of life that is taking its place".

Even though both Frank and Webb had been recommended for the project by famed photographer Walker Evans, neither one was aware of the others work at the time. In some instances, Frank's and Webbs work looks strikingly similar, but these similarities can be traced to popular cultural trends and shared ideology.

Audrey Jones Beck Building, The Museum of Fine Arts Houston, 5601 Main St, Houston, TX 77005 713-639-7300 Visit www.mfah.org for museum hours. This exhibit is included with general admission.



PDNB Gallery

www.pdnbgallery.com

Craighead Green

www.craigheadgreen.com

Talley Dunn Gallery

talleydunn.com

Samuel Lynn Galleries

samuellynnne.com

Amon Carter Museum of American Art

www.cartermuseum.org

Behind the Lens: Larry Golden

Profile and portfolio of Dallas Camera Club's social media chair

by Larry Golden

When I decided to retire, I started thinking about what I wanted to accomplish. I definitely wanted to retire to something and not just from something. I had several interests including spending more time serving at my church, playing the guitar, and gardening. These interests were already part of my life. I could see just expanding them. But there was that one interest I had put on the shelf decades before retirement. I started to think about rekindling my interest in photography.

I had a couple of friends who were heavily involved in photography. One friend, Jerry Martin, knew of my interest and invited me to the Dallas Camera Club. That invitation led me to join the Dallas Camera Club (DCC) and make it part of my retirement portfolio.

My photographic journey started in high school. I worked on the yearbook and school newspaper staff. My teacher gave me a Yashica Twin Lens Reflex camera to use as part of my assignments. The photography bug bit me.

After high school and college, life got in the way of my photographic interest. However, the interest was still present and eventually I purchased a Minolta SLR. I took some classes and learned a little about the mechanics of photography. But, life happened again and my Minolta went to the closet shelf.

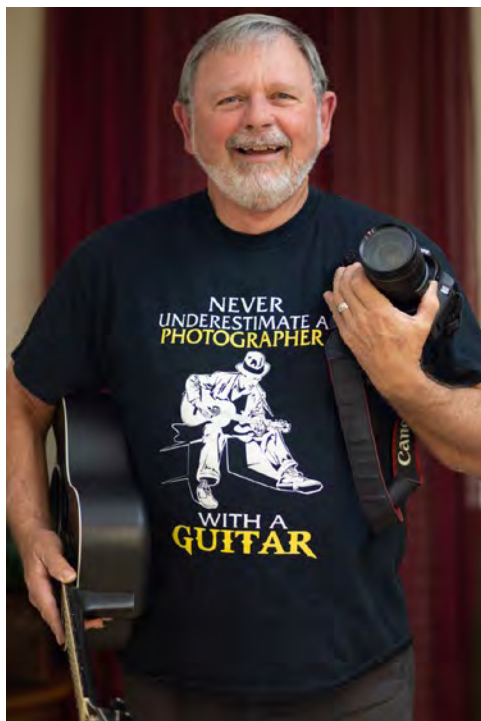
When my first grandson was born at the turn of the century, that changed everything. Digital photography was gaining traction and I bought a Sony Cyber-shot to capture the moments. I think it took 3 megapixel photos. After the Cybershoot was stolen, I graduated back to taking snapshots with my iPad and iPhone.

When I started to think about photography during retirement, I knew I needed to buy a decent DSLR. That's when I discovered just how much the digital environment had changed photography.

Fortunately there was a wealth of tutorial help online as well as the DCC. The DCC played a major role helping me get my photographic footing, moving from just taking snapshots to taking photographs.

During the time before retirement I also became heavily involved in social media (Facebook). I combined my interest in Facebook and photography as a way to share my photography with a larger audience. This also led to my first volunteer opportunity, at the DCC, as its Facebook page manager.

My photographic journey has been more than I expected. I have been given the opportunity to do some work for the local weekly paper and be a photographer for the Forney High School Band and Percussion Ensembles. Bird photography continues to be my first love, but my involvement in the DCC has encouraged me to branch into other photographic areas. I especially enjoy the photojournalism aspect of working with the Forney High School band and the weekly Forney Messenger. The DCC monthly competitions has helped be more critical of my photos as well as encouraging me to enter competitions beyond the club level.



© Larry Golden

I decided to invest in a Canon 70D with a Tamron 600 lens. My goal was bird photography. Then, I discovered a thing called "Lightroom". It was somewhat overwhelming. Photography had drastically changed since I bought that SLR back in the last century.

[View Larry Golden's website for more of his photography](#)



© Larry Golden

(see the next page for more of Larry Golden's photography)



© Larry Golden



© Larry Golden



© Larry Golden

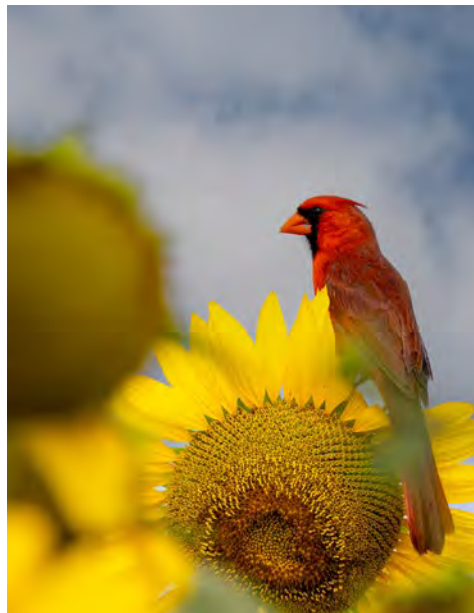


© Larry Golden

(see the next page for more of Larry Golden's photography)



© Larry Golden



© Larry Golden



© Larry Golden



© Larry Golden



© Larry Golden



© Larry Golden

(see the next page for more of Larry Golden's photography)



© Larry Golden



© Larry Golden



© Larry Golden



© Larry Golden

Behind the Lens: Alan Whiteside, PhD

Profile and portfolio of Dallas Camera Club's live - training education director

by Alan Whiteside, PhD



© Alan Whiteside, PhD

viewed on a light box) fueled my interest in advancing my skills and in returning regularly to photograph rural landscapes in New Mexico.

Joining the Dallas Camera Club in 2016 enabled me to associate with and learn from a like-minded group of photographers who are passionate about their craft and always striving to improve. Photographing on field trips and other group outings has proved to be valuable in gaining insight into different perspectives on the same subject. Witnessing the creativity in approaching a subject or topic by the club's members has broadened my horizons for making images that communicate effectively. Our monthly competitions, while sometimes frustrating, are another way I've found to improve my skills (if I can keep from taking the comments personally!).

I've always enjoyed teaching and sharing what I've learned from others, so I've made it a point to teach classes for the Club, focusing on how I approach making images. Topics have included envisioning the final image, seeing beyond the subject, photographing moving water, contrast, and most recently, refining your image - an update of the pandemic-era, Zoom-delivered course of the same name. The old adage, "we learn by teaching," is certainly true for me, so I appreciate the opportunity to contribute to the Club in this way.

Redeeming a US Savings Bond (remember those?) that my parents purchased for me when I was born helped me purchase my first "real" camera in the mid-1970s: a Minolta SRT-101. Later, in round one of grad school, I parlayed my interest in photography into a part-time job developing black-and-white film and printing images taken by a local photographer for his commercial clients. That experience, coupled with working in the school darkroom, helped me learn about photographic processes and composition.

In the late-1980s, my interest in serious photography was revived after a long period of only taking family snapshots, and I purchased the first of several Nikons I would acquire over the years, as well as a couple of (inexpensive) lenses. My knowledge of the intricacies of photography was still severely limited, but I began reading as many photo publications as I could, and vacations provided subject matter. (I discovered that, particularly in terms of photographic glass, you get what you pay for.) In 2000, I attended one of the Santa Fe Workshops for photographers. The experience of learning to see the landscape of the desert southwest and envision the result (mainly limited at that time to slides

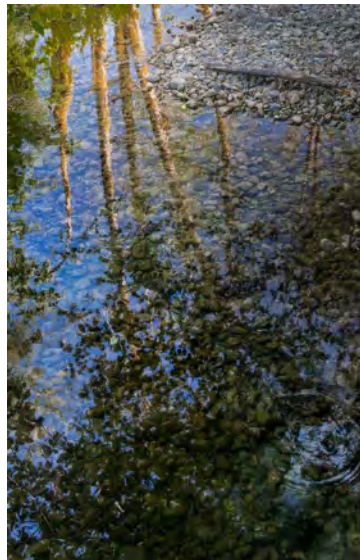


© Alan Whiteside, PhD

(see the next page for more of Alan Whiteside's photography)



© Alan Whiteside, PhD

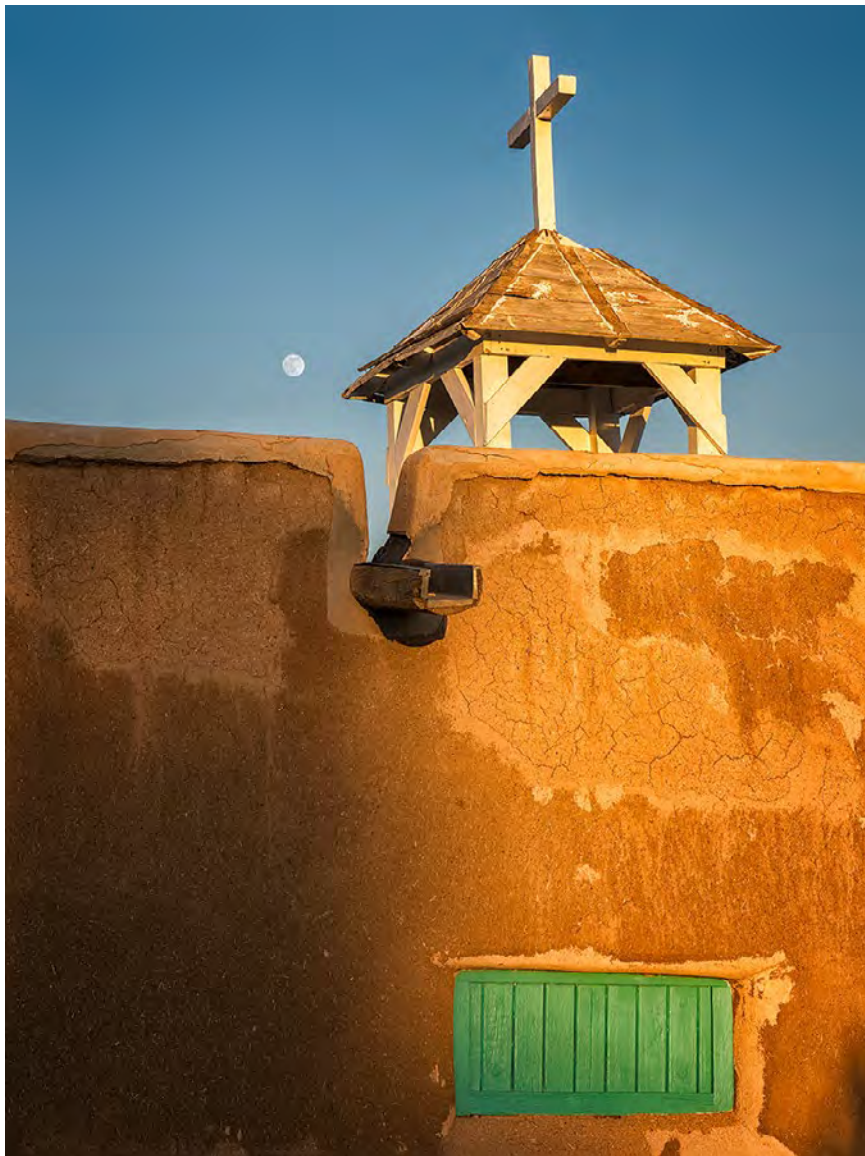


© Alan Whiteside, PhD



© Alan Whiteside, PhD

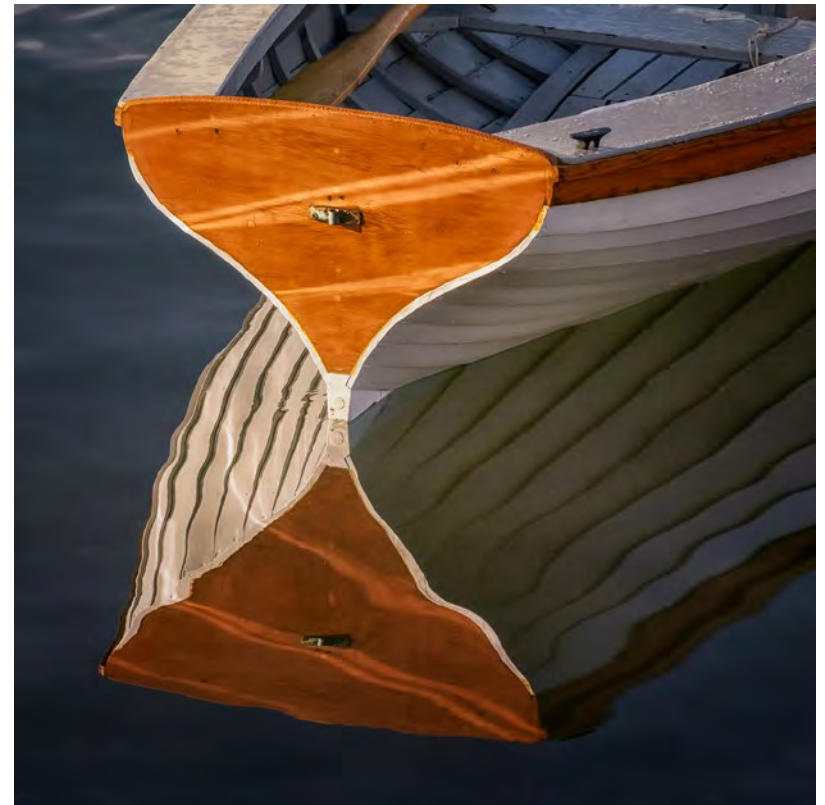
(see the next page for more of Alan Whiteside's photography)



© Alan Whiteside, PhD



© Alan Whiteside, PhD



© Alan Whiteside, PhD

(see the next page for more of Alan Whiteside's photography)



© Alan Whiteside, PhD



© Alan Whiteside, PhD

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

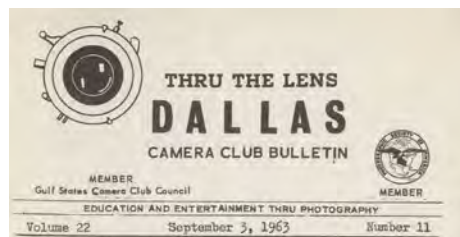
Visit www.dallascameraclub.org to become a member today.

This Month in DCC History 70 Years Ago...

by Allen Gannaway, Editor, 1953

What criteria do you use in deciding what pictures to shoot? Do you snap away at anything that strikes your fancy, carefully plan your pictures to please judges, or select subjects that have maximum appeal? What's a good test to help us cut down our culls?

Of course, there is no perfect solution to this problem. However, one good way to help the situation is to shoot with a purpose and plan your picture to best achieve this purpose. If it's for a contest, shoot to win; if it's for your wall, shoot for something with lasting appeal rather than instant impact; if it's for recording the activities of your children, shoot with this in mind.



To tell its purpose, each picture should have a theme. By theme we mean that each element in the picture should contribute its part to the picture's achieving its purpose. Elements that do not support the purpose should be eliminated. If you plan your picture with the purpose in mind, the theme will make itself evident to all who view the picture. A test for a strong theme could be the ease with which you select the picture's title.

Let's always shoot with a purpose!

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](#)



[View PSA 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.





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