

Thru The Lens

May 2022

Volume 88 No. 5

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



Editor - Jay Hoppenstein, MD, FDCC, APSA

Focal Point - DCC Image Exhibition

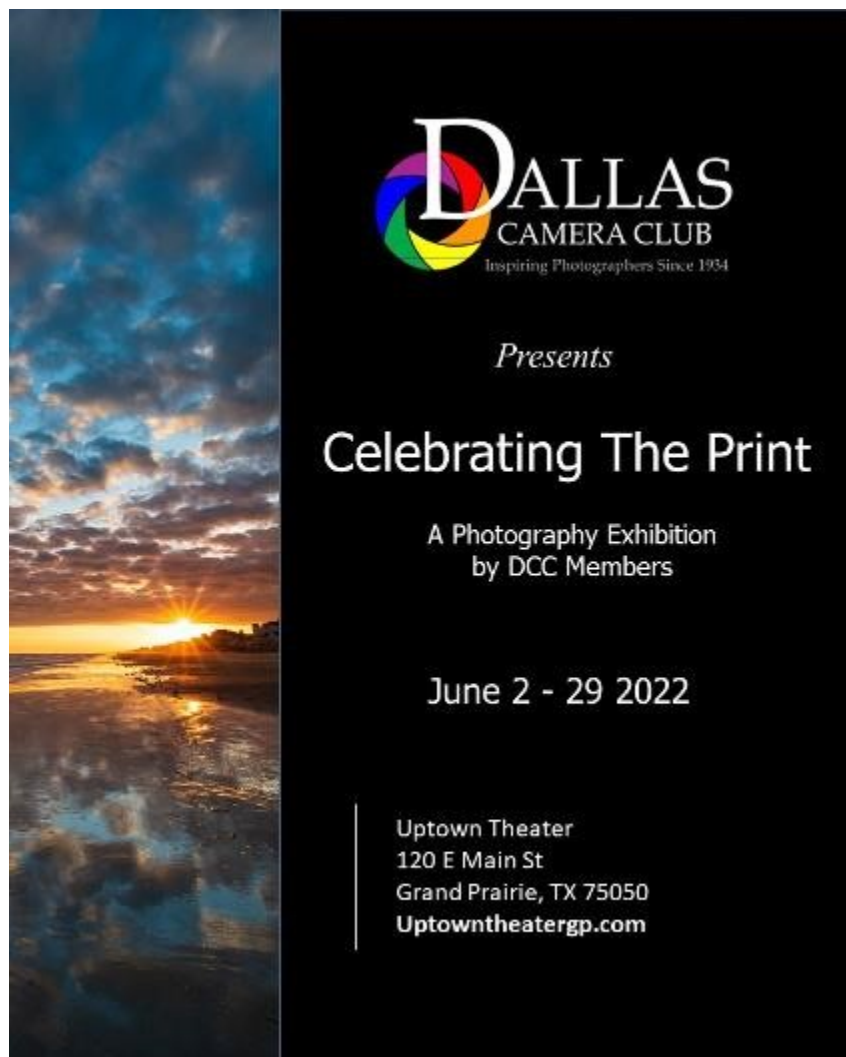


Table of Contents

Focal Point	2
Calendar	3
April Field Trip Tyler Recap	4-5
Q&A Wide Angle Lens Focusing	6
May Speaker - Richard Sharam	7-9
Exposed - Pt 2 Phone Photography	10-12
J Woodhouse - June Speaker	13-15
Exposed Lunar Eclipse	16-18
May DCC Competition Year Begins	20
May Field Trip	21
IOM - M Blachly Rocky Mountain	23
EOY High Points Awards	24-25
EOY Special 1st Place Images	26-27
Image of the Year Prints	28-30
Ads, Officers, Directors, Meetings	31-34



Nancy Mack, the TTL's Contributing Editor, is the Editor of the Heard Museums Photographic newsletter. It is very informative and beautifully created.

The Heard Nature Photographers April 2022 Newsletter can be found at the following link.

<https://www.heardnaturephotographers.com/newsletter-archive>

Front Cover Image

Bee at Tulip

Hal Sommer



Back Cover Image

Tulips

Jo Hopper



Calendar & Notices

DCC Meetings are on the 2nd & 4th Tuesdays of every Month

May 8 - Turn in Competition Files online

May 10 - DCC Potpourri Meeting

May 15 - Mother's Day

May 24 - DCC Meeting

May 30 - Memorial Day

June 1 - Exhibition Installation

June 12 - Turn in Competition File online

June 14 & 28 DCC Meeting



The following photographers have won awards this year: in the Gulf States CCC: Dennis Fritsche, Jay Hoppenstein, Mike Hill, Robert Shafer, Sunil Mehta, Jan Dreskin-Haig, Nancy Mack, James Walsh, Larry Petterborg, Alan Whiteside, Susan Kindley, Sam Lucas, Richard Stern, Kay Hale, Bill Hayes, Clinton Kemp, and Janice Goetz.

The Gulf States website lists all the monthly winners. <https://www.gulfstatesccc.org/202122-monthly-winners> ;

May 2022

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				

June 2022

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		

April Field Trip - Tyler, TX -Recap - Larry Petterborg

On April 2nd, a group of ten members traveled east to Tyler, Texas and beyond for spring blooms. We were a bit too early for the best of the azaleas, but the dogwoods were in fine form. After a Tex-Mex lunch some of us headed to the Caldwell Zoo for an afternoon of photo fun. It was great to get out of town for a few hours and take pictures



with friends. Our next official outing will be in a couple of weeks, and I hope to see a good turnout for the polo match.





Q&A - What is Best Way to Focus for Wide Angle?



What is the best way to focus my camera when planning to take a wide angle picture?

Autofocus is a marvelous feature of today's digital cameras. All one needs to do is to place one of the focus points seen in the viewfinder on the subject, or even a portion of the subject, such as the eyes, press the shutter button half-way down, or better yet, press the back focus button and the camera will focus sharply on that spot. Most cameras allow the focus point in other areas of the viewfinder to be placed upon the spot to focus without having to move the camera away from its best composition.

The photographer must be vigilant to ensure that the camera uses the photographer's choice of focus points when it determines focus, not mistakenly, a focus point not on the actual subject. The use of "back-focusing" is necessary for a test that is to be suggested, to be done. Back-focusing separates the camera's auto focusing process from the shutter button so that focusing can be assigned to the camera's back button and leave the shutter

button to active only exposure and trip the shutter.

The question is how to obtain the best focus when one's zoom telephoto lens is to be set to its widest (or nearest widest) angle focal length for a wide angle shot. Should one zoom the lens out all the way and focus on the subject or should one zoom in to the longest focal length, focus on the subject and then zoom out to the predetermined wide angle focal length and make the exposure?



In other words, for a wide angle shot should the focus be set by zooming in on the subject to set the focus and zoom back out to take the picture?

The answer might depend upon the camera/lens combination in use for today's modern camera set-up. Fortunately, there is an easy way to test what way is best for a specific lens, camera combination.

Pick a subject (some easily recognized portion of the subject) at least 10 yards away, zoom the lens to its maximum focal length and take a picture.

Without refocusing, zoom the lens to its widest angle, smallest focal length and take another picture.

Finally, keeping the wide angle zoom as it was in step 2, refocus and take a third picture.

Reviewing the 3 images on the camera's LCD screen by zooming in on the image, one can compare the sharpness of the two techniques.

If you discover, as I have, for my Nikon D90, that the best focus created for a

wide angle shot is by using the autofocus while the lens is at its wide angle setting. This is the simplest way to get sharp wide angle pictures. You may want to verify which is the best way to focus for your lens/camera combination.

Jay Hoppenstein, MD, APSA



May Guest Speaker - Richard Sharum



Campesino Cuba Presentation

Synopsis:

A 45 minute discussion on the conception and execution of the 4 year project documenting the rural peoples, the Campesinos, of the Cuban Highlands. There will be an in-depth discussion on what I saw and experienced there, and why I decided to publish a monograph of those experiences. Since this presen-

tation is to a group of photographers, I was also going to bring examples of the different "book dummies" that led to the final publication, for those that are interested in the process of getting work published. As a photographer, this information can be very valuable. I will also be previewing some of my current projects that are under-way.

There will also be a Q and A session and a book signing afterwards. The book is sold out in Europe and the U.S. through the publisher, but I have around 100 copies left that I will be selling. I will have them priced at the UNsigned price of \$55, but of course, I will be signing them if they wish.

Bio:



Richard Sharum is an editorial and documentary photographer based in the Dallas, Texas area. Mainly focusing on socio-economic or social justice dilemmas concerning the human condition, his work has been regarded as in-depth, up-close and personal.

Selected exhibitions have occurred in Kyoto, Japan, Sao Paulo, Brazil, Reggio Emilia, Italy, and Dallas.

His commissions include those by The Meadows Foundation, Centers for Community Cooperation, Harvard Law School, Student Conservation Association, Childrens Medical Center (Oncology), childrens Cancer Fund.

(Continued on page 8)

(Continued) - Richard Sharum

His publications include those by *LFI (Leica International)*, *British Journal of Photography*, *LensCulture*, *The Atlantic*, *Texas Monthly*, *Publico (Portugal)*, *El Pais (Spain)*, *Observer (UK)*, *The New York Times Lens Blog*, *B+W Photo Magazine*, *Huck Magazine*, *Glasstire*, *PA-TRON*, *Creative Review*, among others.

He was a finalist for the ICP / GOST First Photo Book Award in 2019 and became a XXXII Eddie Adams Alumnus in upstate New York that same year.

His first major title *Campesino Cuba* was released September 2021 under GOST Books (London).

Currently Working On:

Spina Americana- The documentation of a narrow 100 mile-wide corridor between the U.S. - Mexico border and the U.S. - Canadian border. Started in Jan of 2021.

Homicide in America-

An examination of the societal effects of homicide on our society. Documentation of the lives of homicide detectives in Dallas, with an expansion of written documents and family photos from both victims and murderers. Started March 2022.



(Continued on page 9)

(Continued) - Richard Sharum



Exposed– The Mobile Phone Cameras, Pt 2 - Nancy Mack



Nancy Mack - Contributing Editor of the TTL

CELL PHONE PHOTOGRAPHY

This month we will go more in depth with cell phone photography by looking at some editing apps that can facilitate using the phone for high-end photography.

Next month we will look at external items and hardware that can help to stabilize the phone and enhance the photo process. Tutorial materials and classes will also be listed.

To begin with, the basic phone app, whatever your model and version, has been optimized to make taking photos an easy and rewarding experience for all ability levels. In many cases, it will suffice.

The phone itself has a variety of settings that need to be considered. I will be using the iPhone as an example, but all phones have similar controls. These are found under “**Settings**.”

Memory is important in selecting



settings because some settings determine the size of a photo and the space it occupies in your cloud allocation or storage space.

There are a variety of formats including jpeg and RAW. Jpeg files are smaller and contain less data; RAW files are larger and are usually 8-bit and often as large as 40mb. Casual photos can be smaller for personal albums and social media. RAW files contain enough data to be processed in more professional applications and output to print.

(Reference: How to take RAW photos on iPhone:

<https://photography.tutsplus.com/tutorials/how-to-take-raw-photos-iphone--cms-39444>)

Even Video settings can be on higher settings for important moments – often windy conditions, or moving objects (children, animals, flowers, etc.) which need to be captured in Burst Mode or Video Mode so that a single frame can be isolated and edited for high quality.

(Continued on page 11)



(Continued from page 10) Cell Phone

Long Exposure can be created by using various apps on a series of video clips, such as moving water.

It is suggested that “Live Photo” (which creates a short series of frames for motion) and Flash be turned off. This would be the same as not using the built-in flash with a DSLR.

Tuning the Grid function on is a good compositional aid.

After working through the elements in “Settings,” turn your attention to the native camera app and the various lenses on the phone. Become familiar with all the controls. The iPhone has: time-lapse, slow motion, cinematic, video, photo, portrait and pano. Some of these choices have additional controls. Experiment with each. Familiarity with these controls will result in better images.

It is also important to become familiar with the different lenses – some phones have two, others three. What is their focal length and how can they be used? Macro, pano, portrait, etc. The



more you experiment, the more control you have over the camera. Then it will be easy to make decisions in a variety of situations - just as in using a DSLR.

By selecting a photo from your collection or albums, a set of basic editing controls are available: auto, exposure, brilliance, highlights, shadows, con-

trast, brightness, black point, saturation, vibrance, warmth, tint, sharpness, definition, noise reduction, vignette – many of the same editing tools available in Photoshop and Lightroom. Presets/filters are available as well as tools to crop, straighten and rotate. For many, these tools will be enough as you experiment. Adapt your desktop workflow to mobile editing – no one uses all the tools.

There are thousands of photo apps available from FREE to subscription services. There is always a temptation to spend more time on apps and not really enough time capturing compelling images.

There are a handful of apps recommended by professionals – they are worth considering. Most are available for both Apple iPhone and Android phones. Most charge a fee. Below are just a few with links for additional information.

1) Lightroom Mobile – much like its’ desktop companion, on a smaller scale.

It is free, but upgrading to the subscrip-



(Continued from page 11) Cell Phone

tion service includes premium editing tools, availability across all platforms and more storage.

App Store: Adobe Lightroom Mobile:

<https://apps.apple.com/us/app/adobe-lightroom-photo-editor/id878783582>

Get started with Lightroom on a mobile device:

<https://helpx.adobe.com/lightroom-cc/how-to/lightroom-mobile.html>

2) Photoshop Mobile – again, much like its’ desktop companion, on a smaller scale.

It is free, but upgrading to the subscription service include premium editing tools, availability across all platforms and more storage.

App Store: Adobe Photoshop Express

<https://apps.apple.com/us/app/photoshop-express-photo-editor/id331975235>

Adobe Photoshop Express:

<https://www.adobe.com/products/photoshop-express.html>

3) ProCamera

This app allows for setting white balance, exposure bracketing, lens selector, HDR, and others.

App Store: ProCamera

<https://apps.apple.com/us/app/procamera/id694647259>

ProCamera Information:

<https://www.procamera-app.com/en/>
<https://nocamerabag.com/blog/procamera-app-review>

4) Touch/Retouch

This app allows for removal of lines,

mesh, objects to remove clutter from an image.

App Store: TouchRetouch

<https://apps.apple.com/us/app/touchretouch/id373311252>



5) Camera + 2

Like the others above, this app allows for a variety of effects and edits. Monuments Mode erases the crowds; clipping indicator and focus peaking; portrait and depth capture for subject/background separation.

App Store: Camera + 2

<https://apps.apple.com/us/app/camera-2/id1313580627>

6) Image Blender

An app for combining images with masks and different blend modes for overlays and textures

App Store: Image Blender

<https://apps.apple.com/us/app/image-blender/id414544492>

Image Blender Information:

<http://jhnd.me/imageblender/>

7) Slow Shutter

Slow Shutter allows for light trails, low-light shooting and motion blur; excellent for ICM (Intentional Camera Motion) and long exposure effects.

App Store: Slow Shutter

<https://apps.apple.com/us/app/slow-shutter-cam/id357404131>

Slow Shutter Information:

<https://iphonephotographyschool.com/slow-shutter-cam/>

Again, take a look at the 2021 iPhone Photography Awards page:

<https://www.ippawards.com/gallery/?v=7516fd43adaa>

Jeremy Woodhouse - June Guest Speaker

Having been "grounded" by the pandemic, I spent the better part of 2020 working on small money-generating projects from home which included a series of books, some of my own photography, and others including the photography of friends and clients.

Towards the end of 2020 I was itching to get out so I began doing small group tours to locations such as Oregon and the deserts of the southwest. As I look back on 2021, I completed a tour during each month, albeit not my usual overseas trips to exotic locations, but to places closer to home such as right here in Texas, the Palouse in eastern Washington, or, more recently, places across the border in Mexico. As long as I was keeping my mind occupied and the shutter clicking, I was able to tolerate the pandemic-imposed austerity



that many of us in the travel/ photography business have endured over the past 21 months.

The images that you will see the night of my presentation were all created

between March 2020 and Nov 2021

Jeremy Woodhouse's photography autobiography.

Leaving my graphic design job in 1999, I became a full time outdoor, travel and lifestyle photographer. I have visited 100 countries around the globe and have no plans to stop exploring. Since 2005 I have led dozens of trips all over the world, and I am just as comfortable photographing Naga Sadhus at a Hindu festival as I am photographing puffins on the edge of a cliff in Iceland. I am known for my boundless energy and enthusiasm.

Working together with some of the best guides and tour operators in the industry, my goal is always to try and



(Continued on page 14)

(Continued from page 13) Woodhouse

be in the right place at the right time—unless something else crops up in between. I have a loyal following with some clients having taken more than 25 tours with me over the years.

When it comes to photography, I consider myself to be a Jack-of-all-Trades—wildlife, landscape, travel, lifestyle—more recently I have become very proficient at photographing portraits of people around the world.

Back in the day I was the winner of the “Wild Places” Award in the BG Wildlife Photographer of the Year Award in 2000 with my image Lightning over 12 Apostles, and in 2002 I was the Nature’s Best Magazine Competition “Grand Prize Winner” for my image of Fly Geyser, both photographed with a Fuji GX 617 Panoramic film camera.

In 2016 I was the Winner of the TPOTY



Best Single Image in a Portfolio titled Mankind, and another image was Highly Commended in the One Shot Shaped by Light.

5-7 are photos that illustrate my program which is about “Photography that is Closer to Home.”



(Continued on page 15)

(Continued from page 14) Woodhouse



Exposed - How to Shoot a Lunar Eclipse

How to Photograph a Lunar Eclipse

May 16, 2022 in Dallas

By and Featuring FRED ES-PENAK

Wide-Angle

The wide-angle technique offers the simplest way to photograph a lunar eclipse. You can use any camera that is capable of long exposures, of five seconds or more. Because you're going to be using long exposures, it is ideal to place the camera on a sturdy tripod. If your camera can utilize a cable release, using one is the best way to ensure that you won't cause vibrations when you trip the shutter. If you don't have access to a cable release, use the camera's self-timer to trip the shutter to begin the exposure.

For COOLPIX digital cameras, set it to the widest focal length. For photographers using a Nikon DX format Mirrorless camera or DSLR, use a focal length range of 18-35mm. For photographers using a Nikon FX format Mirrorless camera or DSLR, you can use a focal length range of 28-35mm. For photographers using the Nikon 1 system cameras, use a focal length range of 10-30mm. Shooting a lunar eclipse with a wide-angle view lets you incorporate an interesting foreground into your image.



Camera Settings

As a starting exposure, set the camera to ISO 400, and open the lens to the widest aperture. Try a variety of exposures adjusting the shutter speed in 5-second increments. The slowest shutter speed that you should use is 40-seconds. Any longer than that and you're going to begin to see star trails or streaks, caused by the earth's rotation.

Star Trails

When you photograph the night sky using very long exposures of several minutes or more, you will end up with an effect known as Star Trails. Because of the Earth's rotation, you are capturing a trail of the light from the stars (or moon in this case). Photographing a lunar eclipse this way will allow the

moon to slowly drift across the frame. To photograph Star Trails, you will definitely need to use a cable release.

Camera Settings

Starting Exposures: begin by setting the ISO to 400, using an f/stop of f/8 or f/11 and set the shutter speed to Bulb. As the eclipse begins, place the moon's image in one corner of the camera's viewfinder. Make sure that you compose the image so that the moon will move across the camera's field of view during the exposure. Turn Autofocus OFF and focus manually on infinity. Also, turn ON the camera's Long Exposure Noise Reduction feature. Make sure you have a fully charged or fresh battery for the camera and an empty memory card. When you're ready to

(Continued on page 17)

make the exposure, lock the shutter open with the cable release and enjoy the eclipse.

You can figure out the approximate orientation by practicing one or two nights before the eclipse. The moon rises about 50 minutes later each night, so if the eclipse is set to occur at 10pm on a specific day, run the test the evening before at 9:10pm.

The moon appears to move across the sky at a rate of 15 degrees per hour. It should take the moon about three hours to traverse the field of view of a 35mm lens on a Nikon DX format Mirrorless or DSLR camera or a 50mm lens on an FX format Mirrorless or DSLR camera.

If the eclipse occurs in the early evening, the moon will be rising and its motion will bring it up and to the right as you face the moon. If the eclipse occurs during the middle of the night, the moon's motion will be from left to right. If the eclipse occurs during the early morning hours, the moon will be setting, and its motion will take it down and to the right. These directions are for the Northern Hemisphere. If you are in the Southern Hemisphere, the motions in the left and right directions will be opposite.

When photographing a lunar eclipse using the wide-angle technique, you're capturing one instant of the eclipse. When using the Star Trails technique, you're capturing several hours of the

eclipse... The Multiple Exposure technique combines the best of both.

Multiple Exposures

When photographing a lunar eclipse using the wide-angle technique, you're capturing one instant of the eclipse. When using the Star Trails technique, you're capturing several hours of the eclipse in one frame. The Multiple Exposure technique combines the best of both, by capturing a sequence of individual images that show the eclipse throughout its different stages.

Using a digital camera, you will be making a series of exposures, which will each be saved as individual files in the camera. In post-production, using software such as Adobe Photoshop, you can combine or "stack" the image files into one image that shows the series of small moon images each illustrating a different phase of the eclipse.

Camera Settings

Starting Exposure: to make multiple exposures during a lunar eclipse, camera set up and orientation is identical to the Star Trail method. But instead of taking one long exposure, you're going to be taking a series of short exposures during the various stages of the eclipse. It is essential that the camera be on a sturdy tripod and not move throughout the eclipse.

Make the first exposure as the partial eclipse begins and then shoot additional exposures every 5 to 10 minutes. Be consistent and use the same time interval between shots so your final im-

age will have the moon evenly spaced as the eclipse progresses.

Since the moon's brightness varies during an eclipse, you will need to change the exposure throughout. Click here for Mr. Eclipse's Lunar Eclipse Exposure Guide, which will help you determine the correct exposures for each phase of the eclipse, based on the ISO and f/stop you have selected.

For example, let's say you're using ISO 400 at f/8. The guide recommends a shutter speed of 1/1000 second as the partial eclipse begins. The shutter speeds for eclipse magnitudes (brightness) 0.3, 0.6, 0.8 and 0.9 would then be 1/500, 1/250, 1/125 and 1/60 second, respectively. Whatever exposures you use, it's best to bracket one full f/stop around the recommended value. This is easy to do if you set the camera for bracketing before the eclipse begins.

Telephoto

To capture large images of the moon during a lunar eclipse, you will need to use a long telephoto lens or a telescope. You can also use a COOLPIX P&S digital camera with a superzoom. With a Mirrorless or DSLR camera, you can also combine a super telephoto lens with a Teleconverter to increase the focal length. You can also increase the relative size of the moon's image in an FX format camera by selecting DX Crop Mode.

There are many telescopes that will allow you to connect a camera, using

(Continued on page 18)

(Continued from page 17) *Lunar Eclipse*

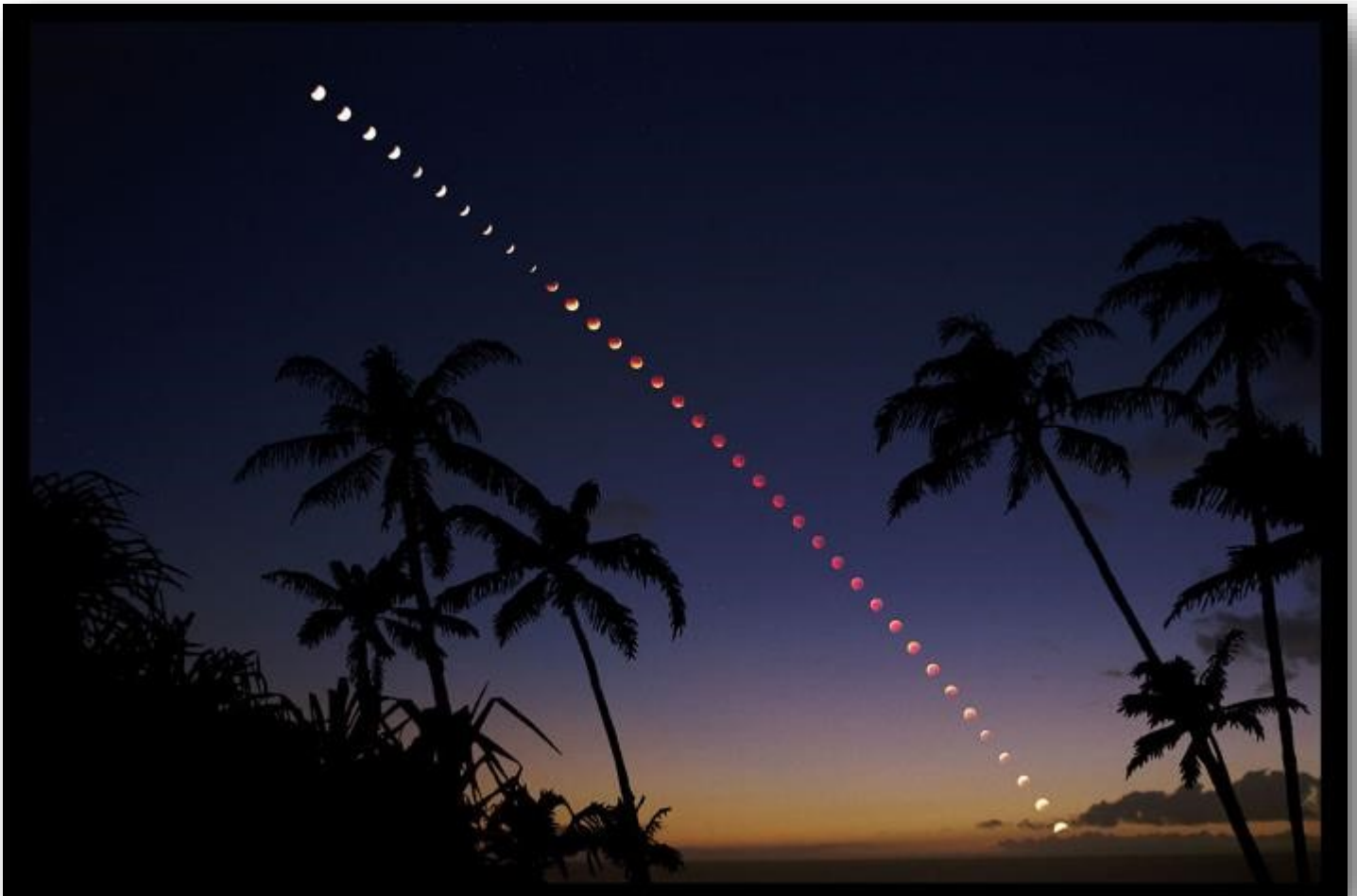
an adapter. Using a telescope that has an equatorial mount and electric clock drive that counteracts the Earth's rotation allows you to automatically track the sun, moon and stars for long exposure Astrophotography.

Camera Settings

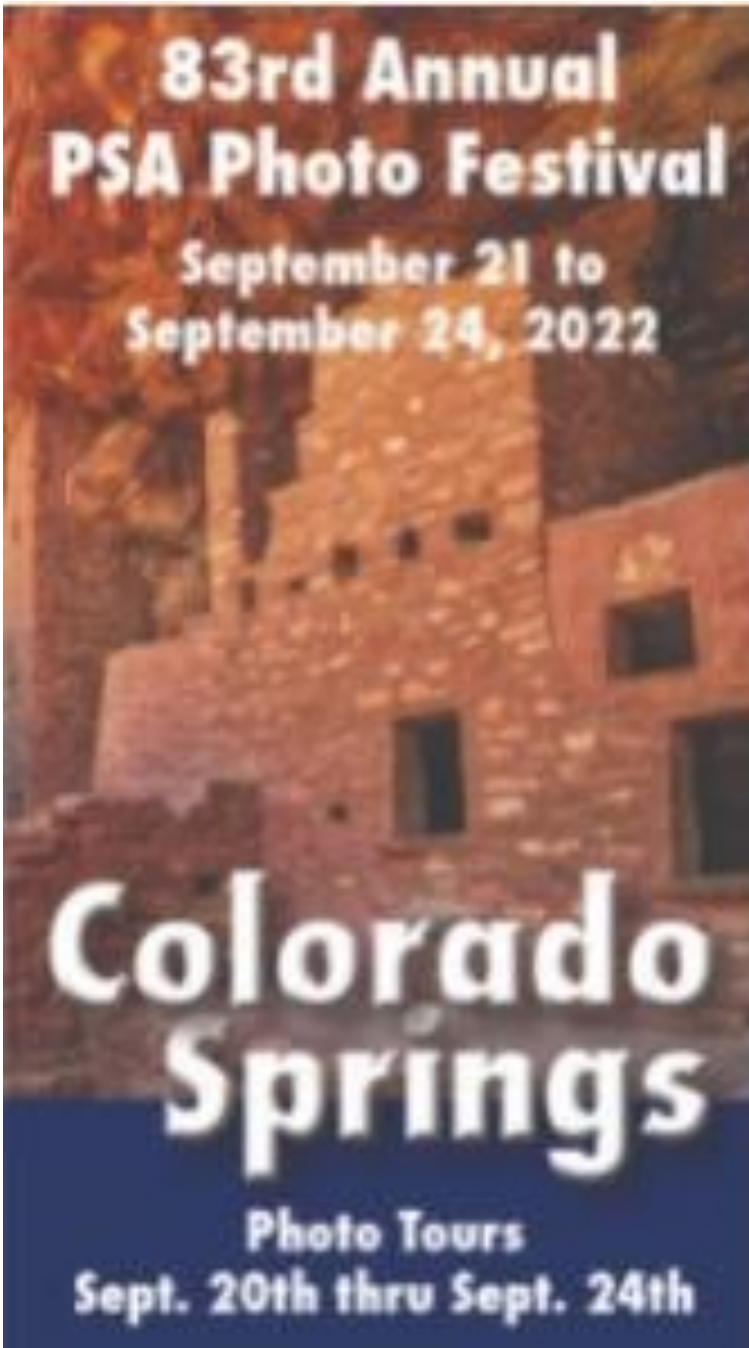
Starting Exposure: the Lunar Eclipse Exposure Guide is a good starting point for photographing the moon during a lunar eclipse using a telephoto or super telephoto lens or telescope. Bracket your exposures by under- and over-exposing by one or two f/stops to ensure that you get a perfect exposure.

To capture a good sequence of photos, you'll probably want to take the bracketed series of exposures every 10 minutes.

During a total eclipse, the moon's color and brightness can vary enormously, taking on hues ranging from bright orange, to deep red, dark brown or grey. The color is due to the indirect sunlight that is refracted through and filtered by the Earth's atmosphere before reaching the moon. You can also use your camera's Spot Meter to take an actual meter reading of the moon and bracket your exposures from that point.



PSA Annual Photo Festival



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.



May 2022 Competition Year Begins

The 2022-2023 Image Competitions are now open for entries. With opening the entire year, you may make your entries prior to travel or personal plans. The closing date for the May entries is May 8.

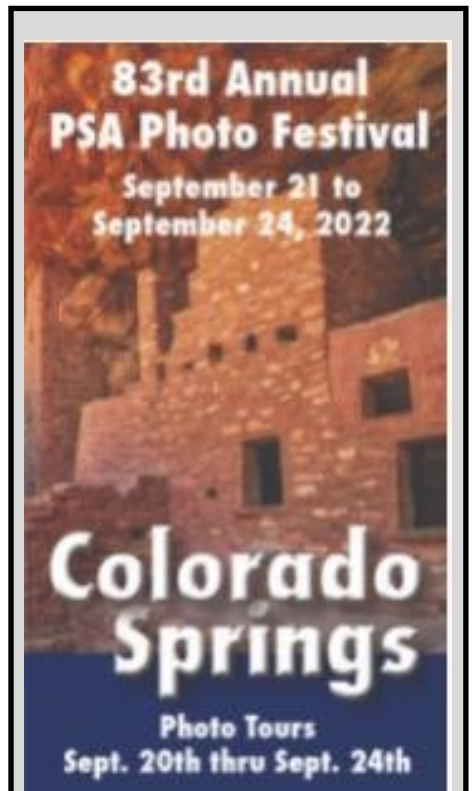
Please go to the web site and read the following tabs under the menu item 'Competition Rules'; Competition Rules, Competition Topics and Preparing Images.

Our scoring rules have changed, and we will no longer drop the lowest score in calculating the High Points Award winners. Rules regarding scoring ties have also been updated (see the web site for details; Competition Menu, item 'End of Year Awards and Contests').

Once again, I would like to thank Phil Wirth for his year of service to the club and for his considerable assistance in helping me learn the tasks and responsibilities of the Competition Director.

Please let me know if you have any questions.

Sam Lucas, DCC Competition Director



Field Trip - 14 MAY 2022 - PRESTONWOOD POLO CLUB

DALLAS CAMERA CLUB

FIELD TRIP

POLO AT THE 501 Martingale Trail, Oak Point, TX 75068

Directions From Dallas: Take North Dallas Tollway north to Frisco to HWY 380, turn left (west) on HWY 380 ten miles to FM 720 (Oak Grove Pkwy), turn left (south) on FM 720 three miles to Martingale Trail turn right (west) on Martingale to the polo club main entrance at 501 Martingale Trail, Oak Point, Tx 75068

You can get tickets online ([Tickets \(prestonwoodpolo.com\)](https://prestonwoodpolo.com)) or at the gate.

Ticket questions call 214-390-3444

Email: info@prestonwoodpolo.com

Bring lawn chairs, sunscreen, and a picnic (wine and beer allowed). The



match is scheduled to begin at 5 PM and will end around 8 PM. If you come early, you can photograph the riders preparing their ponies in the stable area.

If you have any questions, please contact me at lpetterborg@gmail.com





Presents

Celebrating The Print

A Photography Exhibition
by DCC Members

June 2 - 29 2022

Open to Public Monday – Friday

10:00 am – 3:00 pm

Non-show Days

Artists Reception

June 11, 2022

5:30 – 7:00 pm

Uptown Theater
120 E Main St
Grand Prairie, TX 75050
Uptowntheatergp.com

Photo By Michael Blachly

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.

Michael Blachly

Rocky Mountain Sunset



EOY High Points Awards

2021-2022 High Points Winners

Projected

Beginner

First: Janice Goetz
 Second: Lola Laird
 Third: Lara Moffat
 Promotion to Advanced: Janice Goetz, Lola Laird

Advanced

First: Nancy Mack
 Second (tie): Jason Ware, Keni Evans
 Third
 Promotion to Masters: Nancy Mack

Masters

First: Kay Hale
 Second: Michael Blachly
 Third: Hugh Adams

Color

Beginner

First: Keni Evans
 Second: Janice Goetz
 Third: Phil Wirth
 Promotions to Advanced: Keni Evans, Janice Goetz, Phil Wirth

Advanced

First: Nancy Mace
 Second: David Mann
 Third: Donna Griffiths
 Promotions to Master: None

Masters

First: Jim Walsh
 Second: Dennis Frische
 Third: Richard Stern



(Continued on page 25)

Monochrome

Beginner

First: Keni Evans

Second: Janice Goetz

Third: Phil Wirth

Promotions to Advanced: Keni Evans, Janice Goetz

Advanced

First: David Mann

Second: Susan Kindley

Third: Donna Griffiths

Promotions to Masters: David Mann, Susan Kindley

Masters

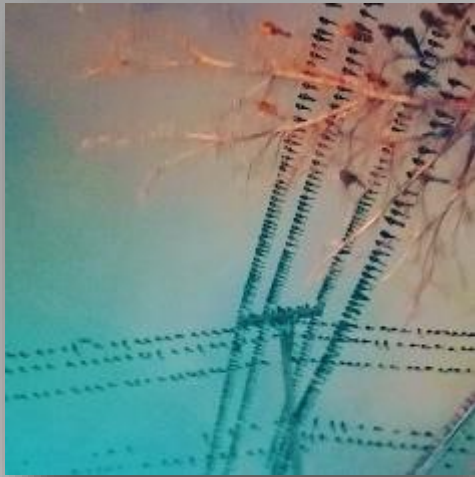
First: Jay Hoppenstein

Second (tie): Kay Hargis, Jim Walsh

Third: Richard Stern



EOY Special Contests



Dance Contemporary Image

Laura Moffat

This is What a 6 AM Febru-

Kelly Field Trip

Robert Shafer

A Foggy Morning in



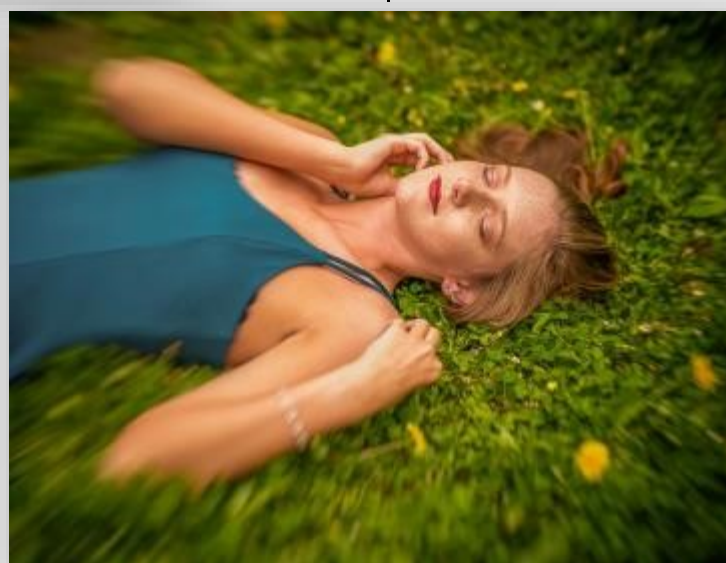
Pyke Photjournalism

Clinton Kemp

Women's Rally

Backlit Brilliance

Daydreams



Words on the Wall



IOY Color Prints



Beginner

Janice Goetz

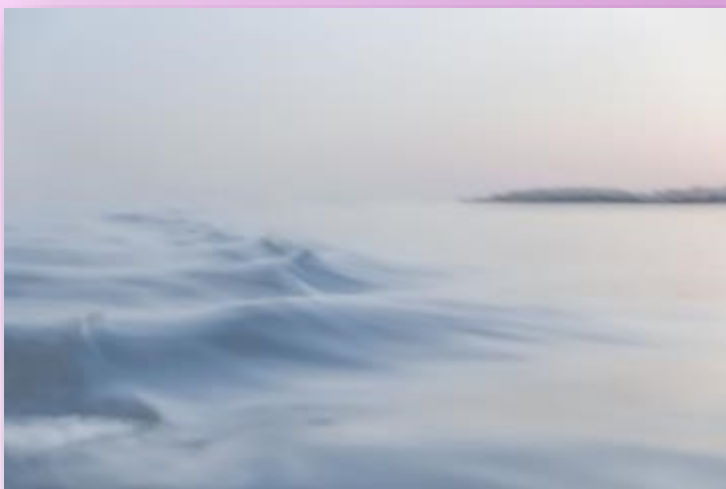
Floating in DArkness



Advanced

Sam Lucas

*Real Cowboy wear
Sunglasses*

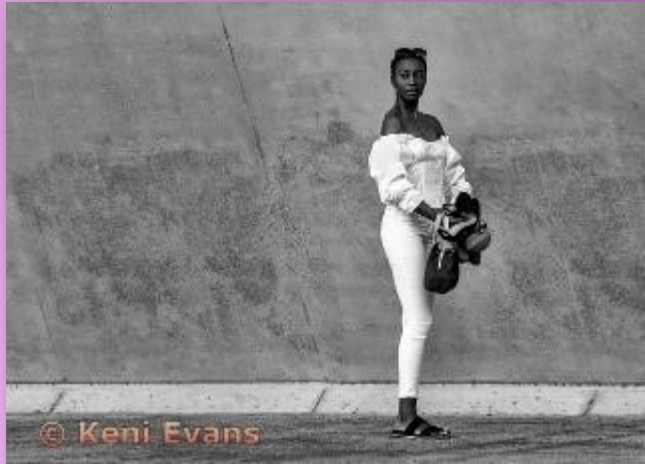


Masters

Susan Kindley

Serenity

IOY Monochrome



Beginners

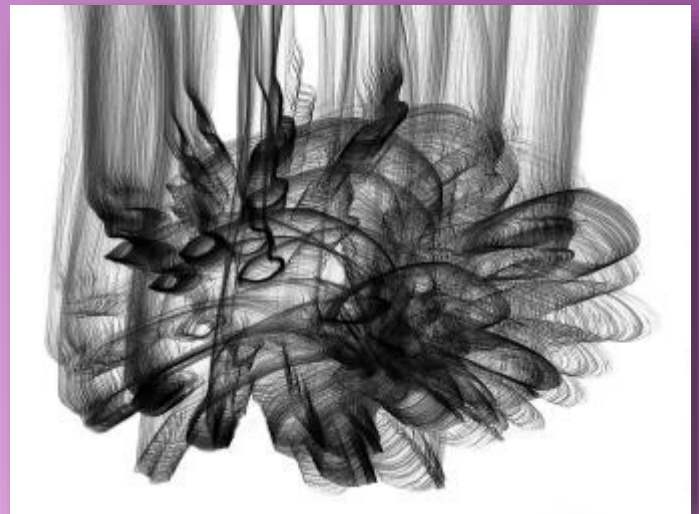
Kenni Evans

Caught Posing

Advanced

David Mann

Inverted Fireworks



Masters

Jay Hoppenstein

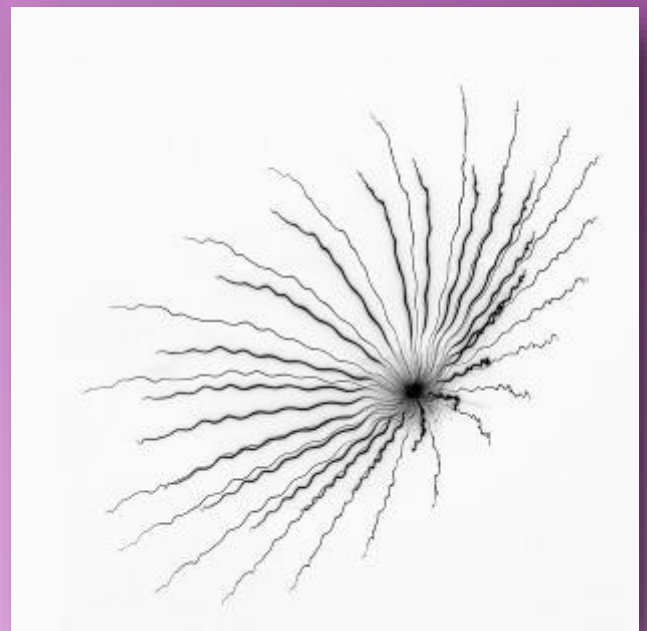
Storm Over Tranquili-

IOY Projected Imag-



Beginner

Monkey See, Monkey Do



Advanced

David Mann

Inverted Pyrotechnic



Masters

Hugh Adams

Moscow Subway, Going Home

Classified Ads



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Steve Hawiszcak

Website

Dallascameraclub.org

Email Contact

Info@dallascameraclub.org





The Dallas Camera Club meets the 2nd and 4th Thursdays of Every Month at 7:30 PM at Shearith Israel. Until further notice, all meeting are on zoom - see Dallascameraclub.org for link.

Shearith Israel Synagogue is located at
9401 Douglas Ave, Dallas, Texas, 75225 –in
the
Toplitz Room.

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

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

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

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

Guests are always Welcome

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Intentionally.**



Thru The Lens

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



Editor - Jay Hoppenstein, MD, FDCC, APSA