

# *Thru The Lens*

January 2022

Volume 88 No. 1

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



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

## Focal Point - Larry Petterborg



Larry Petterborg Focal Point - January 2022

Happy New Year Dallas Camera Club! It is time to reflect upon the past 12 months and plan for the next dozen. I am happy to say that our membership numbers remain steady despite the challenges of Covid, and our bank account is strong (one advantage to not having to pay rent). There is light at the end of the tunnel. With our return to our pre-pandemic meeting schedule and activities, I am hopeful that we can renew friendships and stimulate interest in your photographic endeavors. If you have not felt much like taking pictures for a while, it is time to shake off the dust and take your camera out for a walk. It is good exercise for your body and your mind.

Now is the time to review your camera's instruction manual. Get reacquainted with all its buttons

and dials. Get your sensor cleaned so you can start the new year with skies free of dust spots. Spend some time going through all the tabs on the club web site. There is a lot of good stuff in there and a little familiarization now might pay off big down the line. Think about starting a personal photographic project; photograph something(s) you care about and share the photos. Learn a new genre of photography. Stretch yourself artistically and develop new ways of seeing. Make images that make you happy.

I could go on, but you get the point. The Dallas Camera Club is here to assist you in your photographic journey. If you have questions or suggestions for the club, please feel free to contact me.



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### Front Cover Image

*Milky Way Over Churchyard*

Frank Richards



### Back Cover Image

*Road to Nowhere*

Sharon Collins





## Calendar & Notices

DCC Meetings are on the 2nd & 4th Tuesdays, Live @ 7:30 PM of every Month

**Jan 1 - New Year's Day**

**Jan 9 - Enter images into Competition**

**Jan 11 & 25- Live DCC Meetings**

**Feb 6 - Enter Images into Competition**

**Feb 8 & 22 DCC Meetings**

**Feb 14 - Valentine's Day**



### New DCC Facebook Feature

Starting in January we will add a new feature to the DCC's Facebook page. Each month there will be a virtual exhibit of a club member's work. The exhibit can be built around a theme or it can be a collection of favorite images. Members will be asked to submit 10 to 15 images for inclusion in this new DCC Facebook feature.

### January 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					

### February 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					

## Our of Focus - A Quiet Christmas

Some of the best holiday moments are the quiet ones, often those times we remember the longest.

In 1963 during my quest for a surgical internship I found myself in Minneapolis, Minnesota, on Christmas Eve awaiting an interview the next morning, Christmas Day. I was put up on the first floor of the nursing students' quarters where "on call" interns and residents sleep when on duty through the night. A place, a year later, that I regularly slept, when I could, during my internship. The nursing students' building was a grand, old, multistoried structure on the campus of the University of Minnesota adjacent to the University Hospital. Most of the nursing students had long departed to be with their families for the holidays. The atrium-like lobby was as quiet as a cemetery.

It had been snowing and the campus was blanketed by a couple of feet of white powder which glistened in the moonlight and crystal clear air. I had never seen a *White Christmas* before. Enshrouded in my heaviest coat I stepped outside and walked through the snow leaving deep footprints to guide me back. The air was crisp but the wonder of the Christmas lights, snow laden boughs and gurgle of the Mississippi River distracted me from the cold. I wandered throughout the grounds discovering new delights around each corner that I turned. For a Jewish boy from Texas this was the stuff from which Christmas Cards were made - but this was real.

Eventually, I returned to the lobby shortly before midnight and stood before the open, blazing fireplace to absorb its heat and the ambiance of the



moment. In the corner of the room was a gigantic, beautifully decorated Christmas tree whose top reached the ceiling of the second floor balcony. Around the base of the tree were a few wrapped gifts. Not wanting the evening to end I climbed the stairs to the balcony which provided an almost bird's eye view of the lobby below, the tree and fireplace - a classic Christmas scene.

Suddenly, a few voices broke the silence and my attention was drawn to a family gathering before the fire. The young woman, most probably a nursing student, was entertaining her parents. They quietly exchanged gifts and embraced each other. My presence was not noticed and I was content not to intrude upon their intimate family moment. At a quarter to midnight, they donned their coats and exited the lobby, most likely to

attend Midnight Mass, leaving the lobby as quiet as I had found it.

This was a Christmas memory that has remained fresh in my mind for over a half a century and gives me a sense of joy, balance and peace during this festive season.

Jay Hoppenstein, MD, FDCC, APSA



## In Focus - Why Compete? - Jay Hoppenstein



### Being a photographer

is not dependent upon entering images into competition. Creating images is in itself enough of a reason to enjoy capturing an instant of reality – a moment that might never happen again.

Cell phone memories, hard drives, social media and the *Cloud* are filled with billions of images taken for the sole enjoyment of the person wanting to graphically remember something that had caught his or her attention. Some are shared with others over the Internet but most reside in a digital form waiting to be forgotten and eventually deleted.

Perhaps a few will be reproduced, enlarged, printed and find a home on a wall in a space where people can appreciate the image but most do not. Among many, if not most, photographers have a compulsion to record a vision of something that is a unique way of looking at our world. When that occurs the image can call attention to a dimension that has never been appreciated before.

There is an artist hidden within all of us and photography, along with other forms of expression, can reveal something about ourselves that words alone cannot.

### So, why compete?

Every artist works to develop the skills to improve his or her method of expression. The greatest recognized painters and sculptors, those gifted with talent from birth, worked for years perfecting their art, often spending years in workshops as apprentices. This was the crucible that honed their native talent to produce works of art whose value was ascertained by the price paid by patrons. To be an artist meant producing something that society valued enough to pay for. It took time and courage to become an artist.

For a photographer the same could be said as well. Those that aspire to earn their livelihood from their art have an unforgiving judge – the marketplace.

For other photographers the medium is

not commercial. Still, there is the necessity to perfect the skills and art of creating an image that pleases the artist and, perhaps, those that like photographs. There are many avenues to achieve improvement – books, courses, workshops and the Internet. Some photographers use all of them. But still, by what criteria can one's photographic accomplishments be measured?

The fastest way, the easiest learning curve is to enter images into photographic competitions. Yes, there are risks to exposing one's work to unbiased judging. It is humbling to have a judge offer constructive criticism (or just a low score) to an image that was thought to be excellent, only to learn that it does not have the artistic merit compared to other images being



(Continued on page 6)



(Continued from page 5) Why Compete?

judged.

But that is precisely the way to improve the quality of one's photography. There is a discipline required to produce up to 3 images per month (for the Dallas Camera Club [DCC]) which includes one monochrome print, one color print and one image file (Projected image). This is a strong incentive to create new images or sift through images in one's library and pick the best for entering the month's competition.

The best part of this process is the night when judging of the image prints or files submitted the previous month are revealed. The judge examines the physical prints sent to him or her and judges the actual prints awarding them a numerical value between ~ 60 and 100. Projected images are judged similarly by the viewing of the digital file. At the first DCC meeting of the month both projected images and prints are viewed projected on the screen as the judges' comments are heard (prerecorded).

It is at this time that each photographer can see all of the submitted images and quickly learn what elements of an image produce the best scores. There is no better way to evaluate one's own work than to see it displayed among other submitted images. The actual prints as the judges saw them are on display outside of the meeting room.

The quality of images submitted for judging increases exponentially over the course of a year. Beginners, Advance and Masters Categories are judged only within each respective category. By the end of a year many photographer advance to a higher category by virtue of their improvement.

While there are several paths to take to



become a better photographer, the quickest and surest way is to embrace the concept of competitive photography and submit your work for judging. Other than the cost of making a mounted print there are no other costs, no tuitions and no travel. The rewards are great, the risk is low and the satisfaction invaluable.

Jay Hoppenstein, MD, FDCC, APSA

**In Focus** is a column for opinions related to photography. It is intended to stimulate an exchange of ideas.

The Editor welcomes any response to this *In Focus* article or to any other new comments or subjects.

Jay Hoppenstein, MD

Editor - TTL



## Q & A - Switching Between Camera Modes

### How to quickly switch from high shutter speed to high f stops using older camera technology

When in the field a photographer encounters many different compositional challenges. Without a tripod there is the advantage of choosing to set the shutter speed to a high value to minimize the effect of camera movement during an exposure. This necessitates the use of a lower f stop, wider aperture, to obtain a correct exposure. If the photographer were to choose to allow the ISO to “float” (automatically seek a proper value), then excellent exposures can be made only at the expense of higher ISO setting and more digital noise in the image.

This is not a bad strategy, one written about in this column before, because there exists software programs, such as DeNoise by Topaz, which can efficiently remove noise from an image. However, many photographer prefer to keep the ISO as low as possible for the best original image.

So, that is the challenge: use a high shutter speed to reduce camera motion or a smaller f stop to increase depth of field (DOF). Switching between the two “modes” takes a moment or two, sometimes causing the photographer to miss the critical moment as a scene develops

The switching can be done relatively easily in modern DSLR cameras and perhaps even easier in the newer mirrorless variety; however, the process still occupies the attention of the photographer when he or she must make adjustments to the settings on the camera - high shutter speed and wider f stop - smaller f stop and longer shutter speeds.

Using my (14 year old Nikon D90) camera as an example I can have the camera in *Shutter Priority* to a high speed

without having to make individual changes in the settings.



The use of a tripod when available is a great tool to eliminate camera motion and to provide a steady camera for planned HDR or Image Stacking shots. The above strategy remains a useful method to capture the envisioned scene with a minimal amount of time spent searching for the optimal camera settings whether the camera is hand held or tripod mounted.

Check your camera and determine, if the settings

allowing the camera to select a wider aperture and have the *Aperture Priority* set to a higher f stop allowing the camera to set a lower shutter speed. The camera “remembers” the last setting in each mode and sets the exposure accurately when call upon to do so.

By simply turning the control knob one position between the Shutter and Aperture Priority settings the camera can instantly change “modes” to accommodate the needs of the photographer

are recalled between Priority modes. The next time that you are in the field, try this switching process and see how you like it.

Jay Hoppenstein, MD, FDCC, APSA





## *DCC Annual Holiday Party - 2021*



**All Photographs  
taken by Jerry  
Martin**



*(Continued on page 9)*



(Continued from page 8) Annual Party



(Continued on page 10)



(Continued from page 9) Annual Party



Larry Petterborg





## DCC (& Plano CC) Training Report 2021



### 2021 Recap

Held joint online training 4 nights per month from January through October.

Joint sessions provided a wider instructor pool and more learning opportunities for each club.

Presented 16 classes ranging from 1 to 13 sessions.

These classes were presented by 12 instructors.

We have 47 hours of recorded material and 38 sets of presentation material.

Additionally, Bud Mallar held four online sessions of *Photography Fundamentals*.

A big thanks to the instructors who made it happen.

### 2022 Plans

A combination of live classes and joint on-line classes.

Will start in January with online classes and TBD for live classes.

Will start making a calendar over the next two months.

Dennis Fritsche



## Jeremy Woodhouse - February 2022 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 be in the right place at the right time—unless something else crops up in between. I have a loyal following with

*(Continued on page 13)*





(Continued from page 12) Woodhouse

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 14)

(Continued from page 13) Woodhouse





# Welcome 2022 - A New Year

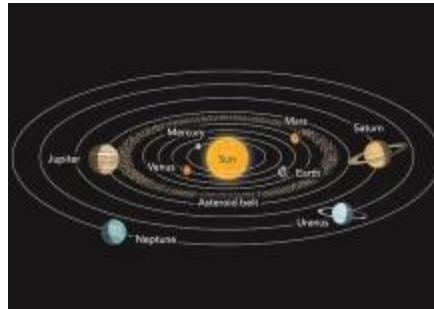
The ancients learned that the cycle of life begins anew when the days began to last longer and the nights became shorter. The oldest calendars based upon the lunar cycles were used to keep track of a year's passage of time; however, it took astronomers until about 2500 years ago to create a calendar that had a designated date for the beginning of a new year. In an agrarian society it was welcome news because it enabled the organization of the planting of crops at a time to maximize successful growing of the upcoming year's harvest.

So, as our planet, the only one known throughout the entire universe to have life, completes its orbit and returns to the exact same place it was 365 days ago, we take note and celebrate this celestial event. Except for the documentation of the beginning of the end of winter, the new year day could have been designated any time 365 days after an arbitrary starting point. It really doesn't matter.

What does matter is that we have lived to reach this place in time and space, hurtling along throughout the vastness of our solar system, as our world has done for countless eons, to begin its voyage again. Silently, it is an auspicious occasion that we, for all sorts of reasons, commemorate the event. We have the understanding that the next year will provide us with joy and sorrow, abundance or deprivation, good or bad luck and almost unlimited opportunities for learning and better understanding.

It is in consideration of all of these things that the entire staff of the TTL wish you another 365 days of security, contentment, joy and satisfaction.

Jay Hoppenstein, MD, FDCC, APSA



## 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.



## ***Field Trip - Japanese Gardens, - 2021 - Selected Images***



**Christine Pybus**

**Hal Sommer**



**Hugh Adams**

*(Continued on page 17)*



(Continued from page 16) Japanese Gardens FT



**Jay Hoppenstein**

**Kaye Hargis**



**Janice Goetz**

**Larry Petterborg**



**Michael Farnham**



## *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.

**Keni Evans**

***Dad***



## Color Prints



Beginner

Phil Wirth

*The Day the Train Came to Town*



Advanced

David Mann

*Pink Water Lily*



Masters

Michael Farnham

*On Your Mark*



# Monochrome Prints



Beginners

Janice Goetz

*A Child's World*



Advanced

Nancy Mack

*Spanning the Gorge*



Masters

Richard Stern

*Sad Eyes*

# Projected Images



Beginner

Lola Laird

*Bryce Climber*



Advanced

David Mann

*Green Vase*



Masters

Michael Blachly

*Breaking Light on the Mountain*



## Cell Phone Photography - Larry Petterborg

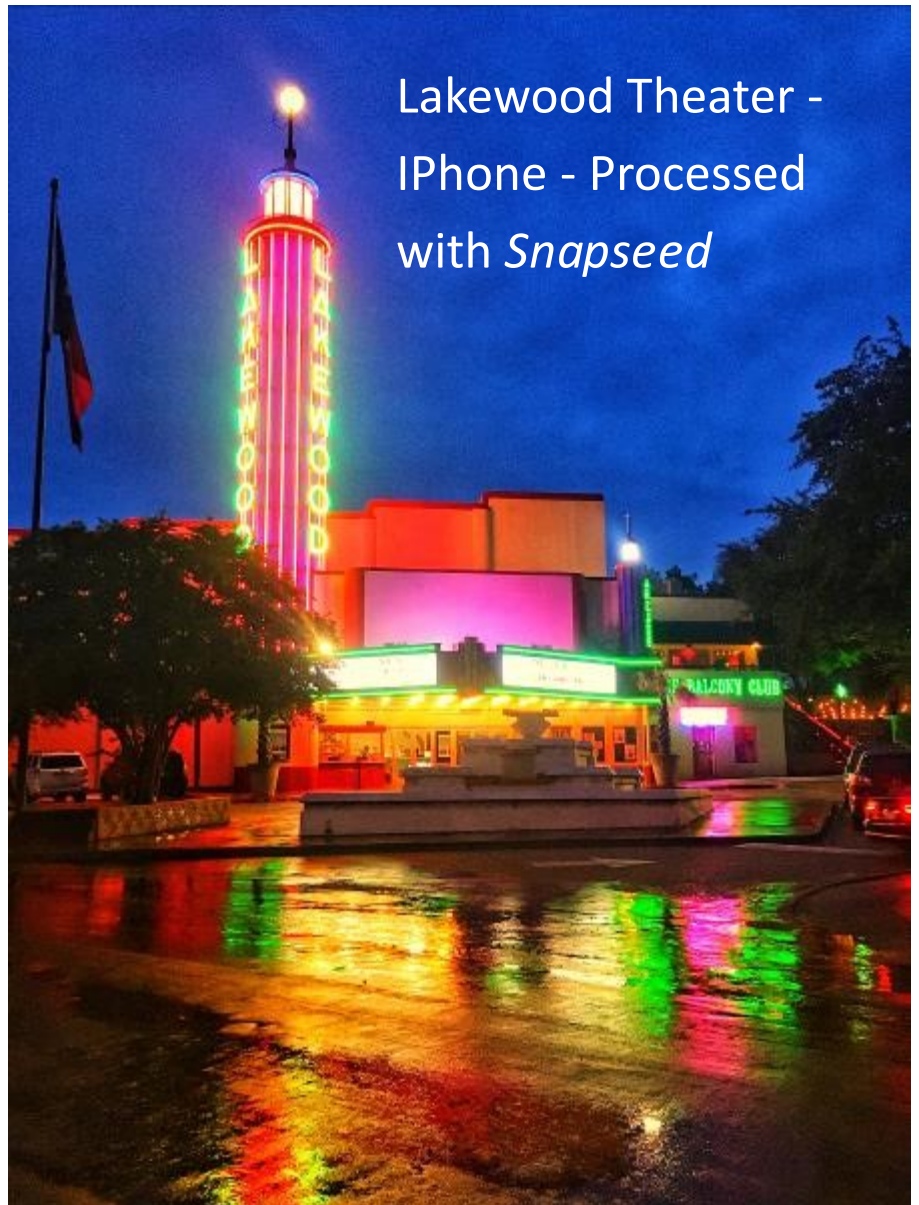
It has been said that “the best camera is the one you have with you”. And most, if not, all of us, are packing a smart phone with a digital camera. How often do any of us try to use these little wonders of computing power to make generally interesting photographs? Sure, the cellphone camera comes in handy when to you need to record some information or you want to grab a quick snap of your pet doing something cute. But cellphone cameras can be so much more. You could even be taking contest entries with yours.

Many photographers use the framing capability of the cellphone camera to analyze potential compositions before setting their tripod and main camera. Another helpful suggestion to record subjects and locations for future reference so you can come back and make those winning images. Intentionally using your cellphone camera more, is going to help you “see” more and better photographs.

If you are wondering what prompted this discussion, I will tell you. This morning I saw an article about the winners of the 2021 iPhone photography contest ([https://www.cnet.com/tech/mobile/turns-out-the-2021-iphone-photography-awards-](https://www.cnet.com/tech/mobile/turns-out-the-2021-iphone-photography-awards-winner-used-an-iphone-7/)

[winner-used-an-iphone-7/](https://www.cnet.com/tech/mobile/turns-out-the-2021-iphone-photography-awards-winner-used-an-iphone-7/)). I think that if you look at the winning images, you will agree with me that it is obvious that very good photos can be obtained from cellphone cameras. So, when you are out and about with your trusty cellphone, don’t forget to think about making interesting images and then when the

Lakewood Theater -  
iPhone - Processed  
with *Snapseed*



call comes for contest photos, you will be ready. I would like to see a robust group of entries for the club’s end of year contest in next spring. It is also possible that you might find suitable entries for our monthly contests as well. You just will not know unless you try.

## Classified Ads



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**FREE** – For Collectors. Argus camera, GE Light meter, and Bell & Howell 8 mm movie camera. If anyone would enjoy having these, they are free, looking for a good home. These items are from the estate of Dr. William Epstein, noted anesthesiologist and are offered by his son. Contact [leonep@daveplaw.com](mailto:leonep@daveplaw.com) or text at 214-587-7301. Sept 1, 2021



**FREE** - Rotatrimmer 24" (Photo paper trimmer), slightly out of line but could be adjusted. Pickup at my guard-gate at Fox Glen: Northgate and O' Conner in Irving. Hugh Adams 214.532.8137. (8.31.21)



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## Website

[Dallascameraclub.org](http://Dallascameraclub.org)

## Email Contact

[Info@dallascameraclub.org](mailto:Info@dallascameraclub.org)





*The Dallas Camera Club meets the 2nd and 4th Thursdays of Every Month at 7:30 PM at Shearith Israel.*

**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**

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



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