

Thru The Lens

March 2023

Volume 89 No. 3

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



*Editor s- Jay Hoppenstein, MD, FDCC, APSA &
Nancy Mack, PhD*

Focal Point - Future DCC Field Trips



Future Field Trips - Larry Petterborg

I have made for myself reservations at the Plantation Inn in Medicine Park, Oklahoma for the **April (13th-16th)** field trip to the **Wichita Mountains NWR**. There are many other places to stay in Medicine Park and nearby Lawton, OK. There will be more information coming about the trip later, but, I thought that some of you might wish to get a jump on planning. Check out the links below. L

[Wichita Mountains Wildlife Refuge | Visit Us - Locations | U.S. Fish & Wildlife Service | FWS.gov](#)

[Home | The Plantation Inn \(plantationinnok.com\)](#)

<https://www.google.com/maps/place/Medicine+Park,+OK/>

[Meers Store & Restaurant | Facebook](#)



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Front Cover Image

Frog on Leaf

Jo Hopper

Back Cover

Kay Hale

Heritage Movie Photographer



Calendar & Notices

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

Mar 4 - Field Trip - Irish Festival @ Fair Park

Mar 12 - Turn in Digital Competition Images

Mar 14 & 28 - DCC Meetings

March 23-April 15 Heard Nature Photography Entries Due

April 11 & 25 - DCC Meeting

Apr 13+16 - Field Trip Wichita Mountain Wildlife Refuge



Guest Speaker's & Programs for 2023

March Norm Diamond: Photography from the Heart and Soul

April Jeremy Lock: Military Photography

November Susan Kindley



March 2023

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	

April 2023

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						

A New Beginning – Nancy Mack



February ice and March winds in Texas are not always the most inviting times to venture out with camera gear. Certainly, the most adventurous of us precariously move our trash bins to the curb and snap a few icicles on the way back to the fireplace, but most of us are waiting for those three perfect 60-70 days when the tiny buds and leaves forecasting spring invite us out with macro lenses and landscape gear.

So, these days are perfect for another activity that will come all too soon. Be forewarned. The DCC May 9 meeting this year will feature a Potpourri of member video presentations. These should be 5-minute [not a second more] glimpses of your work with a musical background.

Often, these seem to be a challenge both in subject matter and construction.

To help with the nuts and bolts of creating a slideshow, Dennis Fritsche and

Alan Daniel will be giving a ZOOM presentation on Tuesday, March 7. That will be the “how to” portion. The “with what” is a bit more difficult.

An excellent way to start is to look at your “bucket” of photos, either in Lightroom or your organization method of choice. Can you find a theme?

Look back – pick a time frame – what occurred? What was your response? Did you capture an event? A subject? Location? Time period? What happened in 2005? 2021? Can/do your photos reflect that reality? In what way? Can you pick an emotion or response?

Search for a thread - Did your technique (color, b/w, lens, stance, etc.) match what you felt? A certain light/shadows, style (macro, documentary); seasons, wildlife, celebrations...? Did

the same subject appear again and again? Are you partial to a subject, place, lens, and editing style? Unknowingly, you are gaining insight and revealing yourself!

So in preparation for creating your slideshow, sift through your images and select 25-50 that tell a story you would like to share with your photo peers. It is such an inspiring evening to see what others are doing. If you have the skills, begin preparing your slideshow. If you need instruction, Dennis and Alan will introduce you to the software and procedures as well as post links for further information.



February Field Trip Report - Scavenger Hunt - Dallas

By Larry Petterborg, PhD
Field Trip Director

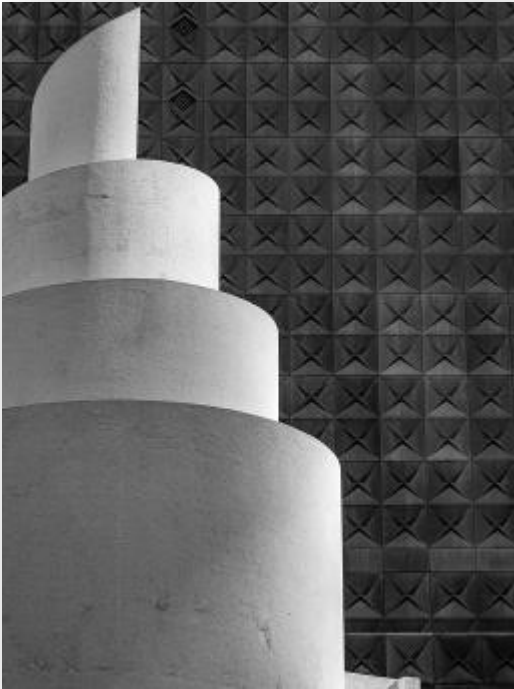
February has become the traditional “Photo Scavenger Hunt” month. This year we met in downtown Dallas at the AT&T Discovery District on a chilly Saturday morning to search out and shoot the seven items on the list. The search topics were derived from the letters, “THE BIG D”: Tall, Hidden, Eye(s), Bronze, Iconic, Governmental, and De-lightful.

Participating members roamed the downtown area alone and/or in small groups but we congregated back at the starting point for lunch at Jaxon’s. I counted 23 folks in our group. After lunch we all dispersed in myriad directions, some headed home while others continued hunting. Everyone seemed to have had a good time and were happy to be outdoors with friends, photographers and cameras.



(Continued on page 6)

(Continued from page 5) Field Trip



Exposed - Jay Hoppenstein, MD



Camera Settings for Landscape Photography

Today's digital mirrorless and DSLR cameras offer a multitude of settings to obtain a good, if not perfect, exposure of a landscape scene. Still, the photographer must choose among the array of settings before pressing the shutter.

In general the photographer can decide to use manual setting for the triumvirate of the exposure triangle or set the exposure time (shutter speed) or the aperture (f stop) and let the camera calculate and "decide" on the other settings. There are advocates for each and every way that one could set his or her camera to obtain images with "perfect" exposures.

When handholding a camera it is essential that one minimize camera motion (shake). One of the best methods is to set the camera's shutter speed to at least 1/500 of a second so that any camera movement during the exposure will not affect the crispness of the captured image. While one can use

the formula to set the shutter speed to be 1 divided by the focal length of the lens being used, as a guide, the fact remains that the faster the shutter speed the sharper the image.

This technique has its limitations and its tradeoffs. High shutter speeds require the aperture to be opened more in direct proportion to the shutter speed. As the shutter speed increases, the aperture must get wider (f stop number set lower). The camera will do this for you until it reaches its maximum aperture. Wider apertures lead to shallow depth-of-field (DOF) which often is not at all what the landscape photographer wants or needs. Quite the opposite: for landscape images a greater DOF is sought after.



Another parameter to manipulate would be to let the camera's ISO to "float", that is, to allow the ISO to automatically rise to amplify the sensor's signal to compensate for the reduced light caused by high shutter speeds (and smaller f stops to increase the DOF.). Like so many other parameters of photography, there is a conse-

quence to obtaining images with high ISO setting – noise. Fortunately, cameras purchased in the last few years have better electronics and will produce less amplification noise, even at high ISO settings.

For those landscape photographer who place their cameras upon a tripod the challenge of obtaining a correct exposure can be simplified and fine-tuned. Since the camera cannot move when the shutter is pressed (or tripped by the camera's internal timer, cable release or external signal), then the length of the shutter speed can float when the camera is set for Aperture Priority. Not having to worry about camera shake at the time of an exposure is a major factor in obtaining sharp images.

Equally important, if not more so, is that the DOF can be controlled by the photographer by setting the f stop to whatever is needed for the landscape scene. Usually, this means to choose a small aperture, f 8-16, to get a great DOF from elements close to the camera to infinity. Further extension of DOF can be obtained by image stacking in postproduction. Since the shutter speed's length will not affect the image of a landscape image, except when a slow shutter speed is required to creating a flowing water scene or to freeze a moving element of the compensation, the shutter speed can be set by the camera as the light changes during a photographic session.

(Continued on page 8)

(Continued from page 7) Exposed

Should the image benefit with more or less exposure, then the Exposure Compensation setting can be engaged without changing the aperture (exposing to the right, for example).

Also, the ISO can be set to a lower value to minimize noise and let the camera adjust the shutter speed to whatever is required to obtain a perfect exposure.

So, in an ideal landscape photographic session, place the camera on a tripod, set the camera to Aperture Priority, choose the aperture (f 8-f16), set the ISO to the camera's "native" settings (usually, 100 to 200), create your composition, focus at the hyperfocal distance, use Live View to verify the DOF and activate the shutter using the camera's setting for a brief delay after pressing the shutter or tripping the shutter remotely so that your finger does not introduce any camera movement when the exposure is made. For those who have advanced cameras, then the camera can be set to take a series of exposures at different focal distances to later use focus stacking in Photoshop.

This process exemplifies that images are created by a photographer, not just recorded by a camera.



March Guest Speaker - Norm Diamond



My Photography Biography

As a child I photographed my family and our cat with a Brownie and subsequently a 35 mm camera. However, my real interest in photography began in 1979 while on a trip to Paris. I came upon a scene in the Marais district – two children running beneath a plaque commemorating the children from that school who were murdered in the Holocaust. By sheer luck I pressed the shutter on my new Olympus OM-2 at the right moment. That photograph “165 children from this school...” was



shown in the Dallas Holocaust Museum and in a local magazine. Numerous people made a point of telling me how moved they were by the photograph, confirming my belief in the power of a static image.

In the following years, demands of my career as an Interventional Radiologist confined my photography to vacations with my family. In my early sixties, I sensed growing burnout and knew that I wanted to become a photographer. I began attending workshops. One of my teachers, Jay Maisel, said in class “if a picture does not move you, how do you expect it to move me?” That idea of creating an emotional response in a photograph reminded me of the picture in Paris. I knew that I could retire with purpose.

A fine art photographer, Cig Harvey, whom I met at a workshop, agreed to mentor me. For the next ten years, I regularly emailed her pictures and we



(Continued on page 10)

(Continued from page Norm Diamond)

then discussed them by phone or FaceTime. She helped me refine my vision and encouraged me to find a long-term project.

In early 2015, on a whim, I visited an estate sale here in Dallas. In a nutshell, estate sales enable people to acquire the possessions of an older generation whose members are dying off. A lot of money changes hands, of course, but I concentrated on the incredibly evocative items I saw and eventually photographed. At just about every sale, I found poignancy, humor, irony, and history in the objects for sale. Two years later this series became a book, *What Is Left Behind – Stories from Estate Sales*. Prints from the project were shown in two solo shows and multiple group shows. As a result of the project, I realized that themes of memory, loss, and mortality interested me most.

In 2017, while walking downtown, I saw the large neon sign for Doug's Gym



on Commerce Street. Intrigued, I walked up a wooden staircase to find an old gym that was clearly decrepit, with peeling paint, a drooping tin ceiling, and a splintered wood floor. But it had so much character that it was also beautiful in a way. I recognized that the themes I saw in my previous project were also present here. The owner Doug Eidd, a disheveled octogenarian, greeted me at the top of the stairs. I told him I was fascinated by the gym and wanted to photograph it. He replied dismissively that "lots of people have taken pictures here," implying that I would just be rehashing the work of others. Nevertheless, I bought a membership and photographed the gym itself as well as Doug and many of his members for six months. In March of 2018 Doug, because of his frailty and rising expenses, closed the gym on short notice. I stayed on to photograph

the removal of all the equipment until the gym was bare. I submitted some images to Kehrer Verlag, a well-known German publisher of photo book. They liked the project and published Doug's Gym: The Last of Its Kind in 2020. The Afterimage Gallery presented a show of this work on February 28, 2020, but its run was cut short two weeks later by the pandemic.

Since then, I have gone back to a project I now call StarkLand, that I began ten years ago. It focuses on themes of isolation and estrangement that most of us have felt at some point in our lives, and most recently during the pandemic. It is still a work in progress.

Photography from the Heart and Soul

1. Find your voice – (I'll explain a technique that helped me).

(Continued on page 11)

(Continued from page Norm Diamond)

2. A photograph should be about something, not just of something.
3. You have to be your own severest critic.
4. Show your work to others for feedback, but if you think a picture is great, don't listen to anyone but yourself.
5. If you choose to do a project, stay with it, write about it. Send your images to galleries, museums, editors or whoever else seems appropriate.
6. Fear of failure comes at the beginning for all of us. Once you take the plunge, you are on your way.
7. The journey is everything – don't compare yourself to others.

What I am most proud of in my photography: -

Museums:

Sixth Floor Museum, Dallas, TX, acquired my photos of 11/22/2013 JFK assassination remembrance, 2019

Dallas Holocaust Museum, Dallas, TX, "167 Children From This School" photograph, approx. late 1980's to 1990's

Books:

Doug's Gym — The Last of Its Kind, Kehrer Verlag, Heidelberg, Germany, Fall, 2019 (Europe), 2020 (US)

What Is Left Behind — Stories from Estate Sales, Daylight Books, Durham, NC, 2017

Magazines:

The New Yorker, Nov. 2022 – assigned to photograph estate sale for article: <https://tinyurl.com/5n8mc999>

The New Yorker, Jan. 2022 (3 of my images used in an article about estate sales): <https://tinyurl.com/2phjcwxb>

Dodho Magazine, 2021(online) of Doug's Gym: <https://tinyurl.com/mt7r4hh7>

Solo Exhibitions:

Doug's Gym, Afterimage Gallery, Dallas, Feb. 28 – Apr. 30, 2020. (*Closed early

Coronavirus)

What Is Left Behind, Truth and Beauty Gallery, (Online), Vancouver, BC, April 2019

What Is Left Behind, Cumberland Gallery, Nashville, 2018

What Is Left Behind, Afterimage Gallery, Dallas 2017

Awards and Honors:

Finalist, PhotoFocusLA, Summer 2020.

Photolucida Critical Mass Competition, Finalist 2020 for Dark Planet (Now titled StarkLand

Finalist, 2018 and 2019 for Doug's Gym — The Last of Its Kind

Finalist 2015 and 2016 for What Is Left Behind — Stories from Estate Sales

Texas Photographic Society, 31st Members Show, 2nd Prize, 2018

Texas Photographic Society, 27th International Exhibition, Honorable Mention 2018

Selected as one of 100, Review Santa Fe, 2016

My two favorite review articles of the books:

Doug's Gym: <https://www.texasmonthly.com/the-culture/dallas-gym-time-forgot/>

What Is Left Behind: <https://newrepublic.com/article/142402/nostalgia-estate-sales>



April Guest Speaker - Jeremy Lock



Jeremy Lock, Retired, USAF Master Sgt. Combat Photojournalist and now Freelance Photographer

OUTSIDE YOUR FRONT DOOR: (topic): Visitors will meet with Mr. Lock to discuss his work and the impact that pho-

tographing the experiences of others has on the world and on him personally, and if we just leave bias behind us and truly watch and listen to our fellow man then there is so much more to this beautiful world than what's outside your front door.

Jeremy Lock is a photojournalist and now retired (2013) military photographer. Specially, He is trained to shoot from the air and under the sea and is the sole military photographer to be recognized seven times as **Military Photographer of the Year**. That is like winning the projected image of the year contest seven years in a row - the odds of that are like the odds of winning the MegaMillion Jackpot worth 1.3 billion dollars.

His work has been published in magazines, newspapers and books including National Geographic, Time, New York Times, The Washington Post, among others. His work has also earned multiple awards from prestigious organizations including World Press Photo, National Press Photogra-



phers Association and Oasis.

On January 11, 2002, Lock photographed the opening day of Guantanamo Bay Detention Camp, capturing the first prisoners being transported to the facility. Last year, The New York Times published photos taken that day. The newspaper gained access to the images using the Freedom of Information Act and Lock's photos were among those released. His latest project born from the pandemic is Last Letters, a podcast celebrating personal storytelling and illuminate both the diversity and commonality of human experiences.



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(Continued from page 12) Jeremy Lock



(Continued on page 14)

(Continued from page 13) Jeremy Lock



May Guest Speaker - Xiena Puryea



Contemporary Photographs and the Transformative Power of Color



My photographic works are an open invitation for contemplative reflection. The body of work I will be sharing has the unifying quality of being contemporary and rich in color, geometrics and textures. As a photographic artist, I am drawn to patterns in nature and our manmade world. I truly believe in the transformative power of color. I believe in the importance of incorporating art in interiors. Where there is no window, the illusion of space needs to be created for the sake of the soul. Life has afforded me peeks into many cultures and a myriad of experiences. I come to you as a photographic artist, a biochemist, a nature lover, a gardener. I am a daughter, a spouse, a sister and a mother. I will share my photographic lens with YOU and we will travel to Dal-

las, Amsterdam, Reykjavik, Montreal, Kyoto, New Delhi, Berlin, Milan and



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(Continued from page 15) May Speaker

Buenos Aires.

A Focus to Live by: My approach to photography involves the routine practice to seek the extraordinary wherever I may be. This practice of *seek and you shall find*, yields rewards in the form of significant photographs as well as it grants me a rich, meditative mindset. It is an immersive routine a ritual of observation, that even without a camera in tow I practice to develop the eye, the focus. I truly believe that all around us, exist wonderful installations waiting to be collected and curated. In my life and with my photography, I cultivate the habit to be curious, to be receptive, to not be dull to the wonder around us. I am an observer of people and the environment in which we live. Faces, nature's designs, color, texture all intrigue me. It is my intent as a photographer to capture the essence, the wonder, and the soul of a subject, whether per-



son, place, or thing, and freeze that moment for all to experience.

I approach art with a cosmopolitan perspective: I was born in Cali, Colombia and grew up in New York City grounded by a very close-knit Catholic family that valued education and exposed me to a myriad of cultures and artforms. Shortly after our family's immigration to the USA, we lost our father to a heart

attack - I was the youngest of six. With intelligent resourcefulness, our mother guided us past these sad times by making ample use of the wealth of cultural offerings found in New York City. Art and photography have always been a part of my family life either as subject or behind the lens; Growing up, in our



(Continued on page 17)

(Continued from page 16) *May Speaker*

makeshift bedroom darkroom, my sister, brother and I developed our B&W photography.

My body of work has evolved from B&W photography, digital photography, professional portraiture and my formal education in the sciences: I am a graduate from the School of Arts & Sciences, Cornell University- I majored in biochemistry. After working various years in cancer pharmacology research at Southwestern Medical School, I changed direction to devote time to family and portraiture photography. The practice of experimentation and observation has carried through to my photography.

EXHIBITIONS

Irving Arts Center: Seven photographic works in the **AQUI/AHORA** Hispanic Heritage Exhibit: A group exhibit curated by Marcie Inman highlighting six Latin artists.



Irving, Texas Sept 2022 – Feb 2023.

Eisemann Center: Plano Art 125 SHOW 22: Richardson TX 2022

Recipient of merit award in photography. Juried by Marilyn Waligore, Bart Forbes, Marty Ray

Oakcliff Cultural Center: ART214: Juried by Du Chau; Dallas, TX 2019

Irving Arts Center: Art Connection Group Show; Irving, TX 2015

Recipient of first place award in Photography: Juried by Elaine Taylor, Fort Worth Community Arts Center

Fort Worth Community Arts Center; Fort Worth, TX 2014

Latino Cultural Center: Hecho en Dallas, Juried show; Dallas, TX 2013

Photolucida, online exhibition 2010

Latino Cultural Center: Hecho en Dallas, Juried show, Dallas, TX 2010



Dallas Arboretum: Artscape, Dallas, TX 2009

Recipient of merit award in photography

Frisco Sculpture Garden; Frisco, TX; Public Art Loan; Hartford Group 2009-2010

Irving Arts Center: Art Connection Group Show; Irving, TX 2009

Irving Arts Center: Art Connection Group Show; Irving, TX 2008

BACKGROUND:

Cornell University; Ithaca, NY; Bachelor of Science, School of Arts & Sciences 1979- 1983

Owner/partner of ME Photography: portraiture and photojournalism: 1996 to 2009

Visions - New Member - Renee Futter - IR Images -



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Storyboard - Christine Pybus - IR Photography

Infrared and The Art of Still Life

Near-infrared photography is an art form learned with a lot of patience. It requires a different way of looking at contrasts, shapes, how tones (or colors) are rendered, and, definitely, post-processing work. Despite this learning curve, infrared photography can render images that are unique and other-worldly. Most importantly, it lends itself to interesting artistic interpretations of the world around us.

After hearing Graham Hobart speak at DCC, I converted a Fujifilm XT-1 to full spectrum (UV and IR filter removed) at Life Pixel and started photographing in infrared. At first, I photographed various objects and people around the



house and in the landscape using daylight and tungsten lights. This aided me to see how tones are rendered in infrared. For example, green leaves on trees reflect infrared light because of their chlorophyll. Deep water, on the other hand, absorbs this light and so looks dark. Another thing I learned is that the "glow" often associated with infrared film photography is added for digital images in post!

Pretty soon, I was picking up books by Joseph Paduano, Patrick Rice, and Laurie and Kyle Klein to learn more about this art form. Laurie, along with Shelley Vandegrift, teaches infrared photography (with models in the landscape) at Santa Fe Photographic Workshops. I think that's where my passion for infrared photography really took off. Soon, I acquired a Nikon Z6 full frame mirrorless camera converted to 720 nm, since

I really like deep black and white photographs (and love Nikons).

Meanwhile, I took an online class in still life photography with Kimberly Whitham because I am also interested in that genre. She uses window light which, I noted to myself, is also perfect for infrared exposures. One day I Googled what kinds of objects are photographed for infrared still life. To my surprise, the subjects were mainly flowers and landscapes. I felt that there was a whole realm of photography left untouched, and so, I embarked on my quest to capture the moody feeling of a darkened room with the surreal essence of infrared.

One tricky part of infrared still life is your choice of background. If you use a traditional velvet black background, it

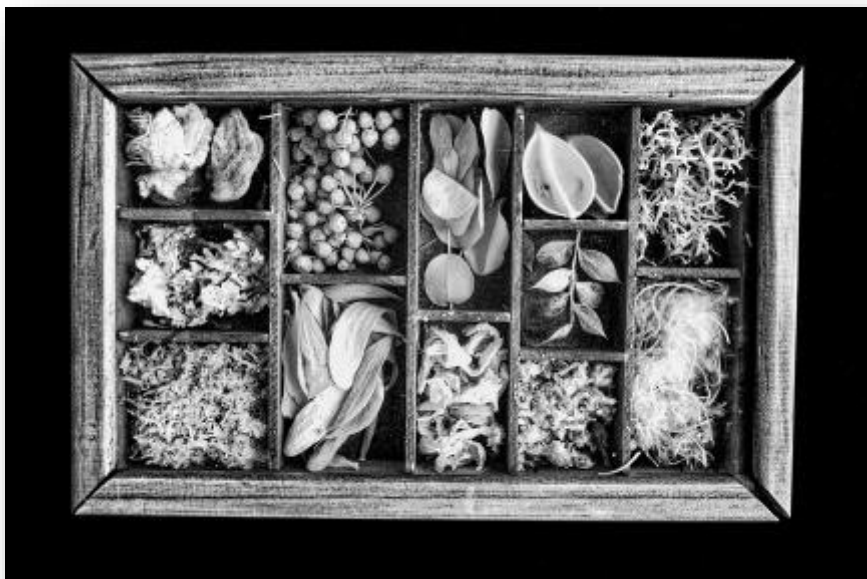
(Continued on page 21)

(Continued from page 20) Storyboard C Pybus

will render grey or white, depending on the material (synthetics are IR reflective). Therefore, I use a KoPro IR absorbing fabric that is just large enough for a tabletop still life setup. Another skill to learn is the patience to arrange, rearrange, and arrange again the objects in the still life. Consequently, it is good to shoot tethered. Most importantly, a good still life is beautiful, but a great still life tells a story. I am still learning to tell that story. It is a work in progress!

[For more of my infrared images, see <https://christinepybus.smugmug.com.>]

A love of infrared photography combined with a penchant for still life influenced the making of these images. I tend to prefer dark and moody with high contrast that infrared photography lends itself very well to. Sometimes my images are a little playful. Most of these were made for classes in photographic storytelling and visionary art. What do you see?



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In Focus - L Petterborg, PhD - Judging Rather Than Being Judged



Good afternoon. I am the PSA rep for the Plano Photography Club, and we participate in the PSA Interclub Photography competitions. This month we are judging other club's entries. If you want to see how it's done and ask the judges questions, here is your chance.

Questions? lpetterborg@gmail.com
Special Training Opportunity

WHAT: PSA Interclub Projected Color Image Judging

WHEN: Starting at 7 PM, Tuesday, Feb. 21st

WHERE: West Plano Presbyterian Church – 7209 Custer Rd. Plano

The Plano Photography Club participates in the Photographic Society of America (PSA) Interclub Photo contests by

submitting entries three times each year along with other photography clubs from around the world. This



month, we will also be a judging club and have the responsibility to scoring images for another group (not the one in which PPC is a competitor).

If you would like to see some of the best images from other PSA affiliated clubs and observe the judging process in real time, please come. There will be a 3-member judging panel comprised of PPC Master Photographers scoring the entered photos. We anticipate that there be time at the end to ask our judges how they made their decisions and what they thought of the competi-

tion. This will be a wonderful opportunity to see the judging process and become better acquainted with how judges think.



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.



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.

Alan Whiteside

Truth & Imposter



Color Prints - 1st Place January 2023



Beginner

Robert Gullick

Coy Koi



Advanced

Janice Goetz

It's not the Same Without you

Masters

Clinton Kemp

Moonrise Over Deer Valley, Utah



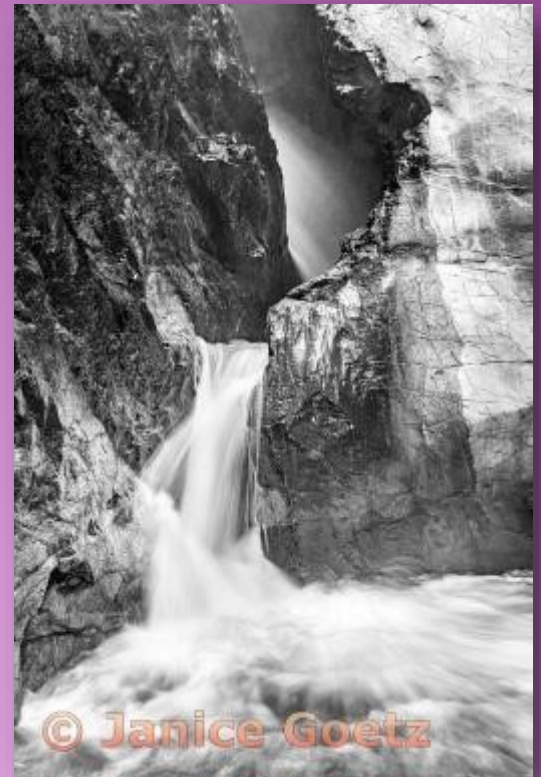
Mono Prints - 1st Place January 2023



Beginners

David Brown

Beach



Advanced

Janice Goetz

Forces of Nature



Masters

Jay Hoppenstein, MD

Haven from the Storm

Projected - 1st Place January 2023



Beginner

Jeremy Blick

*Sittin" on the Dock of
the Bay*



Advanced

Annie Oakley

Cindy in Venice

Masters

Dennis Fritsche

The Wave Catcher

Classified Ads



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Dennis Fritsche

Membership Director

Robert Shafer

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Larry Petterborg

Club Photographer

Jerry Martin

GSCCC Projected

Jan Dreskin-Haig

GSCCC Prints

Jan Dreskin-Haig

PSA Representative

Hal Sommer

Historian

Steve Reeves

Project Managers

House Manager

Don Haig

Study Groups & Mentoring Project

Frank Richards

Bird Competition

Open

Assistant Bird Competition

Open

Website Manager

David Boomstein

Resource Center

Jerry Martin

Outside Competitions

Steve Hawiszcak

Website

Dallascameraclub.org

Email Contact

Info@dallascameraclub.org





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

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

Thru The Lens

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Co-Editors- Jay Hoppenstein, MD, FDCC, APSA
& Nancy Mack, PhD