

# Thru The Lens

July 2019

Volume 85 No. 7

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



Editor - Jay Hoppenstein, MD, FDCC

 **DALLAS**  
CAMERA CLUB  
Inspiring Photographers Since 1934



## Notices - TTL Staff, In Focus & Index

### DCC Meetup Group



Serving Dallas and the surrounding suburbs, the Dallas Camera Club, established in 1934, is open to anyone interested in photography. ALL skill levels are welcome. The benefits of joining the Dallas Camera Club include free training classes on several topics by club masters, monthly competitions (both print and projected) with commentary and rating on each submission by impartial external judges, presentations by skilled photographers on a wide variety of topics, regularly scheduled field trips, an annual banquet that recognizes best work in a variety of categories, an affiliation with the Gulf States Camera Club Council and the Pho-

tographic Society of America, and the best benefit of all - getting to know other people who share your passion for photography! The club also publishes an award winning newsletter "Through The Lens", which all members have access to. DCC meets twice monthly, on the second and fourth Tuesday at the Congregation Shearith Israel, 9401 Douglas Avenue, Dallas, TX 75225. Training begins at 6:15, and the regular meeting begins at 7:30. The first monthly meeting is dedicated to turning in new work and receiving competition results from work turned in the prior month. The second monthly meeting is dedicated to a speaker presentation. We also have field trip slideshows from time to time. This is an extraordinary club with much to offer. Come visit us and find out for yourself -- you'll be happy you did! To learn more, visit our website at: <http://www.dallascameraclub.org/>

This group's content, including its members and event details, is visible to the public. [Learn more](#)

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### Thru The Lens Staff

Cameraon Raw	Quality Control
Folk Al Plane	Focus Groups
Donna Blame Me	Equipment Malfunction
Dia Fram	PG Ratings
Trey Pod	Sharpness Czar
Newt R.L. Density	Lighting Control



### Front Cover Image

#### Fireworks in Cabo

Jay Hoppenstein



### Back Cover Image

#### Sally Lightfoot on Rocks

Jim Walch



## *Behind the Lens - Susan Maylone*

I met Bob when I joined the Dallas photo club back in 2008. He sat next to me and we began talking and he began teaching! We met up to photograph at the Harbors, he taught me how to shoot "Shadows", of course. That began a long and dear friendship. We would go out and take pictures all over Dallas and when my job took me to Denver, he drove all the way there so we could photograph up in the mountains, Red Rocks, downtown Denver etc. I learned a lot from Bob, he would regularly critique my photos and wasn't shy about telling me when I failed to capture the moment the right way.

He was with me when I took the "Double Take" photo at the Lone Star racetrack, it's the one that took 1st place (photo journalism) in the Gulf States competition back in 2009. He sent me photo's from his trip to Germany, he was so excited to finally get back to Europe.

We stayed in touch even after I moved home to Michigan. He called me a few months ago to tell me the bad news about his lung cancer and we spoke many times after that and just a week or so before he passed away.

Bob loved photography and it showed in his work. I just hope his family will save all the pictures he treasured. He was a dear friend and mentor to me and he'll be sadly missed.





## June Field Trip - Little Mermaid Musical

**Photographing the dress rehearsal** of the Little Mermaid musical on June 18 in the Grand Prairie Theater was a wonderful experience.

About a dozen DCC members met at the *Tuscany's Pasta & Pizza* restaurant about 6:00 PM for a delicious Italian dinner before moving to the theater which was but a block away. The photographers distributed themselves about the theater being asked to avoid an area about 5 rows back from the stage where the Director and Stage Manager sat to watch and control the rehearsal as it developed.

Flash was permitted during the posed, group sessions preceding the performance. Groups of actors at the command of the Director stood in stage center, some exhibition the character he or she portrayed, which allowed us to take individual and group shots from our seats in the "audience" section.

Flashes were turned off once the play began.

The Little Mermaid is a musical about the humanoid-like creatures that live in an ocean's kingdom ruled by Poseidon-like character, Triton. His daughter is a beautiful mermaid who falls in love with a handsome sailor who she rescues when he was washed overboard from his boat. There is a wicked sea witch, Ursula, whose stage presence was extraordinarily captivating, who agitates the underwater kingdom's serenity.

The Actors and dancers were of the highest caliber, the costumes, brilliantly colorful, the music, prerecorded and the play, very entertaining. All of this provided the photographers ample subject matter and the sound of camera's motor drives clicking away in the background never stopped. After every enchanting scene we applauded the



## 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.



(Continued on page 5)



*(Continued from page 4) June Field Trip*

performers, perhaps something not expected in a dress rehearsal.

Some of the images recorded will no doubt appear in future completions but each photographer sent to the Director a dozen of his or her images for publicity and distribution to the cast.

Jay Hoppenstein, MD, FDCC

Editor TTL



*(Continued on page 6)*



(Continued from page 5) June Field Trip





## Exposed - Lightroom Auto Tone

### Lightroom Auto Tone Adjustments – An Almost Unknown Brilliant Feature

This is so important that this insight is being repeated (This was explained in last month's TTL column, Exposed) because it is such a valuable tool.

While it is creatively satisfying to make individually, manual adjustments in the Basic Panel of Lightroom (LR) for each image at a time, it is very time consuming when hundreds of images are introduced into Lightroom (LR) after a photoshoot. Pressing the Auto button in the Basic panel will prompt LR to analyze an image and make most of the Tone adjustments automatically. (Dehaze and Texture are not adjusted). Many times the adjustments are perfect; other times, additional tweaking will be required but it is a great start, saving lots of editing time.

True, each image is unique and would benefit from detailed editing; however, many images are created in the exact same lighting conditions which lend themselves to the use of the Sync Button feature when more than one image is selected. Images that are similarly lit lend themselves to this approach and when a series of images are synched the editing time is shorted significantly; however, this will not work optimally if the series of images are require individual setting.

One method would be to touch the Auto Button for each image chosen to edit, though offering a great time saving in the workflow, it would take lots of precious time to do that for hundreds of pictures at one editing ses-

sion.

The problem is to configure LR to individually analyze each of a series of images (two to infinity) and make Auto Tone adjustments to meet each image's requirements. Using the Sync button does not work because when this button is pressed and the Sync Window appears, Auto is not one of the choices offered.

### Here is the hidden secrete.

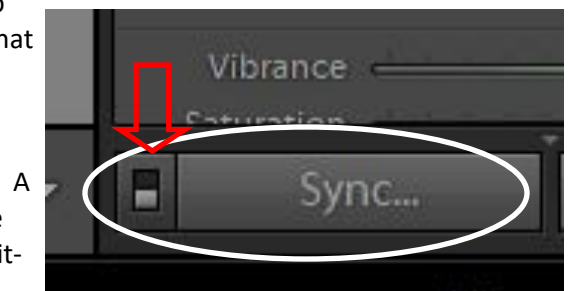
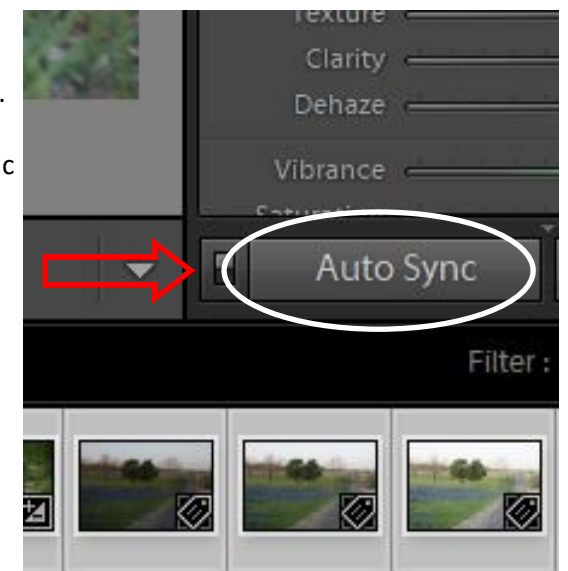
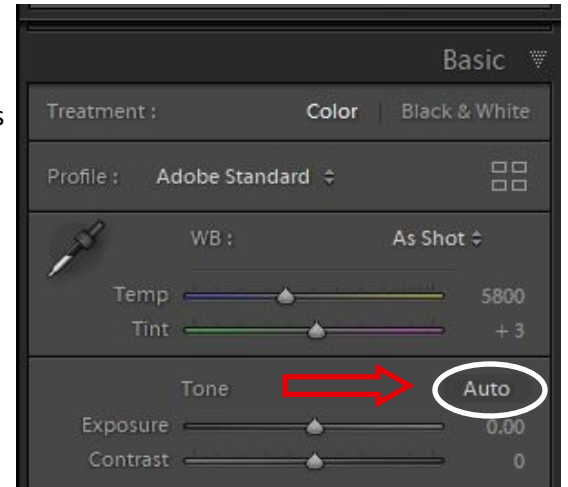
Select a series of images irrespective of their tone adjustment requirements in the Develop Module. Turn ON the Auto Sync switch. Click on the Auto button in the Basic tone panel

In an instant LR will adjust the tone sliders to individually edit each image for what LR determines to be the best edit! Hundreds of images edited in a second!!!

Be sure to turn OFF the Auto Sync switch when this process is complete.

The time saved can then be used to review each image, discard those that are no longer wanted, tweak those that require additional editing, address the images' requirement for Clarity, Texture, Dehaze or presets. A day's photoshoot which could have taken hours to complete can be edited in just seconds. Not only will workflow improve but your productivity will increase dramatically.

Jay Hoppenstein  
Editor TTL



## Bob Krause - A Remembrance



On Saturday, June 15th, 2019, Robert W F "Bob" Krause died at the age of 86.

Bob was born September 18th, 1932, in Brooklyn, NY, to Heinrich and Karoline (Theiss) Krause. He was their youngest child and had 2 brothers, Hans "John" and George, and a sister, Lissolotte "Lee".

Bob married Verna Creely Wolfe in 1956, a year after being honorably discharged from the U.S. Army. Bob always talked about his time in Europe while in the Army, especially Trieste, Italy. His training as a Radio Operator during the Korean War facilitated his career as an electronics technician.

In 1978, Bob and Verna relocated their family from Long Island, New York, to Texas.

In 1983, he retired and spent his retirement pursuing his lifelong passion for photography. He had a unique style in

capturing shadows as an art form, so much so that he earned the nickname "SchattenMeister" (Shadow Master). He was a member of the Dallas and Rowlette Camera Club.

He is survived by his brother, George, and his 3 sons, Robert II, Christopher, and Richard Krause. He was endearingly called "Opa" to 5 proud grandchildren: Renee Gibson, Ashley, Rachel, Sean, and Holly Krause. He also had 5 great grandchildren: Nevaeh, Aubree and Remington Gibson, as well as, Madison and Ryder Sunderland who will miss having their "Great Opa" in their lives.

He will be fondly remembered by his family, friends, and camera club for his great love of animals and his trademark whistling during his long walks.

Rest In Peace, SchattenMeister!

### Another Personal Remembrance - Jay Hoppenstein, Editor TTL.

Bob and I became friends through the DCC. We sat across the aisle from one another at every meeting but had many conversations before the meeting began and during the breaks. He was a bit of a curmudgeon, a contrarian. Our perpetual joking argument centered on the value of using a tripod. He never used one, *so he said*.

The images he produced were original in their concept. His pictures won occasional, even frequent, awards but Bob was critical of the judging process. He believed that DCC members were better qualified to judge the monthly competition entrees than outside "professional" photographer who he believed were too much involved in

their own styles to appreciate the artistic endeavors of non-professionals.

Bob always looked stately and had a quiet but determined disposition. Bob loved photography for the artistic expression it provided. Most of his images had great impact though lacking in sharpness, occasionally, due to camera movement – a reason for me to provoke him for not using a tripod.

Some of his images have been used as covers for the TTL, the monthly DCC electronic newsletter. These can be seen below.

I will miss him and his sharp wit and banter. He will be long remembered.

Attached are a few photo's of Bob when we were out taking pictures. There's also a photo of Bob when he was in the service.



After Bob got out, one of his first jobs was as a photographer in a studio, I've seen some of the shots he took and they were very good. I don't know what will happen to all of his photo's, it's a shame to lose them.



*(Continued from page 8) Bob Drause*

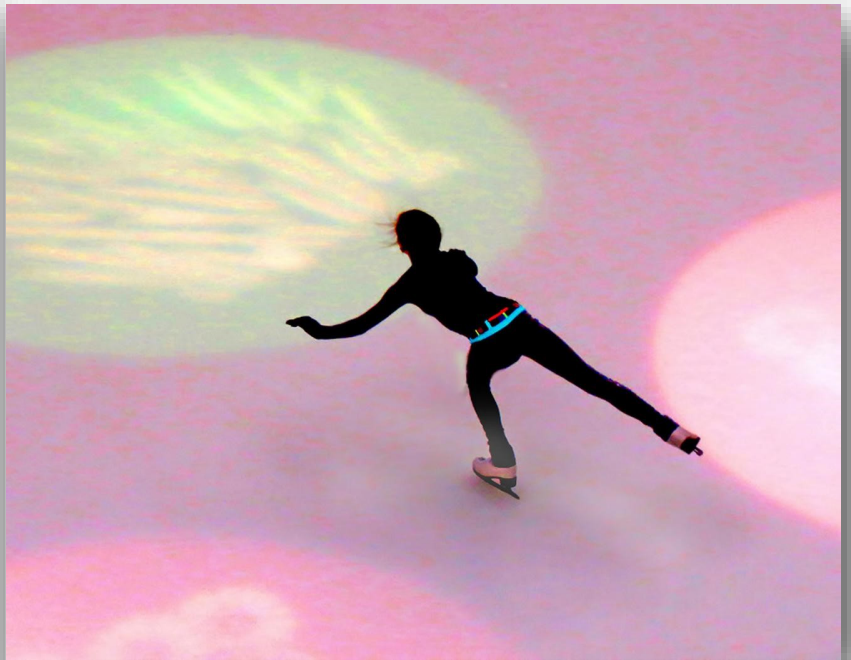
Bob loved the Dallas Camera Club, photography was his passion. He was a very private and proud man, I'm not surprised he didn't say anything about his health issues to many people. The family held a private service for him. Bob was 86 years old.



*(Continued on page 10)*



(Continued from page 9) Exposed - Bob Drause





# 2019 Photographic Society of America ANNUAL CONFERENCE

**Centennial Hotel Spokane**  
**303 West North River Drive**  
**Spokane, WA 99201**

**Conference tours: September  
22 - September 25, 2019**

- *PSA Journal* full-color monthly magazine (mailed & online) and annual *Who's Who in Photography* publication
- Opportunity to submit articles for potential publication in the *PSA Journal* which is written by and for members
- Three noncommercial ads each year (no more than 5 lines or 175 characters) in the *PSA Journal* at no cost
- Access to My PSA free web site services (e.g., Image Evaluation, Mentors, Consultants, resource links, up-to-date product and book reviews)
- Free online Individualized Photography Course, Advanced Photography Course, and Image Analysis Course
- Free Study Groups: online for digital images and via mail for prints
- Free services (e.g., Species Identification Service, Photo Travel Planning Service, Digital Product Information)
- Annual Conference with workshops, field trips, photo shoots, and featured speakers at reduced registration fee
- Listing in and access to online Membership List following login
- Publication of photos on the PSA web site (e.g., a photo in the New Member Gallery on joining, in the Show Your Stuff Gallery on renewing for year two, and in ROPA Galleries following receipt of a PSA Distinction)



*Welcome New Member - Carol Wingard*







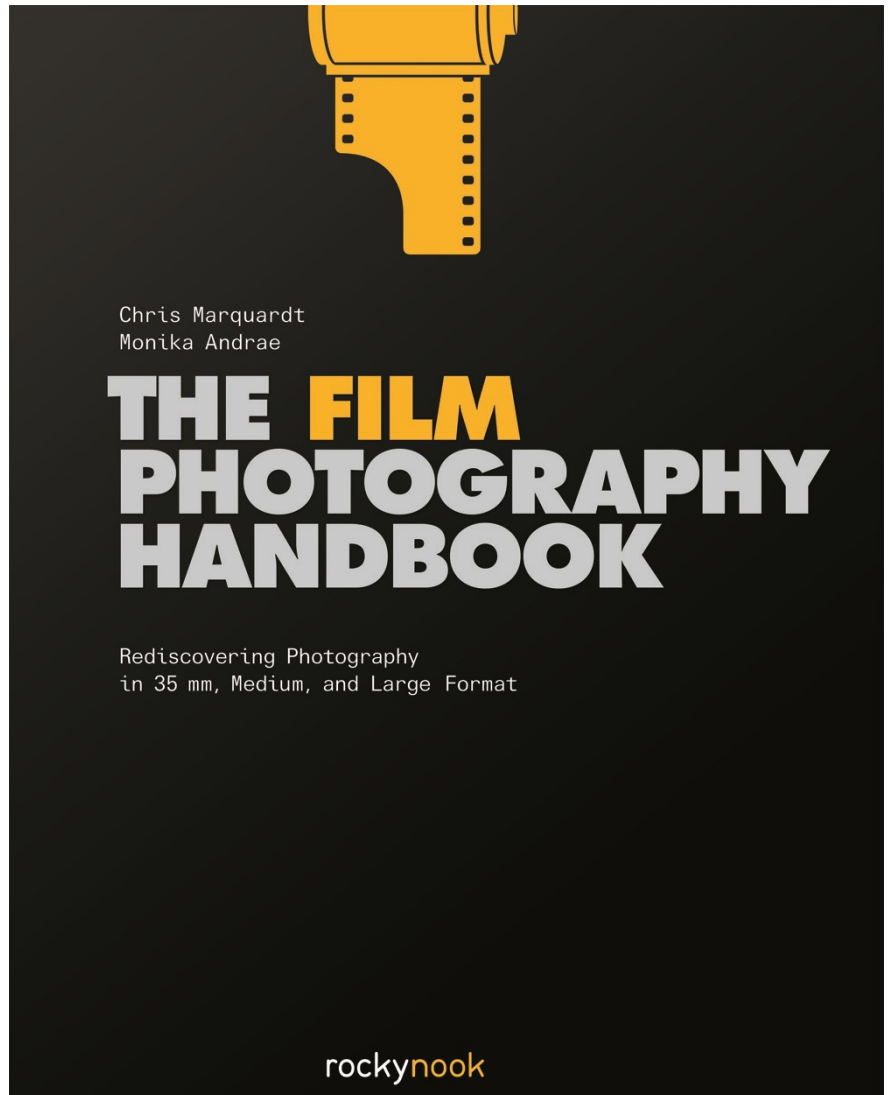
### The Film Photography Handbook – Rediscovering Photography in 35mm, Medium and Large Format

**By: Chris Marquardt and Monika Andrae**

Chris and Monika take you on a journey of the history, background and practical application of film photography. The authors indicate there is no simple comparison between film and the digital sensor. They go on to explain how the light sensitivity in film compares with the light sensitivity units of the digital pixels work in the camera to produce an image. I believe they did a fine job of bridging the gap between film and digital cameras by comparing and contrasting the differences even though from the title of the book you would assume they would only write about film cameras. The authors, even though their main focus is on film photography, have a wealth of instruction that is beneficial for the photographer using a digital camera.

My introduction to taking photos was using film cameras shooting negative and slide film with a transition to digital photography in recent years. However, I found a wealth of very interesting information that has helped me with my photography.

The chapter 4 on exposure was very transferrable between analog (film) and digital information. I benefited from the review of lighting, light meters and adjusting for contrast



The description of processing your own film is extensive and detailed. They include several ingredient recipes for mixing the chemicals for processing black and white and color film. There is a detailed description of the various commercial processing chemicals available and the benefits of each. The authors include an extensive number of photographs to illustrate the step-by-step instructions of developing your own film. They even recommend a couple of apps for cell phones and tablets to determine the film developing time for

various films and chemicals you are using. The timer will assist you with each step in the developing process. Chris and Monika also include a fine section on scanning your negatives and slides with a step-by-step procedure as well as a fine section on printing your images on an ink jet printer and other historical vintage print making. This is an excellent book for the person wanting to increase their skills or begin the process of working with the photographic film process.

## September Field Trip - Mt. Elbert, Colorado

### DALLAS CAMERA CLUB FIELD TRIP SEPTEMBER 16-19, 2019

September is the best time to experience the clean crisp air, mountains, streams and the beautiful sunlight of the Colorado Rockies. Mt. Elbert Lodge is in central Colorado at 9,700 feet in elevation. It's located 2 hours SW of Denver in a small town called Twin Lakes. It is 30 miles SW of Leadville, 30 miles east of Aspen and 30 miles north of Buena Vista. Driving distance from Dallas is 795 miles or 13-14 hours. Airline service is available into Aspen, Colorado Springs and Denver. The drive from Denver and Colorado Springs is about 2 1/2 hours. The lodge sits at the base of Mt. Elbert, the highest point in Colorado. In addition to magnificent stands of aspen trees (the fall color should be at peak), places of visual interest include Maroon Bells, Independence Pass, Twin Lakes, the Leadville Train and the John Denver sanctuary among others. There is also hiking and white water rafting. The entire area is mountainous and scenic. There are eateries nearby in Twin Lakes and Granite, and the cabins have kitchens.

The lodge is offering us a package that includes a private bedroom, 3 break-

fasts and 3 dinners for approximately \$285 per person or \$570 per couple, including tax. Each person should make their own reservation, and be sure to mention it's for the Dallas Camera Club. If you are traveling with someone, it should be mentioned so rooms or cabins can be reserved together. A down payment of \$90 per person is needed. The cancellation policy is liberal. Reservations should be made with Becky Alexander at 1-800-381-4433 or 1-719-486-0594. Their

web-  
site  
is





## Q & A - Photographic Questions

### Q & A – Questions Members Ask

This column has been created in the TTL to be a site for questions, relating to Photography, to be asked and answered. We all have questions large and small, simple and complex. The Internet and, especially, YouTube can be a lush resource; however, many answers to our questions can be answered by the knowledgeable members



#### What Setting should I use to photograph Fireworks?

Capturing brilliant fireworks displays is not difficult but there are some important considerations for the images to have impact.

1. Since an open shutter is required lasting for a few seconds a tripod is mandatory (or a stable platform on which to rest the camera).
2. The brilliancy of the firework explosion is quite intense. For the best starting settings chose an ISO of 100 to 200 and an f stop of 8. If 200 is the lowest ISO that your cameral will allow you to set, increase the f stop to f 11. Depending upon how close the camera is to the actual firework display, the f stop may have to be increase to f 16 or higher.
3. Using a **cable release**, if one is available, or tripping the shutter with a **remote** infrared or wireless accessory, will diminish or eliminate camera shake when the shutter button is pressed. The shutter should be set to B (for Bulb) which keeps the shutter open until the photographer releases the cable release or presses it again. Alternately, one could set the shutter duration between 4 and 10 seconds, tripping the shutter when the fireworks begin.
4. During the daytime, when it is easiest, **focus** the lens to be used on a very **distant** object and be as precise as possible. Mark or tape the focus ring to prevent accidental movement. Sometimes the infinity marking on a lens is not actually infinity.
5. Use a **wide angle** lens and place the lens shade on it.
6. Attempt to get some recognizable objects in the **foreground** which will add interest and scale to the image.
7. Setting the camera to "**Live View**" just before the exposure will eliminate the vibration of the mirror as it retracts (in DSLR cameras).
8. Bring a flash light
9. Multiple firework explosions can be combined easily in Photoshop, later.





## July Guest Speaker - Loli Kantor - Presence



Loli Kantor

### PRESENCE

Loli Kantor will present a variety of her long-term projects, as well as her insights on the creative aspects of her nearly 20-year career in photography. She will share her experience within the industry as a freelance newspaper, stage/performing arts, as well as a documentary and a fine art photographer. Kantor will discuss her choices of subject, equipment, film or digital output, and printing methods as they pertain to each project she is working on. She will also talk about her book publishing—self-published and trade book—and exhibiting work in galleries and museums. Kantor will share her experience with the difficulty of moving forward with a new body of work after a successful career with over a decade-long project.

### BIO

Loli Kantor is an Israeli/American fine art and a documentary photographer whose work centers in personal, community and cultural memory. In 2004 Kantor began exploring the subject of



Jewish presence and absence in eastern Europe, both from an individual as well as universal perspective, focusing mainly on Jewish life in Poland and Ukraine. In 2009 Kantor self-published a book entitled: *There Was a Forest* about this work in progress to accompany her lineup of exhibitions in the US and abroad. Conceived as a short-term project, the work evolved into nearly a decade of a photographic exploration. In 2014 a book about this work entitled: *Beyond the Forest, Jewish Presence in Eastern Europe* was published by the University of Texas Press and supported by the Schusterman Center for Jewish Studies at the University of Texas at Austin.

Kantor's additional photographic essays

trace the creative processes of the performing and visual arts. These include a long-term photographic work (1999-2005) on the Hip Pocket Theatre, a theater rooted in the heart of Texas, based in Fort Worth, and numerous performing arts organizations such as the Van Cliburn Foundation, the Bruce Wood Dance Company (known now as the Bruce Wood Dance Project), the Dallas Theater Center and many more.

Kantor photographs both in film and digital output. She is a skilled printer in traditional gelatin silver and platinum/palladium.

Kantor's photography has been exhibited in the United States and internationally. Her work has garnered numerous



(Continued on page 17)



*(Continued from page 16) Loli Kantor*

awards and is included in museum collections including the Museum of Fine Arts, Houston; Lviv National Museum in Ukraine; Drohobych Palace of Art in Ukraine; Lishui Museum of Photography, China; The Harry Ransom Center at the University of Texas at Austin, Texas, as well as numerous institutions and private collections in the United States and abroad.

Kantor was Born in Paris, France, and raised in Tel Aviv, Israel. She immigrated to the United States in 1984 and has since lived in Fort Worth, Texas.



*(Continued on page 18)*



(Continued from page 17) Loli Kantor



## *May 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.

### *4th of July* Hal Sommer





## Monochrome Prints



Beginners

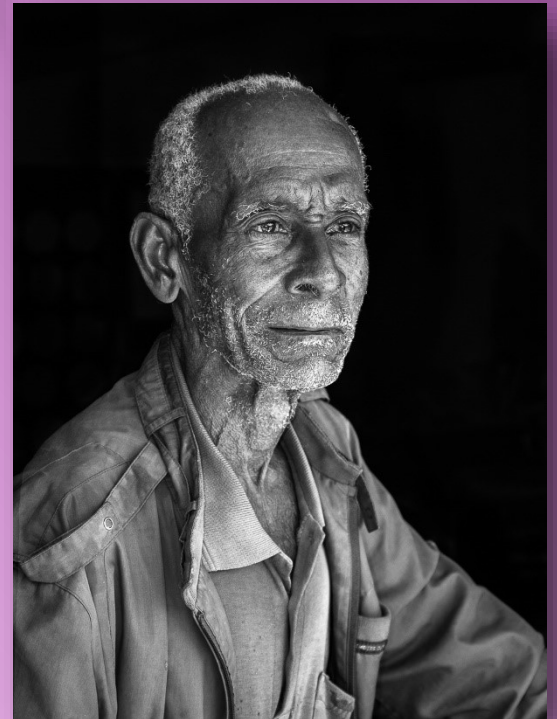
Tom Davies

*Phyll*

Advanced

Susan Kindley

*Cuban Man in Open Window*



Masters

Alan Whiteside

*The Roper*



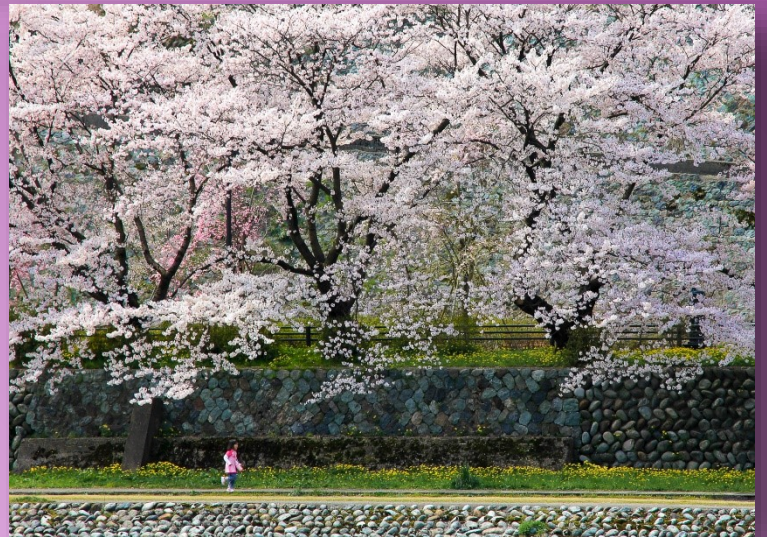
## Color Prints



Beginners

Jim Stull

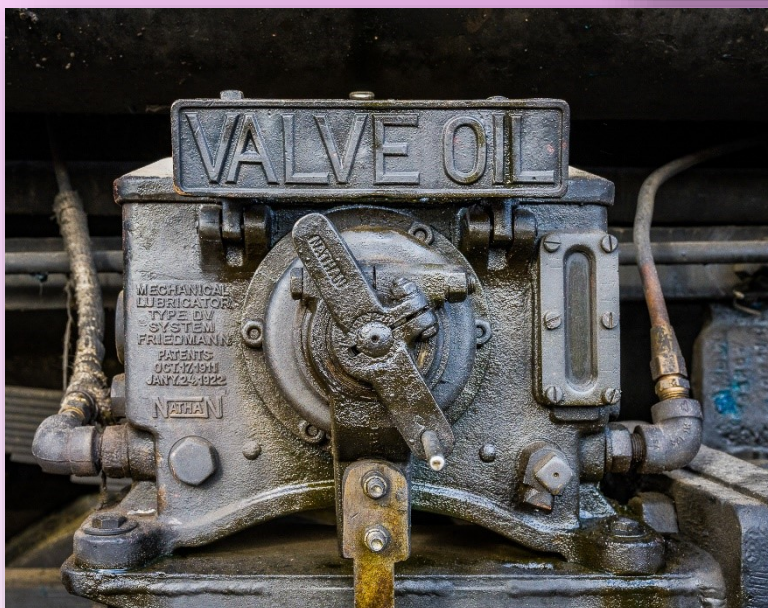
*Unknown Soldier, Moscow*



Advanced

Jim Kendall

*Ah! Springtime*



Masters

Dennis Fritsche

*Patented 1911*



## Projected Images



Beginners

Jo Hopper

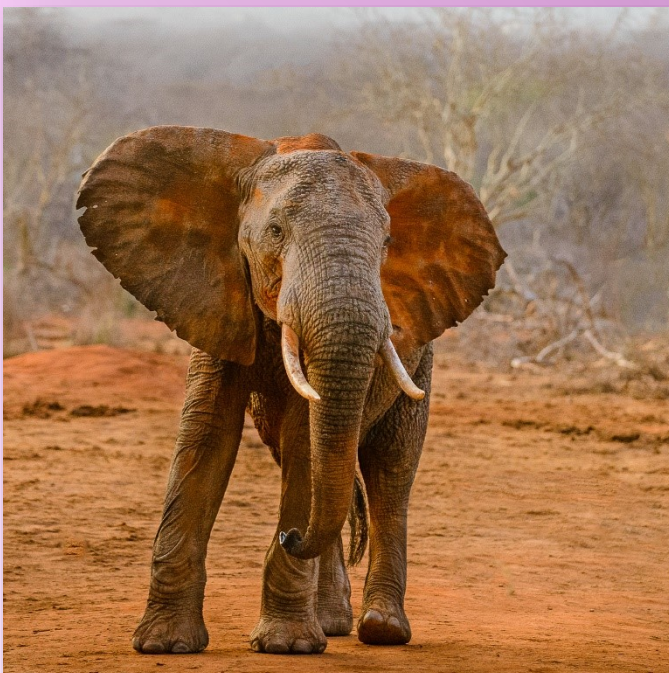
*Mille Chilling*



Advanced

Larry Golden

*Spoonbill*



Masters

Mike Hill

*Fair Warning*

## Calendar & Notices

July the 4th

July 7 - Turn in Competition Images

July 9 & 23 - DCC Meeting

August 11 - Turn in Competition Images

August 13, 27 DCC Meeting



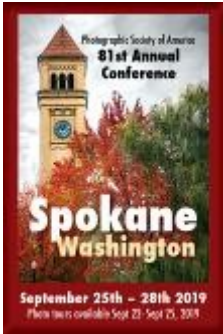
### July 2019

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

### August 2019

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





The PSA Conference will take place from Sunday, September 22, 2019 through September 28, 2019. The Conference Hotel is the Centennial Hotel, Spokane, 303 W North River Dr., Spokane, WA 99201

## Classified Ads

NEC MultiSync PA271W Monitor. 27 inches. \$300. Excellent condition. Purchased new, includes manuals.

Contact: Hugh Adams  
[hea7@mac.com](mailto:hea7@mac.com) 214.532.5137.  
 (5.1.19)



2TB G-Tech USB External Hard Drive  
 USB3 Interface. Excellent condition  
 \$70. Contact: Hugh Adams  
[hea7@mac.com](mailto:hea7@mac.com) 214.532.8137  
 (6.10.19)



Sell your unused camera equipment and accessories by advertising on this page. There is no cost to DCC members for any ads.

For non-members the cost of an ad is \$150/year

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# JOIN PHOTOGRAPHIC SOCIETY OF AMERICA



## Best Views of the Trinity River

### Location 1

#### Upper and Lower Chain of Wetlands

Take I-45 South to Loop 12 East; go 1/16 of a mile; look for the bridge on the left to enter the wetland area.

Wetlands construction for the Trinity River Corridor Project is underway and will improve floodwater conveyance and benefit wildlife. When completed, seven wetland cells will make up the 170-acre Chain of Wetlands extending four miles from Cedar Creek to Loop 12.

### Location 2

#### Trinity River Audubon Center

6500 South Loop 12  
Dallas, Texas 75217

The Trinity River Audubon Center is only a few miles from downtown Dallas. The center is the flagship for Audubon's education initiatives in Texas and is designated a "green" building for energy conservation and sustainability. Exhibits feature ecological and cultural themes and provide direct access to nature viewing, hiking, picnicking and canoeing.

### Location 3

#### Trinity Overlook

110 W. Commerce St. (at Beckley)  
Dallas, Texas 75209

Attractive signage at the Trinity Overlook provides information on the Trinity River Corridor Project, the Trinity Lakes Park and the two bridges -- the Margaret Hunt Hill and Margaret McDermott -- designed by renowned architect and engineer Santiago Calatrava.

### Location 4

#### Great Trinity Forest

3000 Municipal  
Dallas, Texas 75215  
or  
7000 Bexar Street  
Dallas, Texas 75215

The 6,000 acre Great Trinity Forest is the largest urban bottomland, hardwood forest in the United States. It contains a collection of more than 70 "trophy trees".

### Location 5

#### Margaret Hunt Hill Construction

Beckley@Continental Avenue Bridge

Construction is now underway for the Margaret Hunt Hill Bridge the first major signature bridge to be constructed across the Trinity River Corridor. The bridge will link West Dallas and North Oak Cliff with downtown Dallas. The bridge will span Industrial Boulevard and connect to Woodall Rodgers over I-35. The bridge is projected for completion in mid-2011.

### Location 6

#### Trinity River

#### Trammel Crow Park

3700 Sylvan Avenue  
Dallas, Texas 75207  
(River access at boat launch)

The Trinity River is 715 miles long and is the largest river basin that begins and ends Texas. This natural resource sits in the center of downtown Dallas.



# Officers, Directors & Managers



## Board of Directors

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Kaye Hargis

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Larry Peterborg

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Jay Hoppenstein, MD

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## Directors

### Program Director

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### Competition Director

Jim Walsh

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### Education Director

Dennis Fritsche

## Membership Director

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## Field Trip Director

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## GSCCC Prints

Jan Dreskin-Haig

## PSA Representative

Hal Sommer

## Historian

Steve Reeves

## Project Managers

### House Manager

Don Haig

## Study Groups & Mentoring Project

Frank Richards

## Website

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

## Bird Competition

Dennis Fritsche

## Website Manager

Houston Brown

## Email Contact

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## Resource Center

Barbara Briley

## Outside Competitions

Steve Hawiszcak

## Club Photographer

Virginia Sumrall

## GSCCC Projected

Jan Dreskin-Haig







## ***Dallas Camera Club***

*Visitors are always welcome.*

**DCC meets the 2nd and 4th Tuesdays of every month.**

in **Shearith Israel Synagogue** located at  
**9401 Walnut Hill Lane, Dallas, Texas, 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.

**Free - Pre-meeting tutorials - 6:15 to 7:15 PM**

**Check the [Dallascameraclub.org](http://Dallascameraclub.org) web page to enroll**

**Meetings begin at 7:30 PM & end at 9:30 PM.**

**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**



# ***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*