September 2019

Volume 85 No. 9

Thru The Lens

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

Focal Point from the President

Our club is managed by volunteers who are willing to contribute their personal time to ensure all members are served well. One of the most critical roles is that of the Competition Director. The Director cannot manage the responsibilities of this role alone and has a team to help. The part we see is collecting the images, arranging for the judges and preparing the presentations, but there is much more that goes on behind the scenes. Images are recorded by member, scores are kept, digital images are archived and many more time consuming procedures are performed monthly by this team.

Over the years the Competition Directors have developed home-grown processes to manage the work. Everything was done by hand in the beginning. Then computers came along and spreadsheets took over the hand operations, which was a great time saver. Then came the internet and web page world and this was a great leap forward in communication. Even with all these improvements, managing the monthly competitions remains one of the most critical and time consuming responsibilities of running the club.

Today we are ready to make another leap forward. Visual Pursuits is a software program that is designed to automate and integrate photo club activities. It has the capability to manage competition, membership, web site, email, administration and other features from one central platform. This should reduce the workload substantially for competition, greatly simplify coordination of all these administrative roles and add administrative features we currently do not have.

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Happy Labor Day

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

Hanging Around for the View

Jim Walsh

Back Cover Image

Honduran Dreams

Larry Golden

Calendar & Notices

Sept 2 Labor Day

Sept 8 - Turn in Competition Image Files Sept10, 11 DCC Meeting

Sept 16 - 19 DCC Field Trip to Mt. Elbert, Colorado

Sept 22 - 25 PSA Conference

October 29 - The Bird (DCC/FWCC Annual Competition)

October 6 - Turn in Competition Image files October 8 & 22 - DCC Meeting

Inside this Issue

AS the summer draws to an end the DCC's activities begin to heat up. In this issue note the Colorado Field Trip to **Mt. Elbert**.

Mike Goldfarb submitted several of his images for the ***Visions*** column devoted to New Member exhibitions.

Carol Wingard provided a ***Story Board*** article about her recent experience at a photographic workshop. See the images of 3 new members and give them a warm welcome when you see them at the meetings.

This month there are two, yes, two ***Exposed*** columns, the contents of which can be put to use immediately.

The TTL needs some of your images to be considered for front and back covers. They must be in **portrait** orientation and have an **aspect ratio** of 8.5 by 11.0 to fit within the cover dimensions without having to "stretch" or "squeeze" them to fit. Use the DCC's guidelines for image competition submission. Send them to Navigato@aol.com (the editor of the TTL) as **ATTACHMENTS** and put **DCC** somewhere in the Subject line to distinguish it from Spam. Please **identify yourself**, entitle each image and send however many images that you want.

The TTL won Honorable Mention in the 2019 PSA Newsletter contest

The Annual competition between the DCC and the FWCC (Ft. Worth Camera Club), named the ***Bird*** (after the statue of the trophy), will occur this early fall. **Larry Petterborg** is requesting prints and projected image files to be submitted to him. A panel of DCC member will select 15 prints and 15 projected images to be entered into the *Bird*. Send him your images that have the greatest IMPACT.

September 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					

October 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		

Visions - Alan Goldfarb

Visions is a showcase for Dallas Camera Club (DCC) new members. Many new members have been photographers several years - even a lifetime. They bring with them their vision of our world and it is just this vision that should be recognized. Participation in the DCC monthly competitions, joining the many Field Trips and creation of new images for the Bird (Dallas/Ft. Worth annual competition) or production of a Potpourri show will augment their vision from which we can all benefit.

(Continued on page 5)

(Continued from page 4) Visions - Alan Goldfarb

Story Board - Carol Wingard

Five days of talking about, looking at and doing photography without the stress and distractions of the outside world. Sounds too good to be true? That is what I experienced in July at a photography workshop in Santa Fe, New Mexico. I and 13 new friends participated in a workshop by Tony O'Brien titled "Seeing Light, Next Steps." It was one of five workshops going on simultaneously on the Santa Fe campus.

At least 75% of the workshop participants were alums – having attended two or more previous workshops. Many of you may be thinking that these folks are returning because Santa Fe is a magical place with great light. Of course that is true, but the workshops are so much more. They are a safe, nurturing environment to venture outside your comfort zone and take risks. Yes, you will make some amazing images, but it is ok when you don't because you will be learning from yourself, the other students and the instructor.

Although each workshop and instructor were unique, let me share my week to give you an idea of the workshop experience. Gourmet breakfasts and lunches were served on campus and provide opportunities for rich photography discussions with classmates as well as students from the other workshops. Class began each day at 9:00 a.m. with a whole class critique of the previous day's shoot – a handful of one's best images. Our first assignment was to photograph shadows and bring the images to Monday's critique. Monday afternoon involved pairing up to take portraits and other images involving reflections and/or shadows. After the Tuesday morning critique, our class traveled to Chimayo, visiting the sacred shrine as well as a nationally renowned weaver. On Wednesday, we enjoyed a presentation by Norman Mauskopf, a documentary photographer who has published 4 award winning books. We then traveled to a working ranch to photograph models until early evening. Thursday afternoon was "free time" to photograph at locations of our choice – some traveled to Madrid, a local artist community, and others photographed in the town square. My partner and I visited

(Continued on page 7)

(Continued from page 6) Story Board Carol Wingard

local museums as well as Jackalope, an iconic store with a menagerie of pots, Spanish folk art, glassware, and more. The final event of the week was a Friday dinner at a local hotel with a presentation of memorable images by each class.

Whether you consider yourself a beginner, advanced or masters level photographer, I hope that you will consider a week-long workshop experience. Santa Fe Photography Workshops are conducted almost year-round in Santa Fe, San Miguel, and other on-the-road locations. There are workshops for both amateur and professional photographers. Although it can be a significant financial commitment, you can decrease the cost by staying on campus in the dorm (I do), taking a shuttle from Albuquerque, and using Uber or Lift while in Santa Fe.

For more information:
www.SantaFeWorkshops.com

The Bird Competition

BIRD BLURB

I think I know what you are thinking: What is "The Bird" and why should I care? I'm glad you asked. "The Bird" is the nickname for the Emily Guthrie Smith Award (a statue of a bird) presented to the winner of the annual Dallas Camera Club/Ft. Worth Camera Club competition.

http://www.dallascameraclub.org/the-bird-competition/

The competition, which generally occurs during the fall of the year, has been in existence since 1964 and this year it is the DCC's turn to host the event in Dallas. "And why you should care?" is because the Dallas Camera Club has not won "The Bird" since 2006! We must put an end to this extended and embarrassing losing streak.

For that to happen, we need your help. Over the next two months we will be collecting prints and digital images from which we shall select the 15 of each to put up against the Ft. Worth entries on October 29th by a three-judge panel who will score the images live beginning at 7 pm. Jan Dreskin-Haig and Gary Kelly are assisting me in picking images. We need you to provide us your best, most impactful photos from which to choose. Only one print and one projected image from a single maker can be used so we will need to enter 15 prints and 15 projected images selected from different members who submit images for consideration. No images that have previously been entered in the Bird Competition may be used. Normal club contest parameters apply. Check the link above for details. If you have any questions, please feel free to contact Larry Petterborg at lpetterborg@gmail.com . Thanks.

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 online 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.

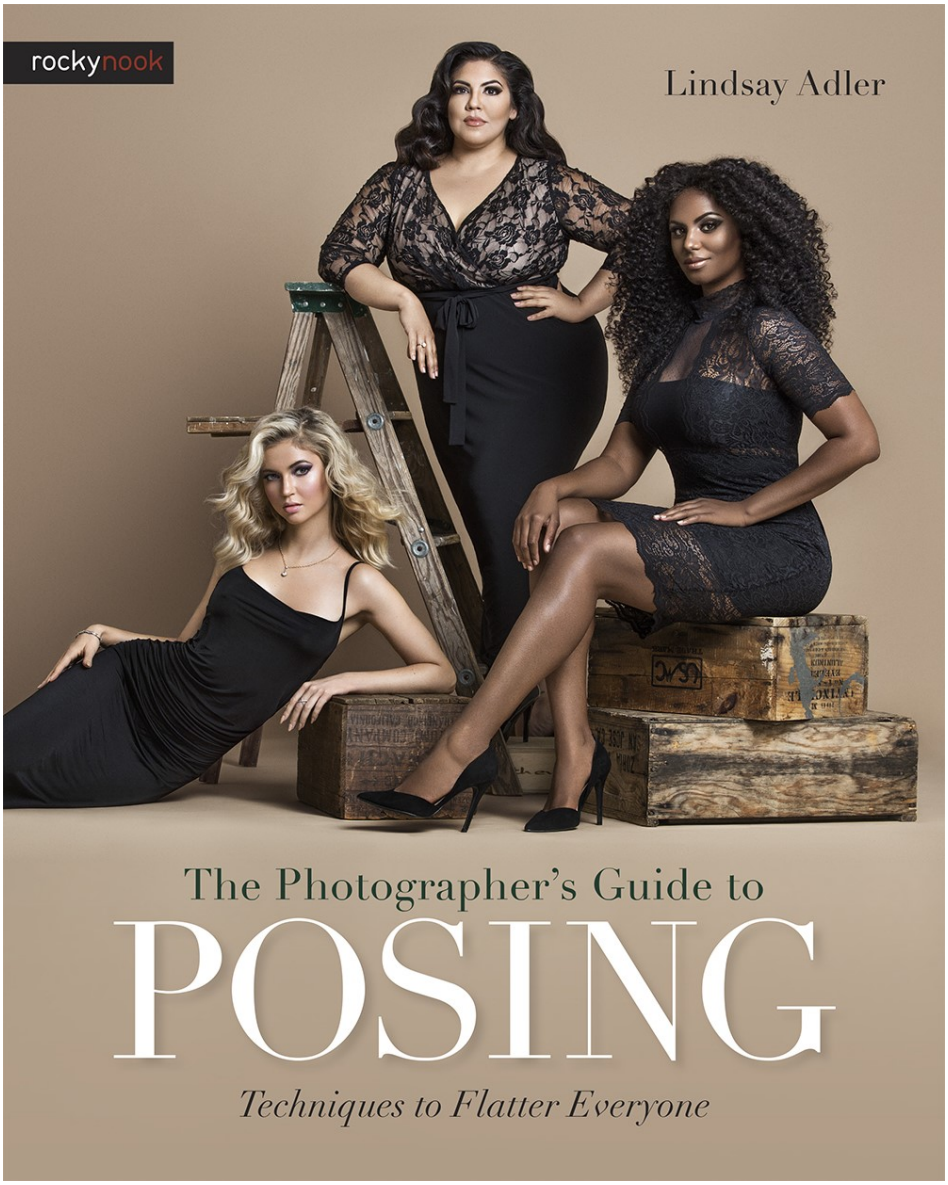
Snapshots - Guide to Posing - Jerry Martin

Lindsay has written a comprehensive book that includes all aspects of posing your clients with confidence.

She begins with the very essential element of helping the reader see what the camera sees by illustrating through word and photo how the choice of lens focal length, the body placement for the body parts you want to emphasize or de-emphasize.

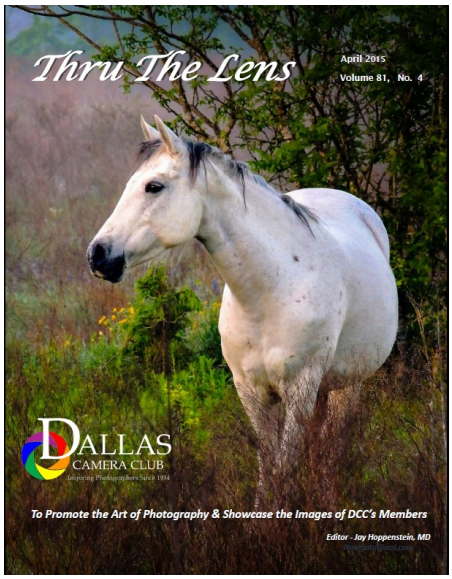
I found the chapter on posing and directing the model's face and body with hand motions and head motions getting the pose you desire a great help.

The rest of the book is packed full of photo illustrations of why some poses are not flattering to the model and how to make flattering photos of your model

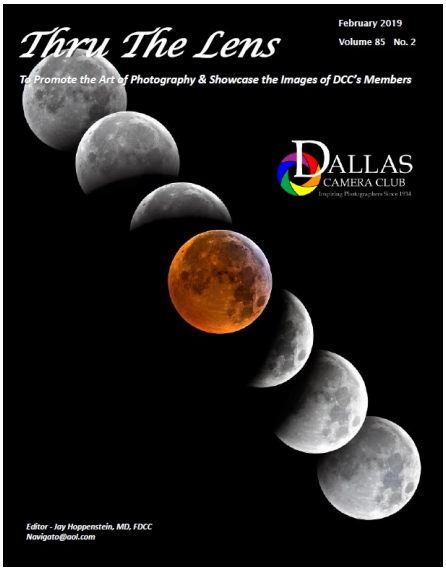


PSA 2019 Newsletter Contest - TTL - Honorable Mention

The Photographic Society of America conducts a newsletter contest, annually. In **2016** the Dallas Camera Club's (DCC) newsletter, the Thru The Lens (TTL), April 2015 edition won the **Director's Choice Award (Best of the Best).**



This year, the TTL was awarded **Honorable Mention** for the February 2019, V 85, Issue #2 edition.



The maximum score that a newsletter may receive from each of 3 judges is 103 points determined by a rigorous set of scoring guidelines. The 3 scores are summed and the highest scores receive awards

The TTL scores were 95, 97.5 and 97. Each judge wrote a summary of his or her impressions and constructive criticisms for the benefit of the newsletter's editor. Collectively, the judges cited the lack of "Past Events", the need to place the calendar closer to the front of the issue (have done), the recommendation to include a short bio of each new members (good idea and will implement), attention to even out the columns and the images (better formatting) and, one judge, wanted less color throughout the issue.

The (partial) results are below

2019 PSA Newsletter Contest Winners

Arthur P. Henricks, Jr. Memorial Award— Best of Entries 2019

Focus, Louisiana Photographic Society, Renee Pierce, Editor

Director's Choice Award:

Photo Notes, Park West Camera Club, Chuck Pine, Editor

Councils/Chapters Division (5 Entries)

First: In Focus, Wisconsin Chapter of PSA, Jeffrey Klug, Editor

Second: Foto FanFare Newsletter, Northern California Council of Camera Clubs (N4C), Cindy Costa, Editor

Third: Digital Forum Newsletter, Wisconsin Area Camera Clubs Organization (WACCO), Jeffrey Klug, Editor

HM: Camera in the Wild, Carolinas' Nature Photography Association, Cindy Landrum, Editor

Large Clubs Division (15 Entries)

First: Close-Up, Victoria Camera Club, Richard James, Editor

Second: Luminosity, Doña Ana Photography Club, Seth D. Madell, Editor

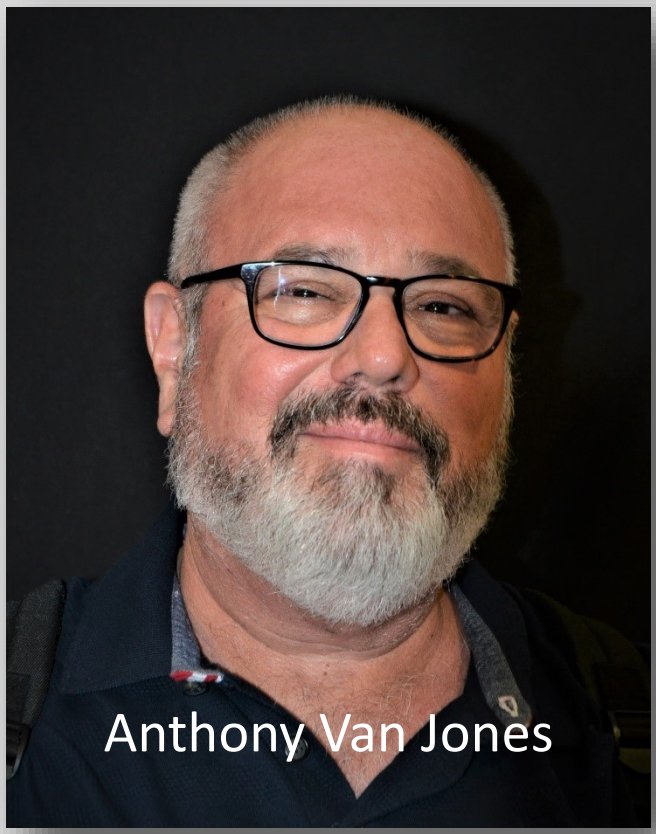
Third: The Reflector, Delaware Photographic Society, Theresa Yanick, Editor

HM: Thru the Lens, Dallas Camera Club, Jay Hoppenstein, MD, FDCC, Editor

HM: The Viewfinder, Bowie-Crofton Camera Club, Vincent G. Ferrari, Editor

Jay Hoppenstein, Ed.

Welcome New Members - Alan, Mark & Anthony

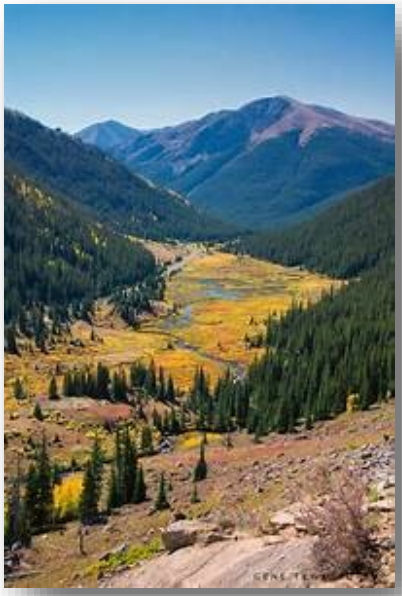


September Field Trip - Mt. Elbert, Colorado

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 breakfasts 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 website is www.mount-elbert.com . Please let me know if you have a reservation. Right now there are several rooms and cabins available, but September is the most popular time at the lodge, so make your reservation before they get taken.



Call me if you have questions. Gary Kelly 972-824-4106

Q & A - Photographic Questions

Q & A – Questions Asked

This column was created in the TTL to be a site for questions, relating to Photography, to be asked and answered by DCC member. Unfortunately, there have been no questions submitted; therefore, the Editor has created questions, the answers to which maybe useful to members, especially those new to photography. Any comment or input is welcome. Don't be shy.

Question: Why do some photographers use continuous (rapid fire) shutter settings when photographing a stationary subject?

Sharpness: Begins with an S, ends with an S and has a P in the middle for Posing (Adapted from the Music Man). It's also a matter of physics: For every action there is a reaction (Newton).

When the shutter button is pressed, no matter how gently, the camera moves a bit so that camera movement can degrade an otherwise sharply focused image. When the shutter button is released there is motion as well.

However, when several consecutive images are made in the continuous shooting mode, the images in between the first image (when the shutter button was pressed) and the last image (when the shutter button was released) will have less camera motion imparted by the pressing and

release of the shutter button. Consequently, there is a greater chance that the "middle" images will be sharper (less camera motion) than the other images in that series.

It may be a subtle lack of sharpness and, for images that are not enlarged, imperceptible; however, when an image or part of an image is enlarged, even the most minor imperfections are magnified, too.

So, what is the take-away? For critical sharpness when using a hand-held camera, use the continuous shutter mode and take 3-4 images.

Even when a camera is fixed to a sturdy tripod, taking a series of images in the continuous shutter mode is useful to reduce ISO noise (in post-production), to take HDR intended images (camera dependent) or, again, to maximize sharpness for a critical image.

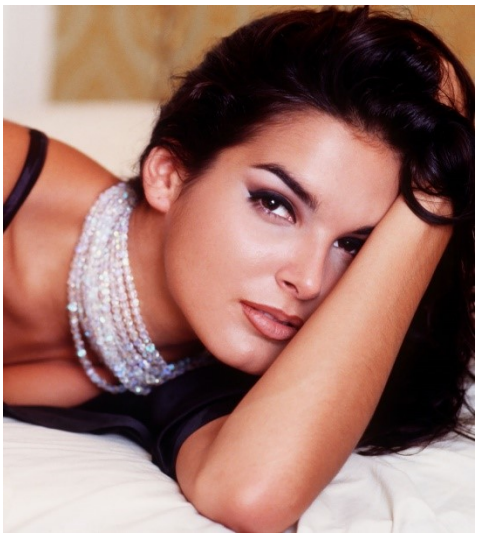
Jay Hoppenstein, Editor

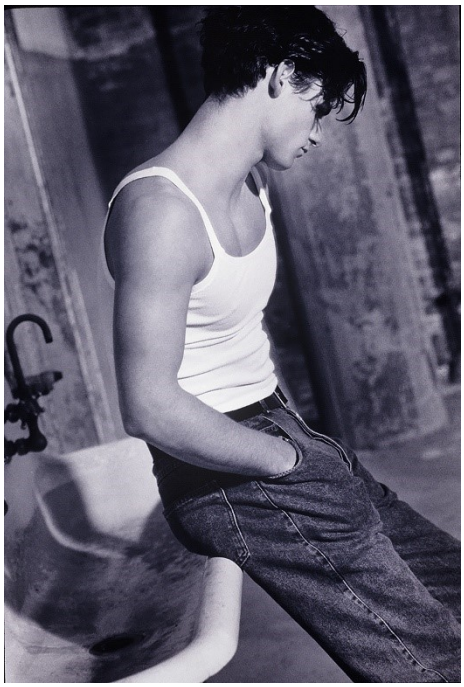
September Guest Speaker - Evans Caglage

A look back at fashion and more

My presentation will illustrate my work as a photographer over several decades including fashion, portraits and illustration. In that time, I traveled to the world's fashion capitals, New York, Milan and Paris photographing designer collections. In addition to the catwalk I will show editorial fashion images made in Dallas as well as other locations around the country. I will also talk about portraits of celebrities as well as "normal" people.

I began my career at The Dallas Morning News in June of 1979. I quickly developed an interest in making images in the studio. I was assigned to the "Fashion!Dallas" section exclusively until it was discontinued. While there I was responsible for weekly fashion spreads and inside stories. In addition, I was responsible for twice a year season preview cover stories in the Sunday magazine. After the fashion section folded I continued to be the primary studio photographer. My work mainly involved food and products, as well as portraits. Toward the end of my time there I worked as a photo editor.





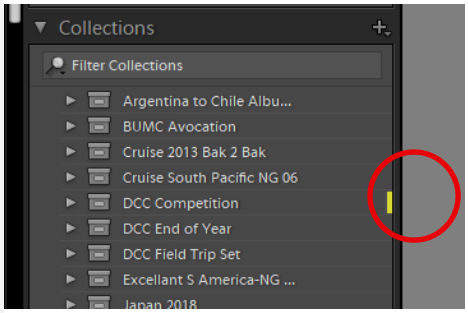
(Continued on page 15)

(Continued from page 14) Evans Caglage

Exposed - New Lightroom Updates

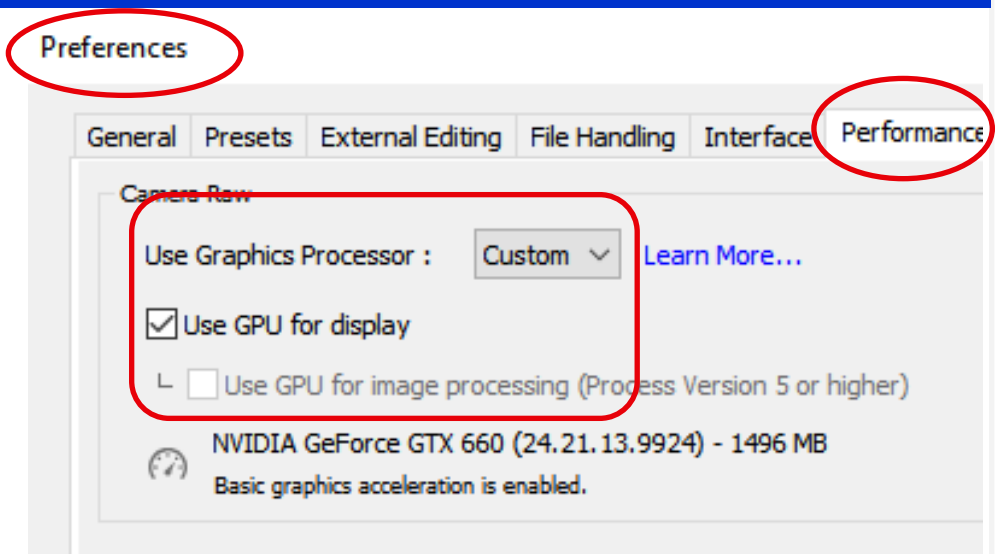
New just released updates to **Lightroom** (LR) are 3 improvements which will be quite useful.

Now **Collection folders** may be **color** coded (as Directory Folders have been for a while) to assist in identifying one or more Collections. Just **Right Click** anywhere on the Collection line, then Click on "**Add Color Label to Collection**" which will display a fly-out menu from which a color may be selected.



The next "behind-the-scenes" improvement will allow the computer's GPU (graphics processor) not only to augment and speed up displaying an image in LR, as it already does, but by choosing **Custom** instead of **Auto** in the preference dialog box within the Performance Window of the Preference window, the GPU **will contribute to processing images as well**.

In LR, **Click** on the **Edit** menu item at the top left of the screen, then **Click** on **Preferences**. When the new window opens change the Auto in the dialog box to Custom. You may then Click the



checkbox to enable the "Use Graphic Processor for Image Processing". Some computers and graphic cards may not allow this. Determine if this setting speeds up LR editing; if not, change it back to the way it was.

Lastly, it is now possible to "**Batch**" process **Stacks** of different image groups as HDR or Panorama for processing. **Select** the images to be used for an HDR (for example), then from the **Photo Menu** Click on **Stacking** and choose **Group into a Stack** (or just use the keyboard shortcut, Control or Command G). The selected images will be "Stacked" together. Repeat this process for as many other groups of images that is desired to be stacked. Now Control or Command Click on each of these Stacks to select them and go to the Photo Menu to select **Merge**. When the fly-out menu appears Click on **HDR (or Pano,** if the images were all intended to be made into a panorama) and LR will batch process each of the stacks.

This technique can work **only**, if **all** of the stacked images of each set of stacked images are to be processed as an HDR **or** a Pano. **They may not be mixed.**

Matt Kloskowski has an excellent tutorial on this subject.

https://www.youtube.com/watch?v=UPZ38MC3WDo

Jay Hoppenstein, MD, Editor TTL

Exposed - Lightroom Color Picker Outside the Box

Most photographic editors are familiar with the **Gradient, Radial Gradient and the Brush tools** in Lightroom (LR). Many have used the Brush tool to darken or lighten elements within an image; yet, there is a way to use the brush, gradient or radial gradient tools to color specific areas of an image.

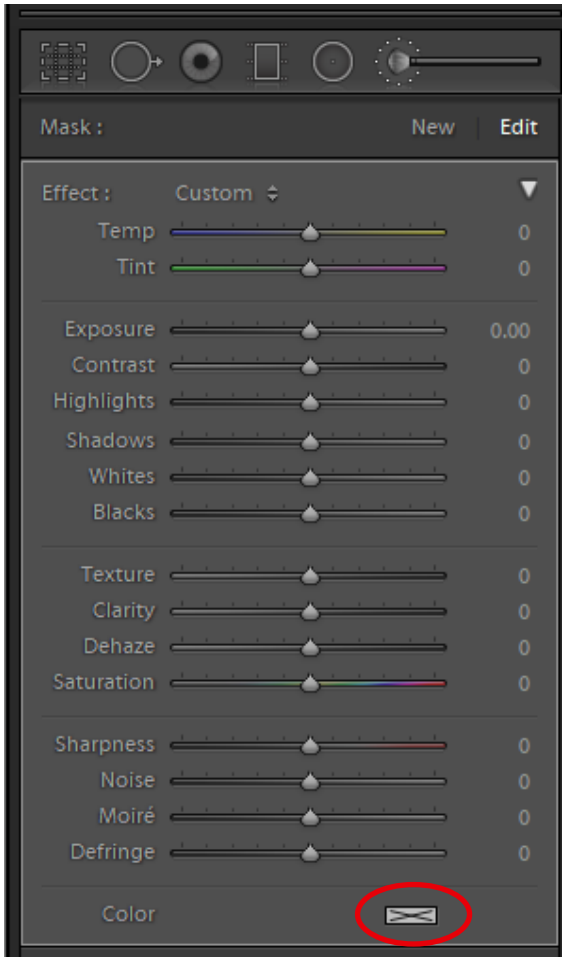
When any of the above tools are chosen a new panel appears at the top of the panel area on the right side of the working window. Near the bottom of this panel there is the word, **Color**, and to its right there is a small rectangular box with an **X** in it. The default color of this box is white and, if it were not white, then double clicking on the word Color will change it to white.

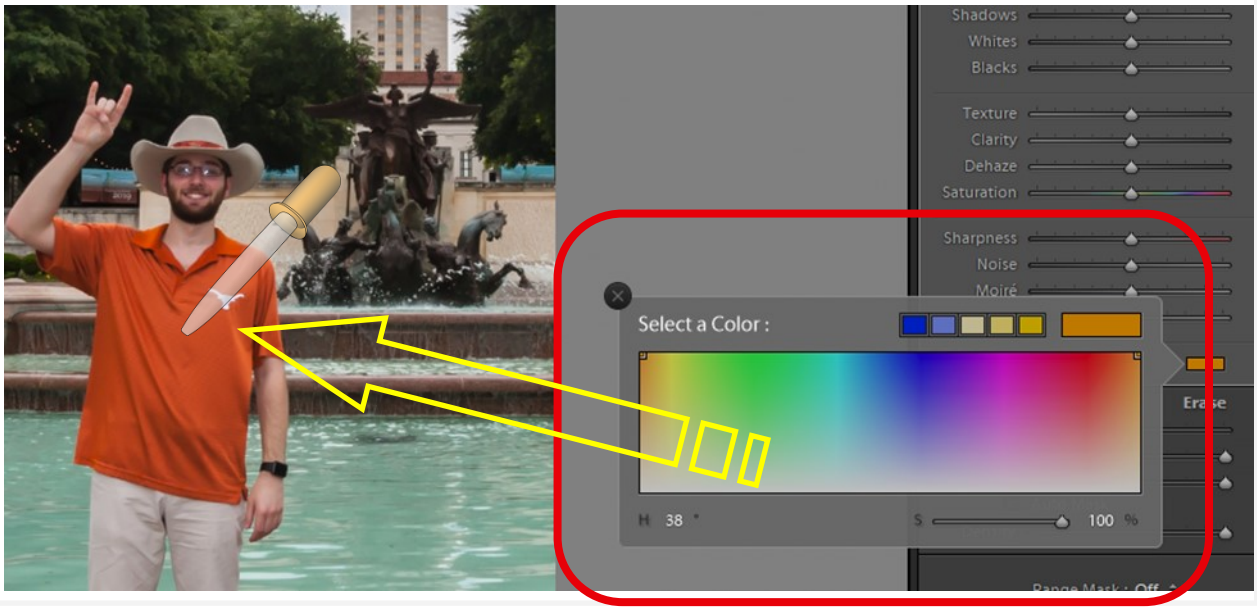
A single click within this small box with the X will open a new small rectangular window containing a rainbow of colors. Any color within this box may be sampled with the eyedropper that the cursor changes into, which will become the color that will be used by the brush or the other two tools. When used with the gradient tool the chosen color can be applied to an image as the gradient is applied.

And here is a **tip** known only to a few in the LR editing world: a color may be chosen **OUTSIDE** of the color box – within the image itself! To do so, **left click** anywhere within the color box and, without releasing the left click button, drag the eyedropper outside of the box until the tip of the eyedropper is over a color wanted, then release the left mouse button. This will sample any color within the image itself! The slider at the bottom of the color box controls the intensity of the color.

Imagine, if the exact color of a sunset on a cloud (for instance) were sampled by this technique, how it could be used with the brush to "paint" on highlights of the sunset's foreground. The colors would match.

tip





August Image of the Month

Each month the editor chooses an imaged 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 choses 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.

Hugh Adams

Tulip Magnolia

Monochrome Prints 1st Place

June Competition 1st Place 2019

Beginners

Elaine Mecca

Copy Cat

Advanced

Larry Golden

Snake

Masters

Jay Hoppenstein

Dogwood Quartet

Color Prints 1st Place

June Competition 1st Place 2019

Beginners

Lola Laird

Alaska River

Advanced

Susan Kindley

Peeling Bark

Masters

Kaye Hargis

Dill's Falls, North Carolina

DCC

Projected Images 1st Place

June Competition 1st Place 2019

Beginners

Lola Laird

Magic Lanterns

Advanced

Hugh Adams

Tulip Magnolia

Masters

Richard Stern

Contemplation

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.**

2TB G-Tech USB External Hard Drive

USB3 Interface. Excellent condition

$70.

(6.10.19)

G-TECH EXTERNAL HARD DRIVE 1TB $20.00, G-TECH EXTERNAL HARD DRIVE 2TB $40.00, G-TECH EXTERNAL HARD DRIVE 320 GB $15.00, STARTECH - HITACHI) EXTERNAL HARD DRIVE 2TB $40.00

STARTECH-HITACHI) EXTERNAL HARD DRIVE 3TB $60.00, LACIE RUGGED THUNDERBOLT USB-C 2TB $125.00, TUNDRA LARGE TRIPOD BAG $50.00, ROGUE FLASH BENDER $15.00,

PHOTO PAPER – ROLLS:

HARMAN WARMTONE BARYTA 24'X50' $100.00

EPSON HOT PRESS BRIGHT 24'X50' $140.00

EPSON COLD PRESS BRIGHT 17'X50' $90.00

Contact: Hugh Adams
hea7@mac.com 214.532.8137
(August 2019)

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

Send ad copy & images to Navigato@aol.com

Classified Ads

COMPETITIVE CAMERAS LTD.

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Compatible with Epson Canon & HP printers	Also more affordable than many internet brands	214-637-0029 customerservice@redriverpaper.com

www.redriverpaper.com

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DCC

Join Photographic Society of America

DALLAS CAMERA CLUB

Inspiring Photographers Since 1934

PSA Photographic Society of America

THE TRINITY DALLAS

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 McDermont -- 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 and 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.

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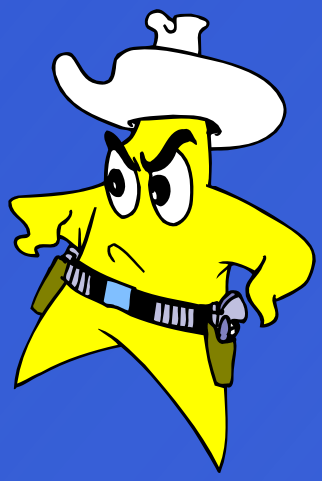

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DALLAS CAMERA CLUB

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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 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

September 2019

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

DALLAS CAMERA CLUB

Inspiring Photographers Since 1934

Editor - Jay Hoppenstein, MD, FDCC