

Thru The Lens

January 2023

Volume 89 No. 1

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



Editor - Jay Hoppenstein, MD, FDCC, APSA

Focal Point - A Virtual New Year's Eve

The aroma of a splash of Amoretto in my glass conjures up a vision of peace and harmony this New Year's Eve. The darkness outside is punctuated by the lighted eaves of houses and ornaments in many of the neighbors' yards - a welcome sign that the Christmas season is still present.

At this late hour few are awake, I suspect, so that the night is as quiet outside as it may be inside.



Perhaps in some places a fire burns in the hearth casting flickering shadows on the guests and family that linger long past midnight, not wanting to break the spell. Maybe the mantle is still adorned with Christmas stockings and adults amusingly speak of Santa's arrival that delighted their children. It is a time of anticipation and reflection; a time of love and adoration; a time of hopefulness and optimism – The New Year is just beginning.

This night is a time that friends and family belong together, if possible, to share in the warmth of each other's company. If circumstance make that not possible, then perhaps, by the mystery of another *dimension*: by thought or memory or *telepathy*, the love of those that know you become a tangible presence to bathe you in their virtual embrace and fill your surroundings with tranquility.

Maybe, you too can take a sip from your glass and know that there are others doing the exact same thing, wishing you well and a lovely New Year. I hope so.

Jay Hoppenstein, MD, FDCC, APSA

Table of Contents

Focal Point - A Virtual New Year	2
Calendar	3
January FT - Hagerman Refuge	3-5
Field Trip - Dallas Marathon	6-7
Exposed - Autofocus	8
March Guest Speaker - N Diamond	9-11
Feb Guest Speaker - Dennis Fritsche	12-13
DCC Annual Member Showcase	14
February Guest Speaker - D. Fritsche	16-17
IOM - Kay Hale	16
November DCC Competition	17-19
Ads, Officers, Directors, Meetings	20-22



Front Cover Image

Untitled

Larry Petterborg, PhD



Back Cover Image

Untitled

Frank Richards



Calendar & Notices

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

Jan 1, 2023 - New Year's Day

Jan 8 - Turn in Digital Competition Images

Jan 7 - Hagerman Field Trip

Jan 10 & 24 - DCC Meeting

Jan 24 - Steve Reeves Program - Earth Air Water and more

Feb 5 Turn in Digital Competition Images

Feb 14 & 28 - Dcc Meetings

Feb 14 - Valentines Day



Guest Speaker's & Programs for 2023

January	DCC members: Earth, Water, Air, & Fire
February	Dennis Fritsche: Themes and Projects
March	Norm Diamond: Photography from the Heart and Soul
April	Jeremy Lock: Military Photography



January 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				

February 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				

DCC January 2023 Field Trip - Hagerman Refuge

WHEN: SATURDAY JANU-
ARY 7TH (Rain Date, Jan. 14th)

WHERE: HAGERMAN NWR
(Hagerman National Wildlife
Refuge | U.S. Fish & Wildlife
Service ([fws.gov](https://www.fws.gov)))

DIRECTIONS: NORTH ON
US-75 TO US-82 IN SHERMAN.
WEST TO SH-289 THEN
NORTH. IN 4 MILES TURN LEFT
(WEST) ONTO REFUGE RD.

Sunrise will occur around 7:30 am that day, so I suggest that we gather in the visitor center parking lot at 8 am. From there we will proceed into the refuge on Wildlife Road and explore the fields, pads, and trails. Plan to meet up at 11 am in Pottsboro at Mom's Café for breakfast/lunch.

The refuge is a winter haven for mi-



grating waterfowl. You may also see various raptors such as Bald Eagles and wildlife like white-tailed deer. The best part is that you can get many fine shots



(Continued on page 5)

(Continued from page 4) January FT to Hagerman

without leaving the warmth of your car. For those so inclined, there are numerous trails to be explored. Be sure to bring your longest lens.

Please send me via email attachments, six (6) shots plus any additional photos of DCC members that you see along the way for the FT slideshow by the end of the month. Files should be resized to 1920 x 1280 px and you may add your name for all to see. Thanks. lpetterborg@gmail.com



DCC December Field Trip - Dallas Marathon

DECEMBER FIELD TRIP REPORT –

By Larry Petterborg

The 2022 BMW Dallas Marathon started at 8:30 Sunday morning. The runners began their 26.2-mile journey at Dallas City Hall and headed towards White Rock Lake where I was waiting for them to trot by. Janice Goetz and I had driven down the eastern side of the lake and parked at Winfrey Point so we could easily leave in time to meet others at Good Friend Burger House for lunch. It would take about an hour and a half before the first runners got to us after having covered over 17 miles.

That gave us time to scout the area and admire the resident pair of nesting bald eagles. The weather was good for a foot race and photography but poor for shooting birds.

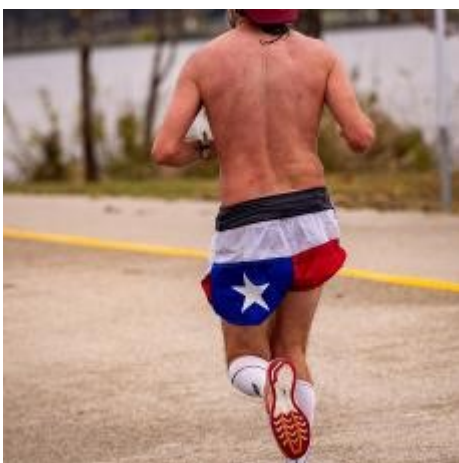
The eventual race winner, Cameron Beckett effortlessly flew past us several minutes before anyone else even appeared in the distance. Heather Sealover (first wheelchair athlete) and Megan Taylor (the women's winner)



came by about 8.5 minutes later.

The overcast sky provided even

lighting. That made my only real concerns shutter speed and backgrounds. For this type of action photography, I



(Continued on page 7)

(Continued from page 6) Dallas Marathon

set up my camera for continuous focus and turn on the high-speed burst mode. A constant aperture zoom lens allows me to alter the focal length without changing the f stop and exposure. I feel that the most difficult part of making an above average image is capturing the athlete in action against a distraction-free background. Having everything come together takes planning, quick reflexes, and luck.

After the faster runners passed our location, we moved down to the 18-mile marker water station for a different kind of action. At around 11:30 we headed back to the parking area to leave. We met up with six other DCC members for a hearty lunch. Afterwards, Janice and I stopped by the Arboretum to see what we could find. I racked up over 13000 steps and captured nearly 1000 images (that's what burst mode will do to you). All in all, it was a very good day to be out about. Hope to see you on the next field trip.



Exposed - Understanding Limits of Autofocus

Understanding the Limits of Autofocus on Digital Cameras [PictureCorrect]

Posted: 12/06/2022

Automatic focus (AF) has come a long way in modern cameras. Leica came

out with some of the first patents for AF back in the mid-1970s and some of the early attempts to implement the feature on a wide basis were less than stellar. Most used either infrared light or sound to measure the distance to the subject and were easily confused by glass, rain

and other obstructions. You could actually hear the motors whirring as a set of gears in the camera manually turned the lens focus and the old cameras had a tendency to hunt around for focus, a process that could take quite a long time.

Today AF systems are a modern marvel of speed and engineering excellence. Most of the focusing motors in high end cameras have moved from the camera body to the lens and they are virtually silent. Modern DSLRs don't have a single point of focus, in some cases they have dozens and a mechanism for the photographer to cycle through or otherwise adjust the point of focus. The new AF systems are now lightning fast and are able to adjust

faster than your eye can see the change.

For all of the marvel and improvement technology has brought to AF systems, there are still going to be times when you need to turn the AF switch to off and focus manually.



The most common times when AF has trouble is in low light situations. Some cameras have infrared lights (IR) that help the camera focus, others use a quick pre-flash from the on-camera flash to let the AF see the subject clearly. Sometimes the IR will do the job, but not always. Phase and contrast detect AF systems are still vulnerable to confusion in mixed light situations, like a stage where the performer may be lighted better than the people in the audience.

Another situation that can confuse AF are shots with a lot of sky in them. Sometimes, when there is no subject or it's difficult to detect, the AF system will simply start hunting around. On

some cameras, if the AF isn't locked when you push the shutter button nothing happens! There's nothing quite like the visceral feeling of watching a fleeting shot disappear while you're hammering on the shutter button like a mad person and the camera insists on waiting for the AF first.

That's why, even today, it's a good idea to practice focusing with the AF turned off. One of the best places to do that is a dog park. Dogs don't get self-conscious when having their picture taken and are usually running around and just having a blast. You will learn to focus extremely

fast by hand and, given that you'll be working in daylight, you'll be using an f-stop that will give you some latitude on the focus point.

It's good to practice focus in a situation where it's not important before you get hired to shoot a concert or musical event, one of those situations where you might want to take over from the AF system. AF is a wonderful tool, but do be aware of the limitations.

About the Author:

Peter Timko writes for Proud Photography, an online photography school.

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



(Continued on page 10)

(Continued from page Norm Diamond)

regularly emailed her pictures and we 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 tech-

(Continued on page 11)

(Continued from page Norm Diamond)

nique that helped me).

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, ac-

quired 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 due to 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>



February Guest Speaker - Dennis Fritsche



Dennis has been photographing since the 1970's and became heavily involved with the new digital photography capability in 2003. His interests are varied and include landscapes, the outdoors, compositing, junk cars, abstraction – well, just about everything. He is equally at home with color and black and white images.

He is a Fellow of the Dallas Camera Club (FDCC) where he is the Education Director and a member of the Plano Photography Club where he served as president, programs chair and the Training Chair. He was Plano Photography Club Photographer of the Year for the 2011-2012 contest year. He enjoys training and sharing with other photographers.

He has had numerous images published in the Black and White Magazine, single image contests since 2006 and has had three portfolio recognized in the magazine. He has also had numerous images in the single image contest of Color Magazine and his Water Dreams portfolio was a winner of the prestigious Spotlight Award. His images have appeared in juried shows at the PhotoPlace Gallery in Vermont and the on-line, Chasing the Light gallery. He is the 2013 Grand Prize Winner for the Trinity River Photography Contest. He had a solo show at the Grand Prairie Woman's Club in 2018 and had a print



at the Center for Photographic Art in Carmel, California, in 2018. In 2022 he had a print at Craighead Green Gallery in Dallas.

He has judged several local contests for the public schools and community organizations, as well as the Gulf States Camera Clubs Council and other photography clubs.

You can see some of his work at <http://www.dennisfritsche.com/>

Themes and Projects

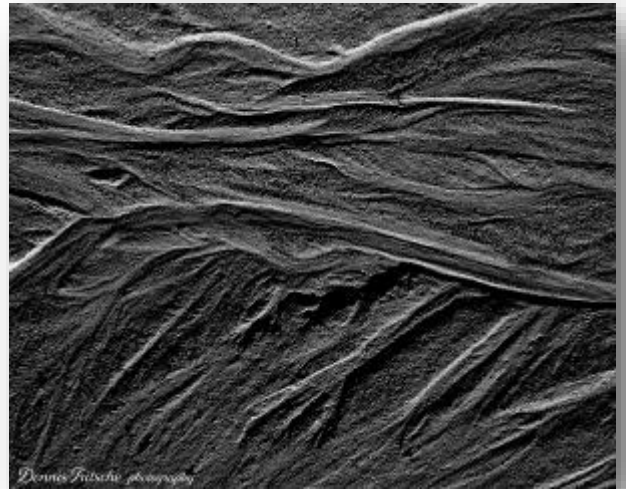
As your catalog grows over the years, you will find there are themes you return to time and again. The themes are often subject, location, or technique. I will share some of my recurring themes and how they might be turned into a

(Continued on page 13)



(Continued from page 12) Dennis Fritsche

project. And give some techniques to find and organize these themes with the help of Lightroom Classic.



DCC Annual Member Showcase Show

It is once again time to collect images for our annual member showcase that will happen in January. This will be my 7th year to put this presentation together and it's always a pleasure to see so many amazing images from our membership.

This year the theme is: **"The Four Elements: Earth, Wind, Fire, and Water"**

I will leave the interpretation up to you and can't wait to see what everyone comes up with.

As always, these shows benefit from having a lot of images to work from so feel free to send as many or as few as you would like. I do ask that you don't send me multiple versions of the same shot though.

Please include your name and the corresponding element in the file name and send your files to steve@makeshiftphoto.com. You're also welcome to use DropBox, WeTransfer, Google-Drive or any other file sharing service to that same address if needed. You can also deliver the images to me on a USB drive.

Please send your images to me

by Christmas if possible.

Thanks and let me know if you have any questions!

Steve Reeves



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.





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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 entries, 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.

Kay Hale

Punting a la Seurat



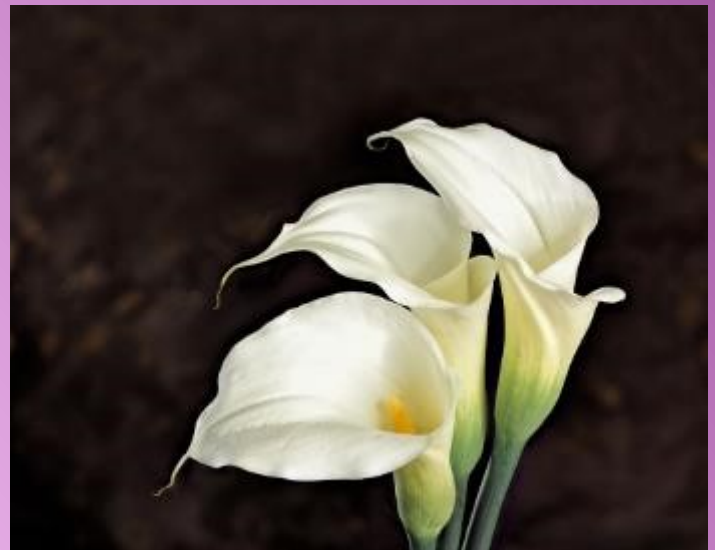
Color Prints - 1st Place November 2022



Beginner

David Brown

Castolon Peak



Advanced

Nancy Mack

Silent Standing



Masters

Bill Hayes

Cyrstal Mill

Mono Prints - 1st Place November 2022



Beginners

David Brown

Side Altar



Advanced

Jeffrey Sarembock

333 Battery Street

Pattern



Masters

Dennis Fritsche

Evening on the Dunes

Projected - 1st Place November 2022



Beginner

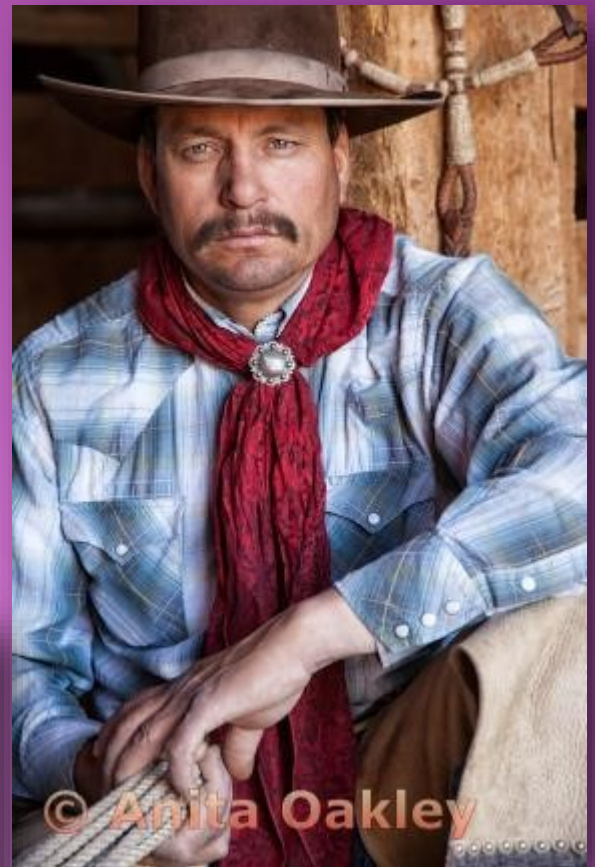
John Johnson

TO THE POINT

Advanced

Anita Oakley

Ramon



Masters

Susan Kindley

Pensive

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\$350 Lensbaby Velvet 56 f/1.6 1:2 Macro for Nikon NEW

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\$11 HOYA Filter 77MM HMC UV Digital SLR & HD SLR

\$399 Speed Light Blitzgerat Flash SB-910

\$90 Kenko Extension Tubes (set 3 12/20/36MM)

\$35 Wimberley PP-400 The Ground Plamp New

\$35 Wimberley PP-200 The Plamp New

\$15 Nikon MC-DC2 Remote Release Cord (1 Meter)

\$100 Phottix Strato II Multi Transmitter & Receiver for Nikon

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\$20 Nikon Coolpix 950 Camera w/Pouch

\$45 Coolpix S50C in box



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- Juried Competitions

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Jerry Martin

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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

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