

May 2020

Volume 86 No. 5

# ***Thru The Lens***

*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*

## Notices - TTL Staff, In Focus & Index

## Inside this issue:

### Mike Hill – Outgoing President’s Message



Larry has a tremendous amount of experience over a long period of time with several camera clubs, including being a past president of one of them. He is a member of the Plano Camera Club and the Heard Nature Photographers Club as well as being our new President. His experience and leadership ability will be good for our club. I am looking forward to a fun year.

We usually make the transition from the old President (no pun intended) to the new President at the awards banquet. Since this was not be a part of the teleconference, I would like to take this opportunity to welcome Larry Petterborg as the new President effective as of today and to thank all the board members, project managers and others that helped make 2019-2020 a year of great progress for the DCC.



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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

**Leopard**

**Larry Petterborg**



### Back Cover Image

**Untitled**

**Jo Hopper**



## Calendar & Notices

**May - All DCC club meeting and gathering are cancelled. There will be virtual meetings on the Internet.**

Ok, so I know that you have been busy fighting off the virus surrounding you. Like Zombies the virus keeps on coming, wave after wave. There you are, sword in hand at the door post of your home, thrusting, parrying and making a battle of it like **Cyrano de Bergerac**.

I know that you are busy.

But, just **close the door**. Put away your sword. Sit down. You are safe.

Scan through your images now that you don't have to defend your home. You've got the time, the talent and the opportunity to do some of the following things.

[Send everything as an ATTACHMENT and put DCC or TTL in the subject line. Please identify yourself, too, in the email.]

**TTL Covers** - Select one or more of your images that is in a portrait

orientation, make it have an aspect ratio of 8.5x11 and send it to me as a TTL cover candidate.

**Click** - Choose one of your favorite images and write an article (short or long) about the creative process that was used to create it.

**Behind the Lens** - Send me an article about yourself and your pathway through photography. Include your own portrait along with any images that illustrate your story.

**Storyboard** - You must have a series of images collected from field trips, workshops and vacations that can have a platform to display them and an article about your experience.

**In Focus** – This is an opportunity to

express your opinion about the DCC or any photographic related subject.

**Visions** – For all **new** (within the last 12 months or so) DCC photographers. Send me up to 6 examples of your work. Get “published”.

All Text documents should be in **Word**; all images should follow the DCC guidelines for image submission.

Well, that's your mission, should you choose to accept it. The success of the DCC depends upon your talent.

This message will self-destruct in 15 seconds.

Jay – Agent in charge of Communications

Jay Hoppenstein, MD, FDCC – Editor of the TTL

### May 2020

| 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  |     |     |     |     |     |     |

### June 2020

| 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  |     |     |     |     |

## In Focus - Larry Petterborg, PhD, President DCC

In January 1955, I turned six years old. Winter in Utah can be awfully long, dark, and cold. A time to dream of summer, going fishing and playing baseball in the warmth of the summer sun. I did not know it at the time, but summers also brought another round of the polio epidemic every year. Sometime that spring, my brother, and I were carted off to join in the mass inoculation of kids with the new Salk vaccine. That first shot was followed up a couple of weeks later (as I recall) with the second of three. Before we could get our last doses, I got extremely sick. For me, it was a Friday night when I suddenly developed a fever, had a horrible headache, and was nauseous. The next morning, I was taken to our local clinic and examined. I vividly remember being left on the back seat of our 49 Ford coupe, curled up in a tight ball, as the doctor explained to my parents what he thought I had and what they needed to do. My next memory is of my being taken into the county polio isolation facility (a repurposed Army barracks) at the Salt Lake County Hospital and admitted. The following day, my younger brother was brought in and admitted. We were placed in the same room and quickly became a major pain in the ass for the entire staff. The two of us had quickly recovered from our initial symptoms, and as young boys, had far too much energy to be confined in just one room where we were even not allowed to step on the floor. Our parents were the only

non-medical people that could come in and visit but only after donning gowns, masks, and gloves. Our visiting grandparents had to stand outside the window of our hospital room and wave. After a week, the two of us were sent packing. We were among the lucky ones. What if we had not had the first two inoculations? I can tell you that we had a next-door neighbor that died a year or two before we got sick and the girl across the street survived her infec-



tion but had to have leg braces in order to walk. The development of an effective vaccination against polio has saved countless lives and prevented much misery.

By now you must be wondering why you are reading about something that has nothing to do with photography in general and the Dallas Camera Club specifically. Well, these are trying times and we are faced with yet another viral scourge that is taking a heavy toll on us all. My point is that we have faced significant obstacles in the past and through teamwork we have gotten through those dark times and we will again. It took many people many years

and many dimes (through the March of Dimes) to develop a vaccine for polio and to get it to the children of the world. A team approach, people working together for the common good, is what gives us hope and gets the job done.

I agreed to take on the role of President of the Dallas Camera Club this year because I was so impressed with the *DCC Team*, the many members of our club that have stepped up to the challenge and accepted the responsibilities of making this club run. They, in fact, do more than just make the club function; they help the club to thrive! For me, being president of the club means doing everything I can to help others do their jobs in providing programs, activities, training etc. to further the membership's photographic endeavors and goals. I see my principle role as being that of a facilitator. To that end, I want you all to feel free to let me know what you think we can do to make being a member of the DCC more worthwhile and deserving of your continued support and participation. We are a team of passionate photographers and we will, with the support of one and another, continue to pursue our enjoyment of making and sharing images. Go Team!!! I do not know when we will be able to meet again in person, but I do know that we can stay connected. Please take part in the weekly challenges. Connect to other activities via Zoom. Do not wait, participate! Please stay involved, stay focused and stay well.

## Focal Point - Larry Petterborg, PhD, President DCC



Congratulations to all the winners of the Dallas Camera Club 2019-2020 competitions. The announcements were made during a Zoom meeting arranged and managed by Dennis Fritsche. About 30 of us gathered around our devices and watched with eager anticipation as Jim Walsh, outgoing Competition Chair, took us through a PowerPoint presentation of the winners. If you were not able to join the fun, the recorded show will soon be up on the club web site.

Two of our members received special awards last night that need to be mentioned. Firstly, it was announced that our newsletter editor, Jay Hoppenstein, has been awarded the title of Associate of the Photographic Society of America (APSA).

Second, Jim Walsh was given the Dallas Camera Club Distinguished Service Award by Past President, Mile Hill.

This is not the way any of us thought we would be ending one contest year and beginning a new one. I very much want to express my deep appreciation to Dennis, Jim and Mike for taking on the task of producing our club awards

show. You all can rest easy knowing that we have already paid our deposit and secured a venue for our Awards Banquet next year (really just moving what we couldn't use this year until next). So, mark your calendars for April 13, 2021. Hope to see you all there so we can celebrate in person.

Happy Earth Day! Like the old song says, "it's a small world after all", and we are all confined in an even smaller bit of it. I very much hope that everyone is safe and well.

With Dallas County under a stay at home order until May 15th (that could change), the Dallas Camera Club is obviously not going to be meeting in person for some weeks, if not months. We should not let our current predicament curtail our enjoyment of photography. I strongly encourage you to participate in the weekly club challenges. Gary Kelly is collecting images this week ([gpkelly@sbcglobal.net](mailto:gpkelly@sbcglobal.net)). I have gotten some wonderful suggestions for future challenges so watch for those. Re-visit old files with an eye on catalog organization, the possible improvement of some overlooked images, or create a photobook (<https://youtu.be/9xQnlPQ80Zw>).

Make a point of watching other YouTube videos to learn new skills. Start a project with images you collect around your house, yard, and/or neighborhood (<https://www.flickr.com/photos/lpetterborg/albums/72157713821070317>). My point is that there are plenty of photographs to be made, even while stuck at home. We can also share our work

with others and enjoy seeing what they have done. To that end, I am pleased to announce that we are going to hold a virtual meeting, via Zoom, on May 12th.

You will be receiving more information about Zoom later but for now, if you have not already done so, send your "Potpourri" slide shows to Don Haig ([donhaig@gmail.com](mailto:donhaig@gmail.com)). Keep them to under 5 minutes! Then, be sure to have your favorite beverage at hand and tune in for the meeting/show in May. One final thing for now, PSA sent the following message to its members, but you need not be an individual member to enter:

Enter the "We Stay Home" Photo Competition that is being held by the International Federation of Photographic Art (FIAP). This free competition is open to all photographers. For each photographer who enters; FIAP will contribute to a world organization specializing in the fight against COVID-19.

Photos must be taken in the place where the photographer is confined after March 15, 2020. Maximum of 4 Color and/or B&W photos, longest side 1920 pixels, 300 dpi. Rules and image upload at: <http://cfoto.hiho.it/fiap-WSAH.php>. Share this information with all photo friends. Watermarks and signatures not acceptable. Awards not eligible for FIAP Distinctions. Closing date May 31, 2020

If you have any ideas or questions about how we DCC members can all get thru this together, please let me know. Thanks. Larry Petterborg

## *Awards Banquet by Teleconferenc- ing*

The pandemic plague put upon us force a cancellation of the Annual Awards Banquet that was to be held on April 14, 2020. But that didn't prevent the leadership of the DCC from implementing a method for recognizing the photographic achievements of the DCC's members who had the best winning images through the past 12 months.

Dennis Fritsche and Jim Walsh orchestrated a ZOOM virtual conference meeting with all of the DCC members who chose to log into the Awards "conference". Dennis organized the ZOOM experience and had a test "meeting" on April 13 which was instrumental in resolving some of the technical issues relating to the use of the program.

On the night of the Awards Ceremony Jim organized the presentation of awards so that the winning photographers and their images appeared clearly on the screen. There were over 30 in "attendance". This ceremony was as intimate and filled with extra content provided by Jim.

The ZOOM conference was a resounding success due to the contributions by Jim, Dennis and Mike Hill.

## DCC POTPOURRI

### MAY 12<sup>TH</sup> 2020

All DCC members are encouraged to present projected (slide) shows (up 5 minutes in length, not a second longer) of their work at the first club meeting in **May**, via ZOOM. Details will be emailed to connect. Please **send** your finished shows to House Manager, **Don Haig**, [donhaig@gmail.com](mailto:donhaig@gmail.com). Don prefers the email download method, as this avoids having to keep track of the thumb drives to be returned. He will test each file submitted to verify they run properly and do not violate the 5-minute limit. Emailed files must be received by **May 5<sup>th</sup>**.



## 2019-2020 End of Year AWARDS

| High Points Awards  | 1ST Place       | 2ND Place        | 3RD Place       |
|---------------------|-----------------|------------------|-----------------|
| Beginner Projected  | Donna Griffiths | Joanne Sadlowski | Keni Evans      |
| Beginner Monochrome | Donna Griffiths | Keni Evans       | Phil Wirth      |
| Beginner Color      | Donna Griffiths | Tom Davies       | Jim Stull       |
| Advanced Projected  | Hugh Adams      | Susan Kindley    | Phil Wirth      |
| Advanced Monochrome | Clinton Kemp    | Susan Kindley    | Larry Golden    |
| Advanced Color      | Clinton Kemp    | Susan Kindley    | Sharon Collins  |
| Master Projected    | Richard Stern   | Rolando Solis    | Dennis Fritsche |
| Master Monochrome   | Kaye Hargis     | Jay Hoppenstein  | Hugh Adams      |
| Master Color        | Alan Whiteside  | Dennis Fritsche  | Kaye Hargis     |

| Image of the Year - Print | 1ST Place                                 | 2ND Place                           | 3RD Place                      |
|---------------------------|---|-------------------------------------|--------------------------------|
| Beginner Monochrome       | Winner Donna Griffiths                    | Donna Griffiths                     | Lola Laird                     |
|                           | Image Title White Rock Lake Pelicans      | Ice Bubbles in a Flooded Corn Field | Apparition                     |
| Beginner Color            | Winner Donna Griffiths                    | Keni Evans                          | Keni Evans                     |
|                           | Image Title Ethereal Folds of Scrap Metal | Abandoned                           | I Spy                          |
| Advanced Monochrome       | Winner Jason Ware                         | Clinton Kemp                        | Clinton Kemp                   |
|                           | Image Title Locomotive                    | Magnified Moonflower                | Black Church of Budir, Iceland |
| Advanced Color            | Winner Susan Kindley                      | David Mann                          | Sunil Mehta                    |
|                           | Image Title Peeling Bark                  | Tulip                               | Red Turban                     |

Master Monochrome

Winner Jan Dreskin-Haig

Jay Hoppenstein

Michael Farnham

Image Title Cowboy with Lasso and Shadow

Solitude

Gone for the Day

Masters Color

Winner Kaye Hargis

Hugh Adams

Hugh Adams

Image Title Dill Falls, North Carolina

Japanese Garden Tree

Going Home

**Image of the Year - Project-  
ed**

1ST Place

2ND Place

3RD Place

Beginners Projected

Winner Donna Griffiths

Katie Trivette

Donna Griffiths

Image Title Interwoven Reflections

Strut

Backing out of the  
Spotlight

Advanced. Projected

Winner Susan Kindley

Hugh Adams

Hugh Adams

Image Title Deep in Thought

Tulip Magnolia

New York Trees

Masters Projected

Winner Larry Petterborg

Sunil Mehta

Michael Blachly

Image Title Silverback

Solitude

Sailing into the Un-  
known

## Recommendations for Advancement

### Beginner to Advanced

|                          |                 |                  |
|--------------------------|-----------------|------------------|
| <b>Projected</b>         | Donna Griffiths | Joanne Sadlowski |
| <b>Color Prints</b>      | Donna Griffiths |                  |
| <b>Monochrome Prints</b> | Donna Griffiths |                  |

### Advanced to Masters

|                          |              |               |                |
|--------------------------|--------------|---------------|----------------|
| <b>Projected</b>         | Hugh Adams   |               |                |
| <b>Color Prints</b>      | Clinton Kemp | Susan Kindley | Sharon Collins |
| <b>Monochrome Prints</b> | Clinton Kemp |               |                |

### DCC Annual Award for Distinguished Service

Jim Walsh

### Fellow of the Dallas Camera Club

Hugh Adams

### President's Gavel

Larry Petterborg

### Special Award

1ST Place

2ND Place (Recognition Only)    3RD Place (Recognition Only)

#### 2019-2020 Spurlock Award for Creative Portraits. (Print)    **SPURLOCK CREATIVE PORTRAIT - 1ST**

|             |                  |                        |                 |
|-------------|------------------|------------------------|-----------------|
| Winner      | Hugh Adams       | Hugh Adams             | Dennis Fritsche |
| Image Title | Brothers Forever | Girl with Diamond Eyes | The Horseman    |

#### Marge Dance Award for Contemporary Images    **2019-2020 DANCE CONTEMPORARY - 1ST**

|             |                 |                               |                    |
|-------------|-----------------|-------------------------------|--------------------|
| Winner      | Dennis Fritsche | Clinton Kemp                  | Keni Evans         |
| Image Title | Spheres         | Cesky Krumlov, Czech Republic | Autumn Reflections |

Ken Zapp Field Trip Image  
of the Year

**2019-2020  
ZAPP FIELD TRIP - 1ST**

Winner Clinton Kemp  
Image Title Chuckwagon Pantry

Kaye Hargis Alan Whiteside  
Reflections at Sunset Crystal Mill

Barbara and Ralph Pyke  
Photojournalism Award

**2019-2020  
PYKE PHOTOJOURNALISM - 1ST**

Winner Clinton Kemp  
Image Title On the Streets of Soweto, Soputh  
Africa

Alan Whiteside Larry Golden  
Necessary Maintenance Leaning Tower of  
Dallas - 1

Milton J. Rudick Travel Im-  
age Award (Trophy)

**Trophy for 1ST Place**

Winner Michael Blachly  
Image Title Foggy Sunrise in Yosemite

Hal Sommer Jay Hoppenstein  
Snack Time, Gibraltar Solitude in the  
Mist

**Images that won the Special EOY  
Competition Can be found on Pages  
Later in this Issue**

# May Guest Speaker - Nicola Olic

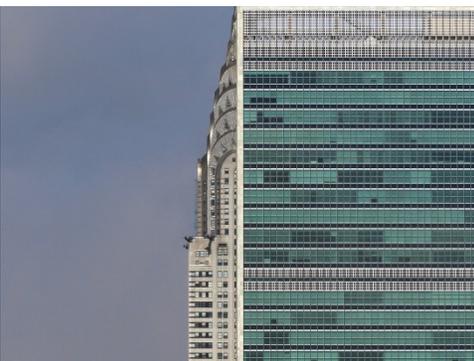
## Structure Photography



Abstract structural photography offers playful re-imagination of what urban structures might represent, both in a real physical sense and a personal experimental one, drawing us closer to the cities we explore by assigning these structures a purpose and meaning that reflects us, our stories, and our histories.

Every photograph in this collection comes with a story, a brief commentary about the structure being photographed, its name, and the location where it was taken.

This in turn offers a quick return to the real world in which the structure exists, of cars, noise, buildings



and people, and is intended as a demystifying tool, reminding us that these structures, beautiful or otherwise, are among us on every corner, in cities we visit or cities where we live, giving us the ability to, in essence, paint with architecture.

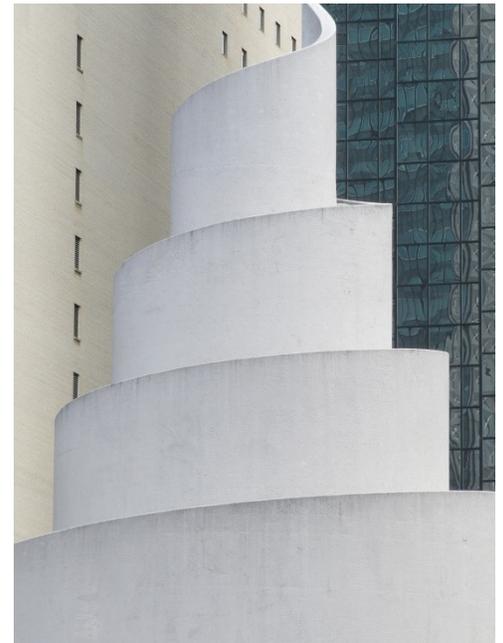
### Photography Autobiography:

Nikola Olic is a Serbian photographer living and working in Dallas, Texas, focusing on architectural photography and abstract structural quotes that reimagine their subjects in playful, dimensionless and disorienting ways. His photography has appeared in galleries, art events, museums, magazines, newspapers and websites around the world, including Wired, Guardian, CNN, Dallas Morning News, BBC, USA Today, Dallas Observer, Dallas Museum of Art and others.

He has had group and solo shows in both United States and Europe, and is exclusively represented by Afterimage gallery in Dallas, one of the oldest fine art photography galleries in the world. For reasons unknown to him, he was once commissioned to take photographs of George Clooney at a Gala event in Houston.

### Seven favorite photographs:

- museum tower
- united Chrysler nations
- natural, digital
- steps
- speed of light
- pyramid that is not there
- time space discontinuum



A photograph of you:

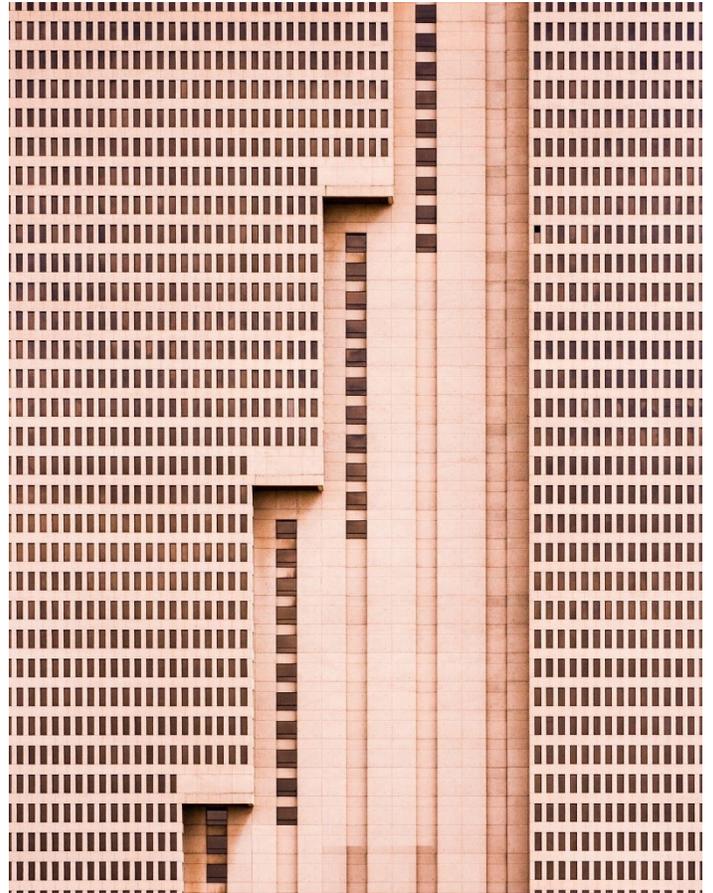
pic1.jpg - this is my preferred portrait to be used

pic2.jpg - this is a backup

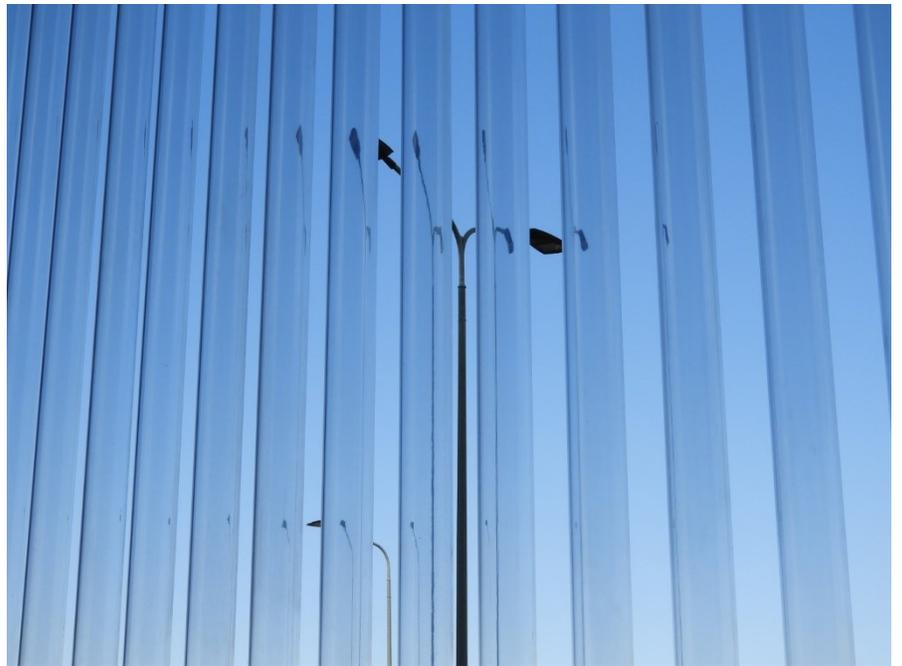


*(Continued on page 12)*

*(Continued from page 11) May Speaker Nicola Olic*



Nikola Olic  
[www.StructurePhotography.org](http://www.StructurePhotography.org)



## Q & A - Elaine Mecca - Backup Strategies

### Elaine Mecca asks:

Have you run an article in the newsletter about storage, hard drives, cloud storage, etc? If so do you know the issue? If not would you consider running one? I am at a place where I need to consider new storage solutions and I don't know what is best.

### Christy Pybus

I store my Lightroom and raw photograph files in several places so that if one drive is damaged, the other can replenish the corrupted files. For example, the LR file is on an SSD (for speed) and backed up regularly to a different internal drive. I keep several months' worth of backups. This is to ensure that if a catalog file becomes corrupted, I can easily replace it without too much fuss. The raw photographs are on a large internal drive and backed up regularly to an external hard drive and to a separate computer.

Only recently I started using files on a laptop, and these are backed up to an external drive. Now, with 20/20 hindsight, the method should have been to run LR on the SSDs, and work on photos on an external hard drive shared between the desktop and laptop, with a backup for the external drive. There's a way to blend LR catalogs, but this scenario is definitely something worth thinking about at the outset.

For file sharing, I use Box, where you can send a link for downloading or make another person an editor on your project.

### Dennis Fritsche

At Home I have a Dell desktop computer. Configuration and use are:

- Internal 1TB SSD (Solid State Drive) for programs and LR Catalog for fastest access.
- Internal 8TB HDD (Hard Disk Drive) to store all my data – documents, music, and photographs.
- Internal 8TB HDD that back up the primary data drive and the LR Catalog.
- 2 External 8TB HDD with USB 3 interface to back up the primary data drive and the LR Catalog.
- I use a program called “Good Sync” to perform the backups. I runs every night and does a mirror copy which means exactly what is on the primary drives is duplicated.

Ideally, I would have the discipline to store one of the external drives at a friend's house or in a bank vault, but I am not good about doing that.

On photography trips I have a Dell laptop. Configuration and use are:

- Internal 1TB SSD (Solid State Drive) for programs, LR Catalog, and data.
- External 1TB SSD with USB type C interface.
- A 512GB SSD thumb drive.
- Every day I download my camera memory cards to the internal drive.
- I copy new files to both external devices.
- Then I reformat the camera cards in the camera. (Note that some people keep the images on the camera card as a backup until they get home.)
- I keep the thumb drive with me at all times. The reason for this is that a friend was on a trip and was returning.



She went in for breakfast and someone stole everything from her car. This included the laptop and the backup drive. I learned from her experience.

- I work on my images while on the road. To preserve any edits I have made, when I get home I copy the files from the computer to my desktop.
- IMPORTANT NOTE: I highly recommend the catalog setting in LR that says “Automatically write changes to XMP”. The XMP file is a tiny file that records the edits and metadata changes to your images. It has the same name as the file but the extension “.xmp”. When I import to my main desktop catalog, this information comes with the file and I have preserved my on the road edits. You could also do this with the function “Export as a Catalog” from the laptop and “Import a catalog” on the desktop. The XMP way is faster.

I keep recent trips on my laptop until I need the room and then I delete the oldest.

Cloud Storage is popular, but I don't need access to all my images all the time and I have 5.5TB of image files which would be very expensive. Not for me.

*(Continued on page 14)*

*(Continued from page 13) Q&A*

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### **Larry Petterborg**

I just upgraded to a 1 Tb hard drive for storage on the desktop. In addition, I back up photo files on portable [external] hard drives. I do have access to cloud storage but have not taken advantage of it. As for a photo sharing site, my son gifted me a Flickr account many, many years ago and I have kept it going ever since, <https://www.flickr.com/photos/lpetterborg/>. I currently have 8499 images on display

there dating back to 2007.

### **Mike Blachly**

All my photos are stored on an external hard drive. About once a quarter I copy that hard drive to another. And about every six months I copy everything to another hard drive that lives at my office. My Lightroom catalog is backed up to Dropbox. And any photos that I have picked and edited are uploaded to Smugmug (which I also use for sharing).

So basically I have a copy of my picked files and my catalog in the cloud and a copy of all my photos in two separate places from the main drive.

In addition to Smugmug for sharing, I also have a Wix website that is my public website.

### **Michael Farnham**

In my opinion how much backup one needs is something everyone has to decide for himself or herself. Every source I read says not use your hard disk to store photographs but use external drives. All sources are in agreement that you should have another external drive that you use for backup and another backup should be in the cloud or at least offsite somewhere. This is in case of a fire or a flood or a burglary, no photographs will be lost.

I think this makes sense if you are a professional and you have photographs that other people are paying for. No one has ever paid me for any of my photographs and I do not feel compelled to go to that extent to keep my

*(Continued on page 15)*

*(Continued from page 14) Q&A*

collection safe. I keep my images on my hard drive. When I transfer images from a memory card to my hard drive I make a copy to an external drive. I also periodically, maybe once a month, backup all the images on my hard drive to another external drive. The first drive has the images in their original state and the second drive has all of the images stored in one place with all of the edits I have made. I do not backup to the cloud because that takes a long time and I like to turn my computer off when I am not using it.

As far as sharing goes I use Smugmug. That service is relatively inexpensive and they allow unlimited storage.

### **Michael Farnham**

In my opinion how much backup one needs is something everyone has to decide for himself or herself. Every source I read says not use your hard disk to store photographs but use external drives. All sources are in agreement that you should have another external drive that you use for backup and another backup should be in the cloud or at least offsite somewhere. This is in case of a fire or a flood or a burglary, no photographs will be lost.

I think this makes sense if you are a professional and you have photographs that other people are paying for. No one has ever paid me for any of my photographs and I do not feel compelled to go to that extent to keep my collection safe. I keep my images on my hard drive. When I transfer images from a memory card to my hard drive I make a copy to an external drive. I also periodically, maybe once a month, backup all the images on my hard drive to another external drive. The first drive has the images in their original state and the second drive has all of the

images stored in one place with all of the edits I have made. I do not backup to the cloud because that takes a long time and I like to turn my computer off when I am not using it.

As far as sharing goes I use Smugmug. That service is relatively inexpensive and they allow unlimited storage.

### **Robert Shafer**

For storage, I use two sources. The hard drive on my desktop, and I have an external drive that I use to back up everything, not just my pictures. I have another external drive that I plan to use just for pictures, but I haven't done that yet. Both of my external drives are 2tb. Verizon Cloud stores my cell phone pictures, but not ones taken with my camera. I think Google photos does the same. As for sharing, I have used DropBox the most, but also Google photos.

### **Sharon Collins**

I have an external Western Digital drive, and also have a cloud based backup system (OneDrive). For sharing photos I used Adobe Portfolio.

### **Jay Hoppenstein, MD, FDCC**

On a practical note, this is what I do though it is not totally, logically consistent.

I store all of my data to an external, 2 to 3 terabyte, drive (primary storage) so that if the computer crashes or needs to be replaced, then I can just plug in the external drive to the new platform. My drive is not a solid state drive (SSD) - just a conventional one. Also, in the event of a disaster (tornado, flood or fire, I can unplug the drive and take it with me for safety.

Also my data is backed up onto a second internal hard drive of my desktop computer (backup #1)

Everything on my computer and external drive is backed up using a cloud based service - Carbonite (backup #2). This is for backup and not just of easy cloud access of images from other devices though anything backed up can be downloaded, if needed.

I use Smugmug to selectively store images of mine that I want easy access to share with other people (Selective backup #3). This is very convenient. For example, I upload each month my entrees into the DCC completion believing that those images represent my "best" work. I also use Smugmug to upload selective events to share. For example, my grandson's graduation from UT in Austin which made it easy for my family to access wherever they were.

I have iCloud storage and a Dropbox account but I do not use either very much.

It all depends upon what your personal requirements are. Many years ago in the early days of personal computing (Apple II era) a wise, brilliant friend impressed upon me the necessity to protect my data by a systematic backup regimen. For my office data I backed up every day - two versions - one stayed in my office and the other was taken offsite (home). This guaranteed that one perfect copy was available in the event of a catastrophe.

What is your situation? Internal and external hard drive storage is now not very expensive as they once were and is quite convenient and can be made automatic. Offsite storage is another expense but, in my opinion, worth it for the reasons stated above.

## Snapshots - The Flash Book - Scott Kelby

The Flash Book - How to fall hopelessly in love with your flash, and finally start taking the type of images you bought it for in the first place.

### Reviewed by Jerry Martin

Ok, I have to admit that I am a flash photography book junkie. I have five flash photography books by several authors. And this is the book that put it all together for me. Lest you think I have flash photography mastered – I don't. But I am making progress one step at a time.

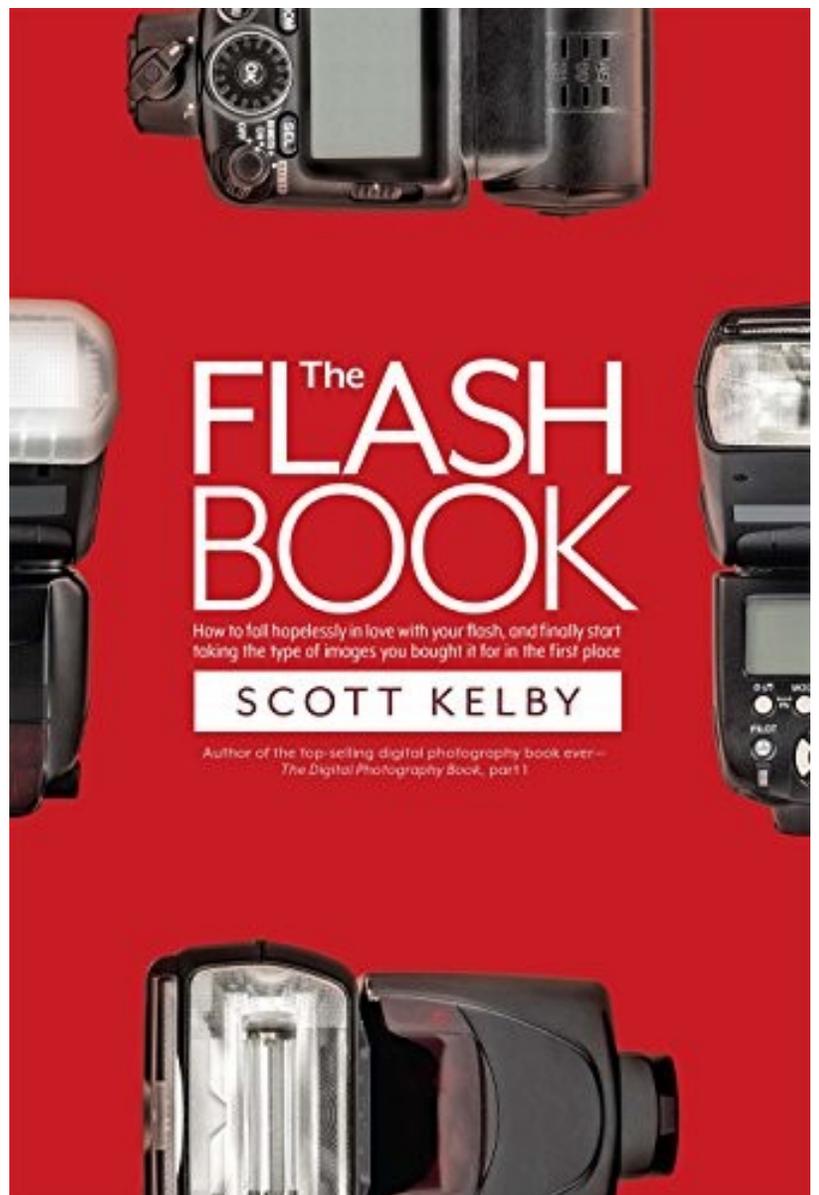
This trade size book size 193-page book by Scott Kelby has put speedlight photography in clear concise terms for me. As he mentions in this book, Scott doesn't use a lot of geeky flash terms, use some math or even use a light meter. Instead of learning everything about flash you will learn his system of flash photography.

To start, Scott is a proponent of one camera setting and two major flash settings. The camera should be set on Manual and set the flash on Manual (not E-TTL) and the flash should always be off the camera using a wireless flash trigger. Then the shutter speed controls the light in the room, the F-Stop controls the brightness of the flash and the ISO makes everything brighter or darker.

Of course, if you have read any of Scott Kelby's books, you are familiar with his conversational style of writing and his sense of humor that keeps a person from being bored while reading his books. In this book he covers topics

like flash controls and settings, using one off-camera flash, using more than one off-camera flash, flash for portraits, flash on location, lighting the background, wedding photography and adding modifier's to your flash set up.

I would recommend this book for anyone wanting to improve his or her flash photography.



## Storyboard - Gary Kelly - Traffic Box Project

A bit over two years ago, the city of Grand Prairie decided to initiate a contest to decorate traffic boxes around town. This was part of an over-all project to beautify Grand Prairie. Traffic boxes are aluminum colored metal boxes that contain the computers that control traffic signals. They are generally around 3' x 5' x 2' and sit on a pedestal. The city asked for proposals to decorate 20 of these boxes with either painting or photography. Ten of them were to illustrate the theme of "General Environment" (butterflies were suggested), and ten were to have the theme of "Water Conservation". It sounded like a fun project to me, and I decided to enter, and since the prize was appealing, about 150 artists from around the state also entered. The entries were to be selected by a panel of 20 judges.

I decided on a windmill photo for the "General Environment" theme and a seascape of Skellig Bay in Ireland for the "Water Conservation" theme. The seascape bombed, but the wind-



mill wound up in about 4th place and was accepted. I found out later that only two photographs were accepted.

The application itself posed one considerable problem in that I had to include a template of how the photo would be applied to each surface of the traffic box. I resized the photo file

down to the size of the template, printed it, and then my wife, Janice, cut the print into little pieces that she pasted onto the template.

The city of Grand Prairie required that I sign a lengthy contract, specifying all the parameters for the installation and

*(Continued on page 18)*

(Continued from page 17) Storyboard - Gary Kelly

the payment of prize money. In my case, it amounted to \$1,100. Other than my own labor, my cost to do the project was zilch (Grand Prairie for *nothing*). I also had to sign a release for information sent to the media. This turned out to be a lot of fun because, since I was the oldest participant, I was interviewed by a reporter from the Dallas Observer. The interview was included in a lengthy article about the project.

Later on I met with some people from Centerline Supply, who were hired to produce a vinyl laminate version of the photo and install it onto the traffic box. We sat down together in front of their artist's computer and created a digital version of the photo in the required size. This was the version that they printed. It was a challenge because the template wasn't the same configuration as the actual traffic box.

Sometime later, they informed me that my picture was to be installed on a traffic box at the corner of Bardin Road and Great Southwest Parkway which is a prime location. I watched the installation, and it was fascinating. Two guys took the vinyl print, cut it into pieces and glued them on the box. They were true artisans, and it came out great. I am told this particular box gets a lot of comment and that occasionally a driver will just stop in the street and stare at it.

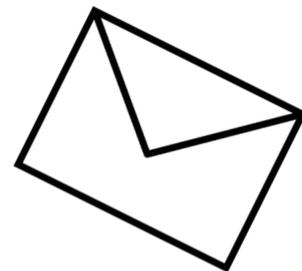
Anyway, to wrap the story up, last year Grand Prairie initiated a second contest for traffic box decoration which I also entered. This time it was a landscape shot from Monument Valley, and it was also accepted.

To make a long story short, the procedure was the same, and the image was installed on the corner of Forum Drive



and Robinson Road behind the IKEA. It looks great.

It's been fun.



## Peter Beard - Remembrances



Sir Mick Jagger and Duran Duran's Nick Rhodes are among the stars who have paid tribute to photographer Peter Beard, who has died at the age of 82.

Sir Mick called his close friend a "visionary artist", while Rhodes said Beard's appreciation of "beauty and art was an inspiration".

Beard was a highly influential photographer, primarily renowned for his daring wildlife shots.

He had dementia and his body was found after he went missing on 31 March.

A hunter found him over the weekend in a remote wooded area of a state park in Long Island, east of New York City, local police said.

"We are all heart-broken by the confirmation of our beloved Peter's death," his family said in a statement.



Beard's career spanned six decades and resulted in a huge body of work that combined photography, collage and scrap books covering wildlife and conservation as well as fashion and fine art.

He was a regular at the iconic Studio 54 disco club and a mainstay in the fashion world, famously discovering the model Iman, who married David Bowie, and photographing some of the world's top supermodels.

'One of life's great adventurers'

Sir Mick took to Instagram to share a memory of his friendship with the photographer.



### 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.

## Behind the Lens - Robert Shafer



Trying to trace the origins of my interest in photography is a lot like trying to remember what took place during one of my fraternity parties while attending college, albeit for different reasons. I remember looking at the pictures my parents took of me after I was born, continuing through adolescence and beyond, and liking the fact that these pictures existed because I sure didn't remember those times.

In 1966, my parents took me on a cross country driving vacation from our home

in Memphis to California. One stop was at the Grand Canyon. My Mother was trying to get the perfect picture of me at the rim. Just like in the cartoon, Mom kept telling me to "Back up. Back up just a little more. Just a little more." I vividly remember looking back several times at the rim, which kept getting closer and closer, and crying out "MOM!!!" Obviously, I didn't fall off the edge, but I stopped about three to four feet from it, and there was no railing. Mom got her picture, and I remember thinking how could my Mother risk my life just to get a picture? Was getting that perfect picture worth the risk? Maybe Mom's search for the perfect picture is what got my interest going. I don't know, but that's my story and I'm sticking to it. By the way, my wife and I recreated that picture in 2016, 50 years after my first trip to the Grand Canyon!



My first camera was an unknown cheapo, and I think we ordered it though some ad in the back of one of my comic books (at the time, Amazon was just a river). The pictures I took were so grainy and dark that you could barely tell what the subject was, but it was I who took them! I eventually progressed to a Kodak Instamatic, and that's what I used for a long time. That Instamatic accompanied me to Caracas, Venezuela when I was 14, and on a student exchange program. I also took it to college, although I didn't take many pictures there, unfortunately (or fortunately in the case of previously mentioned fraternity parties). The Instamatic remained my camera through two trips to Grand Cayman and a move to Jacksonville, NC, when I was transferred for my first job out of college. It was there that I got my first 35mm, a Canon AE-1. I "bought" it with award points I received from my employer for "good performance." They didn't give cash bonuses.

My Canon AE-1 served me well for a long time, although I never did take any

*(Continued on page 21)*



*(Continued from page 20) Behind the lens*

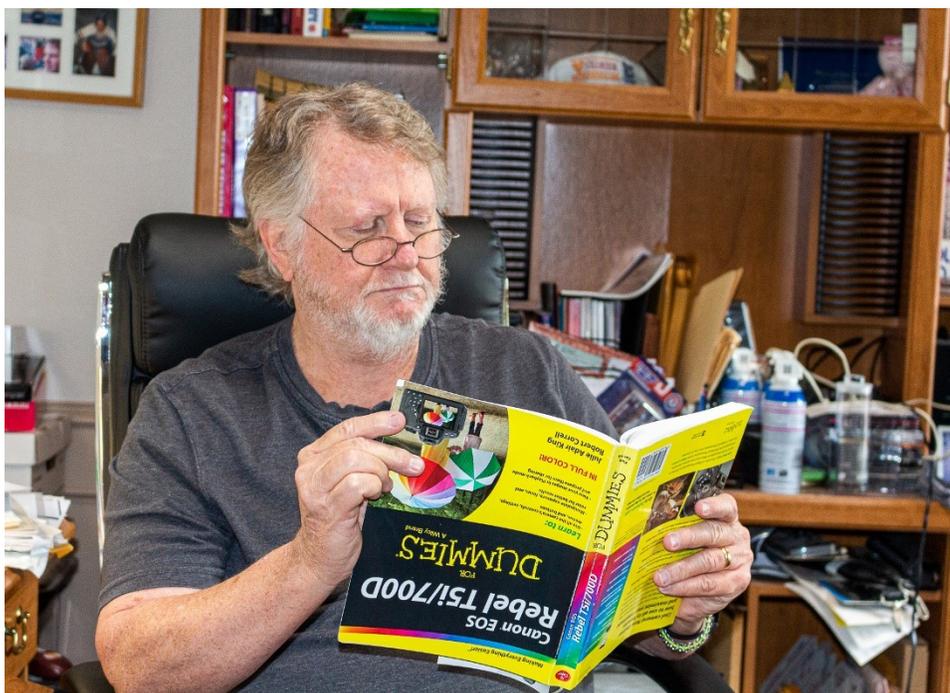
classes in photography. I would read books, articles, and talk to others about film, exposures, f-stops, etc. I learned how to match the film speed with the subject or situation I was photographing, and I got lucky on a lot of my pictures. Like most, I took photographs of the places I lived in and travelled to. In the 80's and 90's, I traveled for my job. My territory was New Mexico, Arizona, and Nevada. All three states are incredibly beautiful and picturesque, and I took my camera with me on a lot of my excursions. These were the days before digital, so I filled up a lot of photo albums with memories of my travels. Since I can't be in more than one place at a time, the pictures will have to suffice.

My AE-1 was wearing down, and wasn't working properly, so I purchased a Canon point and shoot digital camera in

2004. I had been laid off from my job, and that's all I could afford. It was OK, but I knew I wanted to do more with my camera. I eventually bought a Canon EOS Rebel, T5i in 2016. I glanced through the manual, set the dial to "A", and took off to shoot beautiful photographs! Two years passed by, and once again, I had some good pictures, but I knew that I wanted more from my camera than I was getting. There was so much more to this digital SLR than the AE-1, and I was totally lost. What were all those settings for? I had read about RAW, but was afraid to try it. I had never used any processing software either. It was way past time to take a class, so I signed up for a basic class in digital photography at Brookhaven Community College. This was the first photography class I had ever taken, and I needed help. My instructor was Steve Reeves. I eventually took three classes at



Brookhaven. Two were taught by Steve, one by his wife Erin. Through their instruction, I finally learned how to use at least some of my DSLR's features. Specifically, I learned how to use and not be afraid of the letter "M." I also learned about RAW, and I subscribed to Adobe Lightroom Classic. I always believed that I had a good "eye" for photography, and the quality of my images has definitely improved. Now, I find myself wanting to go back to the places I photographed in the past and reshoot them using what I know now. That will take time. Until then, my pictures allow me to travel back to those places anytime I want. How important is that these days when we're sheltering safe at home?



## Behind the Lens - Donna Griffiths

### How I came to love monochrome images and matte paper.

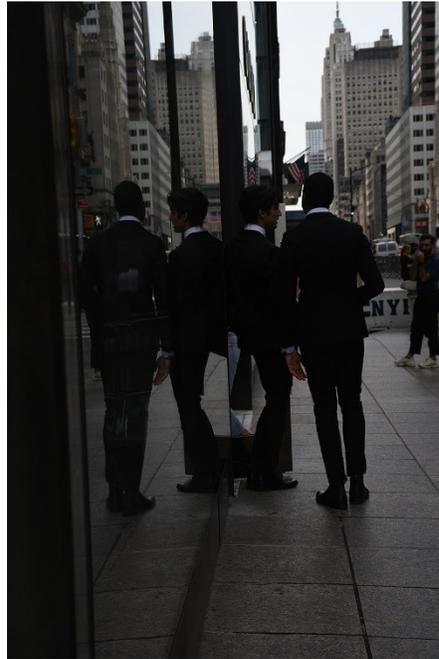
If you are like me and only have a few seconds here and there...read this summary section about what guides my photography. If you have more time, thank you for reading this whole story.

What guides my enjoyment of taking photographs.

Take photos even if you don't think they are going to work out... between experimenting and post processing, it is incredible what you can "develop" and print now.

There are two people who really enjoy my photography. Me and my younger son. He shares my sensibilities about art and photography. Just finding one other person to share your photos with, on a personal level, can keep you going.

Take photographs that you like and



you have time to take. Don't worry about setting up your camera, if you are going to miss the shot. Just get out there. Take the shot. It is really fun.

### The rest of my story:

I come from a playful family (I would

not have described them that way when I was growing up, in fact they embarrassed me all the time) - my school teacher father welded metal wings to the hood of his car; my math PHD brother created velvet and yarn wall hangings and actually hung them on his walls; my oldest sister made portrait frames out of old hubcap retention



(Continued on page 23)

*(Continued from page 22) Behind the Lens - Donna Griffiths*

rings; another brother refinished teletypes and even now, sends “telegrams” printed off his teletypes. There is a creative streak in all of them. I, on the other hand, am an CPA. Since “creative” and “accountant” are the antithesis of each other, and are supposed to be...I needed to find another outlet for creativity - and photography was fun.

I am generally shy, so it was great being the photographer in my family. I was always the one behind the camera instead of in front of it. After college, my husband and I left the Midwest (where we both grew up) and moved to Boston, leaving our extended families

behind. I took a lot of photographs of our life in New England and sent copies back home - to keep connected. And I am glad that I did. I had a few printed and hung on our walls, but mostly photography was documentary and sporadic for me, not artistic. I put the photos into family photo albums for me and posterity...and that was it.

A couple of things came together in the late 2000's. My older son deployed to a FOB (Forward Operating Base) on the Pakistan border in Afghanistan and I

wanted a way to keep in touch with him. And my younger son got a hold of a copy of Photoshop. I decided to take a photo a day and upload them to our family website. My army son logged in when he could and needed a taste of home. I didn't know what to take photos of, so I started taking photos of random things and found it was quite fun. By the end of his year-long deployment I had over 365 photos of lots of things,

photos with pretty good composition but with color, contrast or other technical issues into much better monochrome images. I have experimented with Photoshop, Topaz and Silver Efex Pro (Nik Collection) for monochrome images and generally find Silver Efex Pro the easiest to work with, at least as a starting point.

Until about 18 months ago, I had been sailing along in my own little corner of

the photography world, taking photos using my Lumix point and shoot and my Nikon cameras with kit lens. I shared my photographs electronically with my family and with a camera club in the northeast that really favored moving subjects like people and nature. Since I hadn't mastered the capabilities

of my cameras (generally shooting AUTO), I wasn't particularly good at capturing moving objects. I stuck to inanimate or slow moving objects and scenes. My printing was largely limited to an annual Shutterfly calendar that I put out for my family. My sister-in-law was so grateful to get that calendar each year, so she could record which episode of her latest Netflix series when she had watched it. My photos had little to do with her enjoyment of

*(Continued on page 24)*



places and events. And I had learned Photoshop enough to crop, improve color and turn some photos into monochrome images. It was fun.

In the years since I bought my first digital camera. Cameras have advanced a lot, but I have not. I generally shoot on Auto because cameras are so capable now. I find Auto does a pretty good job for me, most of the time. I end up taking a lot of photos, to get a few good ones. Post processing helps me turn

*(Continued from page 23) Behind the Lens - Donna Griffiths*

my annual calendar!

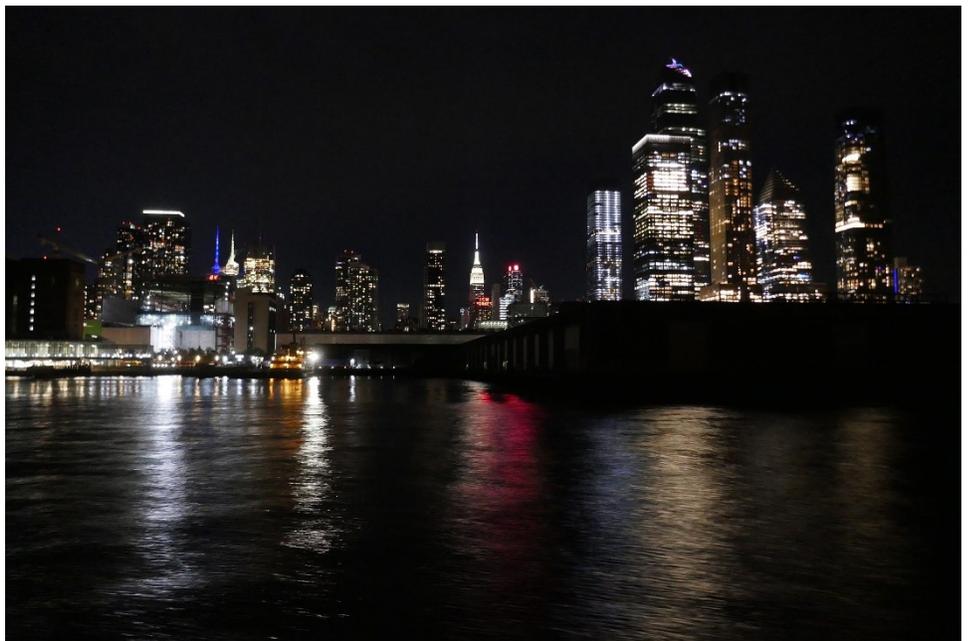
And then in late summer 2018, I moved to Dallas and after unpacking for the 3rd time in 5 years...I had time to seek out a camera club and found the Dallas Camera Club. I went to my first meeting and BAM! If I wanted to compete, I would really have to learn to print photographs. I had an old Canon 9000 printer that we bought for our son when he was taking a design course in 2008. The idea of printing for competitions intimidated me because I couldn't reliably get what I saw on my screen to come out of that printer, especially monochrome prints. And my images often did not fit standard mat sizes so I had to figure out image sizing/ resolution, too. It felt like a big jump. I took it.

I give a lot of credit to DCC member Frank Richards - between his 123 Compete and Printing classes I learned how to print and came to love matte paper. Maybe when I retire, I will have more time to learn my cameras and go beyond AUTO mode...opening up a whole new realm of possibilities.

Full disclosure: I did buy a new printer a few months ago. If my past history with learning new gear, is any indication, it will not improve my photography as much as the advertisements say it would.

Last note: Shoot Raw - you'll see why, when you look at my before and after photographs included as part of this article. I eventually found that setting

on my cameras and the whole world of post processing opened up.



## *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.

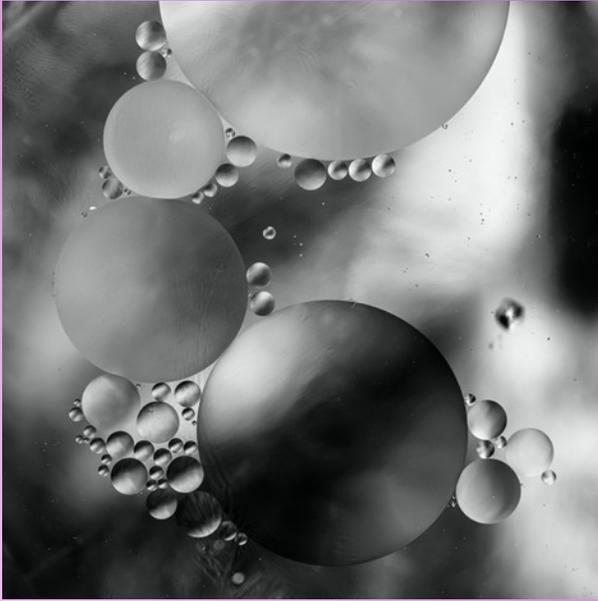
**Kay Hale**

***Mandrill***



# Special EOY Award Winning 1st Place Images - 2020

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## Dance

Dennis Fritsche

*Spheres*

## Pyke

Clinton Kemp

*On the Streets of Soweto, South Africa*



## Rudick

Michael Blachly

*Foggy Sunrise in Yosemite*

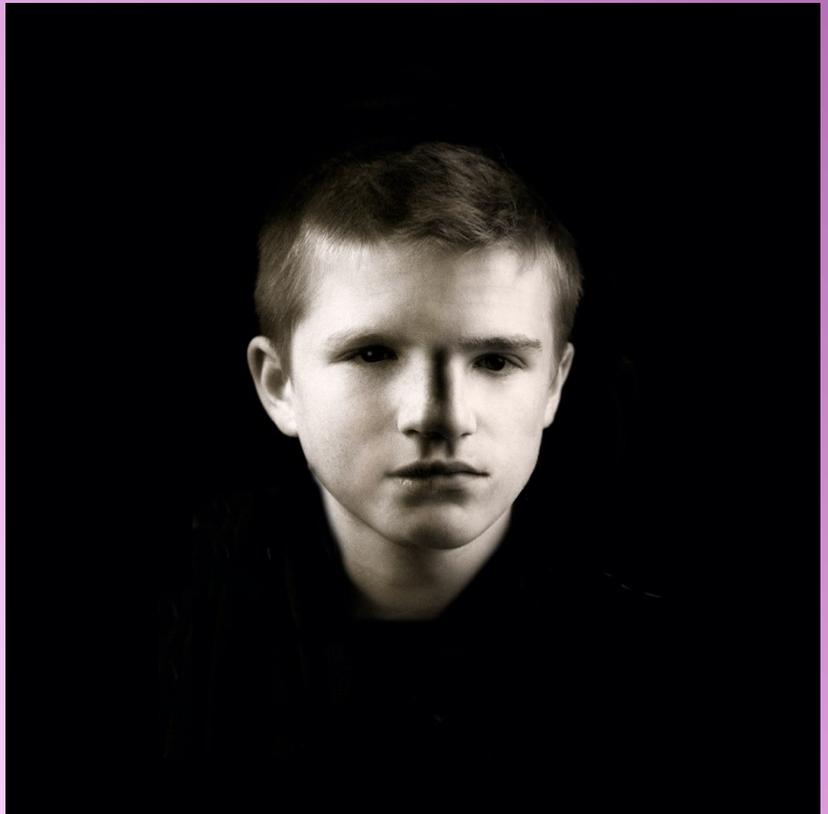
## Special EOY 1st Place Images - 2020



Zapp

*Clinton Kemp*

*Chuckwagon Pantry*



**Spurlock**

*Hugh Adams*

*Brothers Forever*



## Classified Ads



Epson 3800 for \$300 and an Epson R3000 for \$350 for sale, both in good condition. Contact Hugh Adams 214.532.8137 hea7@mac.com [April 25, 2020]

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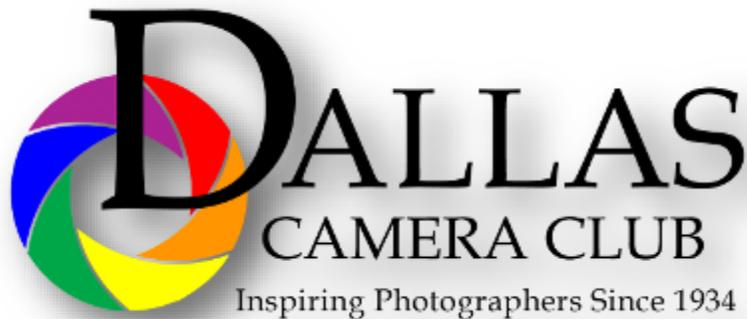
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## Best Views of the Trinity River

### 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.



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

## Email Contact





## ***Dallas Camera Club***

### ***Meetings Temporarily Suspended Due to the Virus Epidemic***

#### **DCC meets on the 2nd & 4th Tuesdays**

in **Shearith Israel Synagogue** 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.

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

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

**Meetings begin at 7:15 PM & end at 9:30 PM.**

**Arrive early before the security doors are locked.**

**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**

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printing purposes**

# Thru The Lens

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