



# FLASH

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**GREATER SAN ANTONIO CAMERA CLUB**

**WWW.GSACC.ORG**



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**JUNE  
WINNERS**

**Texas Brown Pelican**

**by Stan Andrews**



**Well-Used Pier**

**by Peter Florczak**





Geometry

by John Kelley



Hibiscus Stamen #2

by John Rudolph

JUNE  
WINNERS

## Hunsickers dominate GSACC's 2013 awards

BY ADAM KINCHER

William and Mary Hunsicker may want to buy a display case for their 2013 year-end awards. Combined, they collected 17 ribbons: 10 for Mary and 7 for William.

Peter Florczak also had seven year-end winners. Dick Boone had six entries that won and Brian Duchin had 5.

Thank you to the Corpus Christi Camera Club for judging all of our year-end material this year. They did a great job helping us and it is really appreciated.

Ribbons were distributed to winners at an awards breakfast on June 7 at the Tripoint facility on St. Mary's. Thank you to Tim Kirkland for coordinating this event. Also, thank you to Harold Eiserloh for purchasing and distributing the ribbons.

Here are the results:

### **PICTORIAL PRINTS COLOR:**

1st place: Last Light, by Mary Hunsicker  
2nd place: Bryce Canyon, by Dick Boone  
3rd place: Mission Espada-A, by William Hunsicker  
1st HM: Sun Worshipper, by Jack Smith  
2nd HM: A Forgotten Church, by Peter Florczak

### **PICTORIAL PRINTS MONOCHROME:**

1st place: Desert Illusion, by Mary Hunsicker  
2nd place: Bull Rider, by Peter Florczak  
3rd place: The Very Large Array, by Dick Boone  
1st HM: Medina Lake, by Peter Florczak  
2nd HM: Balls and Wall, by Dick Boone

### **NATURE PRINTS:**

1st place: Yucca and Dune, by Tim Kirkland  
2nd place: Bald Eagle, by William Hunsicker  
3rd place: Just Hanging Around, by Mary Hunsicker  
1st HM: Cattle Egret Couple, by Jack Smith  
2nd HM: Thoughtful Gaze, by Peter Florczak

### **PHOTOJOURNALISM PRINTS:**

1st place: Flame Thrower, by Tim Kirkland  
2nd place: The Winner, by William Hunsicker  
3rd place: In Your Face, by Jack Smith  
1st HM: Battle Wagon, by Dick Boone  
2nd HM: Fair Fiddler, by Mary Hunsicker

### **ASSIGNMENT PRINTS:**

1st place: Bridge over West Thumb Steam Pots, by William Hunsicker  
2nd place: Museum Train, by Mary Hunsicker  
3rd place: Tech Jump, by Mary Hunsicker  
1st HM: Under the Bridges, by Dick Boone  
2nd HM (tie): Early Still, by Kimberly Clark and Morning at the Bridge, by Peter Florczak

There were 27 pictorial color prints, 24 pictorial monochrome, 24 nature, 25 photojournalism and 23 assignment prints in the year-end competition. That's a total of 123 prints.

Here are the digital results:

### **PICTORIAL DIGITAL COLOR:**

1st place: Antelope Canyon, by William Hunsicker  
2nd place: Catching a Bryce Sunrise, by Brian Duchin  
3rd place: Chimney Stack, by Mary Hunsicker  
1st HM: Lighthouse, by Conrad Housler  
2nd HM: Skyline, by Tim Kirkland

### **PICTORIAL DIGITAL MONOCHROME:**

1st place: Blue Jay and Nut, by Gerald Jendrusch  
2nd place: Rainy Day Buffalo, by Mary Hunsicker  
3rd place: Mt. McKinley Sunset, by Brian Duchin  
1st HM: Around and Around, by Denise Willems  
2nd HM: Kris Kringle, by Brian Duchin

### **NATURE DIGITAL:**

1st place: Grey Wolf, by Mary Hunsicker  
2nd place: Flying High, by Dick Boone  
3rd place: Bald Eagle, by Brian Duchin  
1st HM: Morning in Big Bend #2, by Peter Florczak  
2nd HM: Celestial Events, by Kimberly Clark

### **PHOTOJOURNALISM DIGITAL:**

1st place: Birdman of Bath, by Mary Hunsicker  
2nd place: Keep Your Eye on the Ball, by Peter Florczak  
3rd place: What's in Here?, by William Hunsicker  
1st HM: Arrested, by William Hunsicker  
2nd HM: Barrel Racer, by Brian Duchin

The 2013 year-end digital competition had 29 pictorial color images, 25 pictorial monochrome, 25 nature and 24 photojournalism. That's a total of 103 images.

I forgot to have the year-end Assignment Digital images judged. It was mentioned to me once that other clubs can't judge the Assignment category the way that our judges do (determining if it fits the subject). It didn't occur to me that other clubs could just judge these images as a pictorial category. For the record, 24 Assignment images placed in digital this year. Brian Duchin and Mary Hunsicker each had four of the images that placed. Peter Florczak had three and Stan Andrews had two.

Also, no slide entries were submitted in 2013. No slides have been submitted for competition since the middle of 2012. GSACC officially dropped slides from competition this year. Categories have been re-named from "projected" to "digital" to reflect this change.

At the conclusion of the awards breakfast, the club thanked Harold Eiserloh for his service to our country. The anniversary of D-Day was the day before our awards breakfast.

Congratulations to all of this year's winners and thank you to all of the club members who serve our country!



## Out of this world photography

BY JOHN KELLY



**Pleiades Cluster**

by John Kelly

[jkkelley7926@hotmail.com](mailto:jkkelley7926@hotmail.com)

Ever since I was a kid I have had a passing interest in astronomy. Currently, I am a member of two San Antonio astronomy groups, SAAA and SALSA. "Wide field" (no telescope) astrophotography is a lot of fun and very easy to do if you are satisfied (as I am) with just some basic snaps. Almost any modern digital camera mounted on a tripod will allow you to take fun shots — even under light polluted suburban skies. If you have a tracking telescope that is even crudely "polar-aligned" you can take short time exposures of brighter nebulae and the like. More demanding work takes more patience, technical knowledge and software manipulation skills than I possess, but as basic wide-field astrophotography is available to just about anyone, I hope those club members who haven't already tried it will do so. Bill Hunsicker kindly sent us a link to a website discussing "Night Photography".

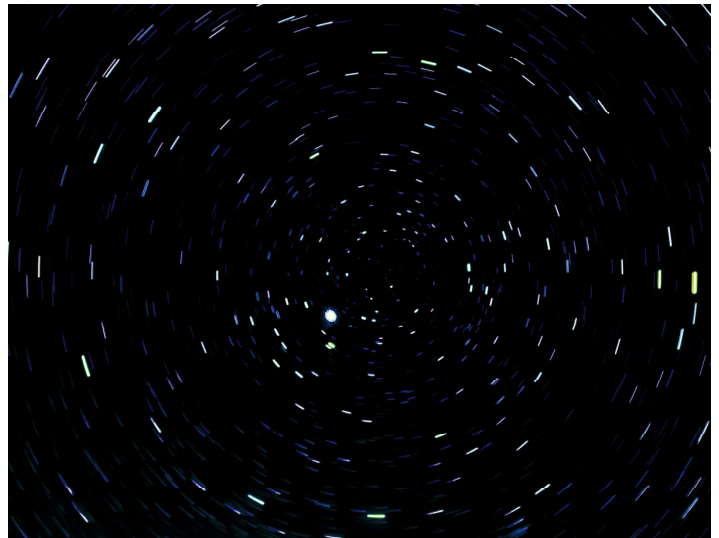
The shot of the Pleiades cluster (heavily cropped) was a 2.5 second (ISO 2500) exposure on a tripod-mounted Olympus OM-D EM-5 using a old film-era Nikon 100mm lens. I made the Polaris shot with the same equipment but with a 15 minutes (ISO 800) exposure. The Orion Nebula image was captured (20 seconds at ISO 800) using the Olympus body attached at the prime focus of a (tracking) Celestron 9.25" SCT with a 0.6 focal reducer in place.

San Antonio Astronomical Association:

<http://sanantonioastronomy.org>

San Antonio League of Sidewalk Astronomers:

<http://www.salsa-astro.com/>



**Polaris 3**

by John Kelly



**Nebula 4**

by John Kelly

### Small cameras offer convenience

Looking for cameras that aren't too bulky to take on vacation? Check out the cameras on this web site:

<http://www.trendhunter.com/slideshow/small-cameras>

There are wallet-sized, keychain-sized and other numerous compact cameras. This site also features special cameras, including a webcam that looks like a Star Wars TIE Fighter.



## PSA updates definition of Nature

The Photographic Society of America (PSA) has updated its definition of Nature. The new definition will take effect on January 1, 2015.

An explanation from PSA regarding the new definition states:

“Three of the world’s largest international photography organizations have defined a common definition for nature and wildlife photography. PSA, which represents 6500 members and 470 camera clubs, the Fédération Internationale de l’Art Photographique (FIAP) which represents more than 85 national associations and The Royal Photographic Society (RPS) with over 11,000 members will all use the same definition for nature and wildlife categories for their respective competitions and exhibitions.

“The new definition will come into effect from 1 January 2015.

“The introduction of a common definition is primarily intended to provide clarity to competition entrants. In addition, it will support efforts by all three bodies and their affiliated organizations to clamp down on those entering ineligible images or who set out to abuse the rules.

“Commenting on the new definition John Davis / Riccardo Busi / Derek Birch, President of PSA / FIAP / RPS said: ‘The development of a common definition for nature and wildlife photography will be an important step in helping photographers, many of whom enter competitions internationally, know what the rules are. It will also provide organizers with a very clear definition when they need to deal with the problem of ineligible images. We would encourage other competition organizers to adopt the definition.’”

### **NATURE DEFINITION:**

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality while maintaining high technical quality. Human elements shall not be present, except where those human elements are integral parts of the nature story such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible. Photographs of human created hybrid plants, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Color images can be converted to grey-scale monochrome. Infrared images, either direct-captures or derivations, are not allowed. Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife. Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.

Images entered in Wildlife sections meeting the Nature Photography Definition above are further defined as one or more extant zoological or botanical organisms free and unrestrained in a natural or adopted habitat. Landscapes, geologic formations, photographs of zoo or game farm animals, or of any extant zoological or botanical species taken under controlled conditions are not eligible in Wildlife sections. Wildlife is not limited to animals, birds and insects. Marine subjects and botanical subjects (including fungi and algae) taken in the wild are suitable wildlife subjects, as are carcasses of extant species. Wildlife images may be entered in Nature sections of Exhibitions.

*Editor’s note: Thank you to GSACC’s Stan Andrews for sharing this. GSACC will need to decide whether or not to adopt this definition.*

## GSACC offers new category

Beginning with the June 2014 competition, GSACC has a new category for competition. The category is “Creative”. Members submitting digital images for this category should use “CR”, then their initials, when naming image files.

An example from June is: CR\_PRF\_Guatemala Bus. There is no need to indicate whether the image is color or monochrome, as all creative images are judged together.



## Five tips for critiquing photos

Here are some tips that may help GSACC members when judging photos during competitions:

### 1. Critique With the Intention to Help

There is no better way to critique than with good intentions. This allows you to be objective at the same time be able to point out what can be improved in a given photo. It is true that the truth can hurt and that negative feedback is necessary at times, but everyone is in the position to receive feedback that will help them get better. This is the very reason why people want critique for their work, right? They would want to see how they can progress. A helpful approach to critique is in fact valuable to the photographer.

### 2. Give a “Why” When Commenting on Technique

While it’s alright to comment on technique, be careful how to do it. Since some are more experienced than others, those on lower level skills can get lost in translation. If possible, try explaining why one should follow a certain technique because not knowing the how isn’t too useful. For example, you can say to someone, “I think this photo isn’t using the rule of thirds. You should use the rule of thirds.” Although this can be helpful, it is only a temporary approach since it doesn’t really help the photographer assess the situation and improve their workflow. Instead, when commenting on technique, mention why a certain technique works better. For example, “I immediately see this flower as your main element but since it’s positioned at the center, my eyes wander at the sides and I get distracted with the things around. Try using the rule of thirds, so that the focus is limited to the flower and you get less distractions”. Knowing why something works will help the photographer adjust how they shoot next time.

### 3. Avoid Personal Bias

Your personal need may come in the way of effective photo critique. A photographer with a strong interest in HDR will probably want a lot of contrast and dynamic range in their images. Sometimes they find that an image with just enough contrast needs to have more. A purist who doesn’t like post-processing may feel that a surreal-looking landscape photo look very unnatural and would say that it’s better to keep it untouched. Here’s another example: “It’s a bad photo because it looks too sad and dark. It’s better if the photo was about happy moments and the model should smile instead of frown”. Do you have your own biases? It is important to be aware of them to be more objective during critique.

### 4. Avoid Altering the Message

Not all suggestions are helpful. Some can sometimes be confusing even if the intentions are good. For example, when you ask a photographer to crop a photo, there is risk in altering the message the photographer wants to convey. Does that mean suggesting to crop is a bad thing? Certainly not. The elements in a frame are there to create an idea. When you crop, you don’t

necessarily change the message, but removing and even adding key elements in a frame will.

Take a look at the photo below and try to get the message of the image. Do you have an answer? Here’s mine: a bunch kids racing while mom and the youngest sib cheer on. Did you get the same idea or something similar? Now what if someone gives a critique like this? – “I think this would better if you cropped the photo closer and just focused on the kid on the right.” Let’s imagine that it would have been a better shot if the shooter followed the suggestion. But what would happen to the message then? The problem is that the solution totally changed the whole concept of the photographer.

The same way, when say that it’s better if they shoot wider, higher, or lower, that may mean adding elements that were not there before which can again alter the message. What if there was too much clutter added to the image because of our suggestion? Therefore, it is best to consider the photographer’s intention and our lack of information of the shooting situation. This will help us avoid making unnecessary assumptions that are not helpful when giving critique.

### 5. Avoid Short Statements That Offer No Direction

Let’s be honest, we’ve done this, or at least, most of us have. Statements like “It’s nice”, “It’s beautiful”, “It works for me” are nice to hear, but may be too lacking. Unless the photographer just wants a compliment rather than a critique, you would want to give more information.

What if someone told you, “I don’t like this photo”, “It’s confusing”, or “It’s awful”? Aside from the fact that you want to unfriend them on Facebook, you’re now asking yourself what’s wrong with your photo. Wouldn’t you want to know why they think that way?

Give the shooter a direction he can take by giving insight to why a photo works or why it doesn’t. Comment on what you see or feel – “The photograph has a nice balance in color, the blur in the background really gives emphasis on the subject”, or “the angle of the face would look better if it shows the other ear because it feels as if the subject only has one ear”. It can be simple ones like “the image feels tilted”, or “I’m distracted with the objects behind the subject”.

Giving critique is indeed the art of giving advise. Being able to look into things objectively to give a detailed assessment of an image is an invaluable resource. It is helpful to those who are seeking direction to develop their skills. At the same time, it is a way for the one giving them to understand photography better.

Source: [http://www.lightstalking.com/critiquing-photographs?utm\\_content=buffer26995](http://www.lightstalking.com/critiquing-photographs?utm_content=buffer26995)

*Editor’s note: Thank you to GSACC’s William Hunsicker for sharing this article.*



## Peter's Photography Tips & Tricks

BY PETER FLORCZAK  
peterflorzak@gmail.com

This month's tips are all about RAW. We have talked about this before at the meetings. If you are not shooting RAW you might be missing out on a lot of what your digital camera has to offer. Read some of these articles, and hopefully, they will help convince you. You may also notice that most of these articles are about RAW processing in Lightroom. Adobe Lightroom makes RAW processing easy and seamless. Unlike Photoshop, it was developed specifically for photographers.

Feedback is always appreciated, Again, let me know if you have any questions or comments -- either good or bad. You can also visit our Facebook page at: <https://www.facebook.com/pages/Greater-San-Antonio-Camera-Club> and leave your comments there. Or leave a comment on our blog. Yes, we really have one at: [www.gsacc.org/gsacc-blog.html](http://www.gsacc.org/gsacc-blog.html)

Some of you may know that Jack Smith is off on another photo adventure to Alaska. He just arrived in Alaska after taking some fabulous pictures on the way. You can follow along at his Smith's Uncommon Adventures blog at: <http://smithsuncommonadventures.wordpress.com/>

### 1. Inside RAW Files Digital Photo Pro Magazine Text & photography By George Jardine

A look at how cameras capture raw image data and why maintaining copies of your RAW files is an important and easy way to protect your most critical images.

[http://www.digitalphotopro.com/software/image-processing/inside-raw-files.html?utm\\_source=newsletter&utm\\_medium=email&utm\\_campaign=DPPeNewsApril\\_041714#.U1Jc9Ce9KSM](http://www.digitalphotopro.com/software/image-processing/inside-raw-files.html?utm_source=newsletter&utm_medium=email&utm_campaign=DPPeNewsApril_041714#.U1Jc9Ce9KSM)

### 2. Exposing For RAW Digital Photo Pro Magazine By Andrew Rodney

There are special considerations to take into account if you're shooting RAW and you want to be sure that you're getting a proper exposure.

This article describes everything you ever wanted to know about exposing to the right, and some things you didn't want to know. It is not an easy read, but it is worth studying this article.

<http://www.digitalphotopro.com/technique/camera-technique/exposing-for-raw.html#.U1Jh7ye9KSM>

### 3. How To Future-Proof Your RAW Files DPMag.com By William Sawalich

A combination of an open-source file format and an online backup plan will keep your RAW files viable for years to come

[http://www.dpmag.com/how-to/tip-of-the-week/how-to-future-proof-your-raw-files-4-21-14.html?utm\\_source=newsletter&utm\\_medium=email&utm\\_campaign=DPTOTWeNews\\_042114#.U1WTPye9KSN](http://www.dpmag.com/how-to/tip-of-the-week/how-to-future-proof-your-raw-files-4-21-14.html?utm_source=newsletter&utm_medium=email&utm_campaign=DPTOTWeNews_042114#.U1WTPye9KSN)

### 4. Image Editing in Lightroom 5: Correcting Overexposed and Underexposed Images CreativePro.com Written by Martin Evening on February 24, 2014

Adobe Photoshop Lightroom has the ability to reveal highlight detail that might otherwise be hidden. You can often recover seemingly lost highlight information by combining a negative exposure adjustment with the use of the Highlights slider. Although Lightroom can recover the highlight detail on most images, it will have a limited effect on pixel-based images such as JPEGs, PNGs, or TIFFs. For best results, you can only use this technique when processing RAW images. This is because Lightroom is able to use all of the luminosity information that's contained in a RAW file that is simply waiting for you to access it. In the accompanying example, I was able to recover one-and-a-half stops of overexposure, but in some cases it may be possible to recover as much as two stops.

<http://creativepro.com/article/image-editing-lightroom-5-correcting-overexposed-and-underexposed-images>

### 5. Raw or JPEG? The following is an excerpt from The Adobe Photoshop Lightroom 5 Book: The Complete Guide for Photographers By Martin Evening

At first glance, Lightroom appears to handle the processing of RAW images and non-RAW images as if they were the same. The fact that you now have more controls at your disposal to edit the color and tone in a JPEG capture is in one way a good thing, but it would be unwise to conclude from this that a JPEG image can now be considered equal to the quality of a RAW capture. Here is a brief summary of the differences between shooting in RAW and JPEG mode.

<http://creativepro.com/article/image-editing-lightroom-5-raw-or-jpeg>



# COMPETITION RESULTS

**JUNE HIGHLIGHTS:** John Rudolph had two first-place images. Peter Florczak placed in five categories. Brian Duchin placed in four categories. John Kelly, Art Nisenfeld and John Rudolph each had three entries that placed. The June competition was the first to feature our new "Creative" category.

**PICTORIAL DIGITAL COLOR:**

1st place: Lily Bloom, by Stan Andrews  
 2nd place: Geometry, by John Kelly  
 3rd place: Concentration, by Brian Duchin  
 HM: Lotus Blossom, by Peter Florczak

**PICTORIAL DIGITAL MONOCHROME:**

1st place: Hibiscus Stamen 2, by John Rudolph  
 2nd place: Long Boat and Floating House, by Peter Florczak  
 3rd place: Victorian Fashion Statement, by Brian Duchin  
 HM: Model A at the Flying A, by Art Nisenfeld

**NATURE DIGITAL:**

1st place: Reveries, by John Kelly  
 2nd place: Locking Horns, by Brian Duchin  
 3rd place: Texas Brown Pelican, by Stan Andrews  
 HM: Watchful Eye, by Art Nisenfeld

**PHOTOJOURNALISM DIGITAL:**

1st place: Swing 'n a Miss, by Art Nisenfeld  
 2nd place: Prayer and Peace, by Brian Duchin  
 3rd place: Happy Pooch Parade, by Tim Kirkland  
 HM: A Happy Tune, by Peter Florczak

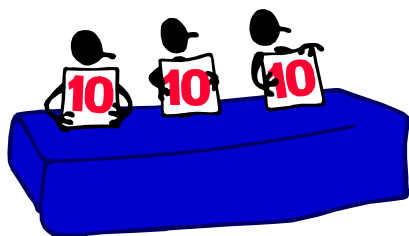
**ASSIGNMENT DIGITAL:**

1st place: Sitting by the Dock at the Bay #2, by John Rudolph  
 2nd place: Well-Used Pier, by Peter Florczak  
 3rd place: Needing Boards, by Stan Andrews  
 HM: Canoe for Sale, by Doris Thomsen

**CREATIVE DIGITAL:**

1st place: Guatemala Bus, by Peter Florczak  
 2nd place: Autumn Leaves through Glass, by John Rudolph  
 3rd place: Texas Heat #2, by John Kelly

Thank you to Stan Andrews, Harold Eiserloh and John Rudolph for judging this competition.



## EVENTS

Thursday, July 3: GSACC educational meeting, 7:30 p.m.; topic TBA.

Thursday, July 17: GSACC print competition, 7:30 p.m.

Thursday, August 7: GSACC educational meeting, 7:30 p.m.; topic TBA.

Thursday, August 21: GSACC digital competition, 7:30 p.m. Stan Andrews has advised that there will be a guest judge for August. Watch for details on an earlier submission deadline for the August competition.

*All regular meetings take place at the Lions Field Adult Center, 2809 Broadway unless otherwise noted.*

## THE NEXT COMPETITION

July's competition is prints.

**PRINT CATEGORIES:**

1. Pictorial Prints Color
2. Pictorial Prints Monochrome
3. Nature Prints
4. Photojournalism Prints
5. Assignment Prints
6. Creative Prints

July Assignment: Fruit: All the subjects can be found in the produce bins or growing outside in the garden.

## Upcoming assignments

August: Texture: Any object with pronounced texture.

September: Native Texas wild animal: Bug or buffalo or any other native in Texas. No zoo pictures.

October: Bicycle: The most common transportation machine in the world; whole, part or in use.

November: Carnival: Roam the carnivals at the rodeo or Fiesta and find a good scene.

December: Rocks: A pebble or the huge Enchanted Rock or any other rock(s) can be used in the subject or major part of the image.

### GSACC loses to HCC in annual scavenger hunt

The Houston Camera Club won this year's GSACC/HCC scavenger hunt competition by a wide margin. This year's competition was in Gonzales, Texas. Results were announced at a lunch meeting in Schulenburg on Saturday, June 28.

Pinky Rudolph provided the following information about the results and lunch: "John and I and Harold Eiserloh went to Schulenburg. Unfortunately, we were overwhelmingly beat by the Houston club by over 100 points. Houston handled the presentation very well, showing all the prints that won, starting from 6th place and going up to 1st place, which club submitted the image and the score it received as the image was shown. I can't remember the exact totals but Houston totaled 800-something, and we received 700-something. We just had the three of us there and Houston had ten people there — a small showing for both clubs!

### Digital versions of your winning prints are needed

Some of GSACC's categories in May did not have enough prints for competition. In the categories that didn't have enough prints, those that were entered automatically placed. Please remember that digital versions of all prints that place need to be e-mailed to William Hunsicker, whunsickerii@gmail.com, for GSACC's year-end competition. If William doesn't receive digital versions of the winning prints, he can't include them in the year-end competition since GSACC no longer retains actual prints.



#### **GSACC LEADERS 2013-14:**

**President:** Dick Boone,  
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#### **CHAIRMEN:**

##### **Print competitions:**

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##### **Judging coordinator:**

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**Assignments:** Tim Kirkland

**Awards:** Harold Eiserloh,  
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**Hospitality:** Mary Hunsicker

**Scorekeepers:** Ernie Clyma  
and Ed Sobolak

**Publications and Webmaster:**  
Adam Kincher

**FLASH SUBMISSION REQUIREMENTS:** Articles: Text may be handwritten or typed; e-mailed articles should be plain text, or Microsoft Word or Works attachments. Images: You may loan prints, slides or 35mm negatives to the editor; the preferred size for images sent via e-mail is 1024x768 and the preferred format is JPEG.

E-mail address for submissions: adamkincher@sbcglobal.net

Publication deadline: Submissions are due on the 20th day of the month before the desired publication month.

## **FLASH** JULY 2014

### **Greater San Antonio Camera Club**

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Member since 1951