



FLASH



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Volume 58 - ISSUE 10 - October 2015

GREATER SAN ANTONIO CAMERA CLUB

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Sunrise on Fulton Bay

by William Hunsicker



Dreams of the Past

by Mary Hunsicker

**SEPTEMBER
SHOWCASE**

See more of our photos online at <http://www.gsacc.org/photo-gallery.html>



Wide-angle on a budget

BY DAVID FINELL
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I enjoy a great variety of photographic subjects from extreme telephoto astrophotography to imaging minutia thru macro photography. Regardless of the subject matter I like making my imagery dramatic. One method of creating dramatic imagery is the use of wide-angle imagery. This is well suited for dynamic landscapes, transportation, and architectural photography. You can also make those cute over distorted photos of animals with huge noses and super tiny bodies.

Wide-angle imagery can be accomplished in a variety of ways. The simplest and by far the most expensive is to purchase a short rectilinear lens by the manufacturer of your camera. In my case a 14mm lens costs more than \$2000.00. Alternatively, one can purchase a lens from an established third party lens maker like Tamron or Sigma. One of these lenses will run used from \$600.00 to \$1000.00.

Unfortunately, Tamron has discontinued these lenses and they are only available used. You can always rent these lenses. But you would need to deal with the hassle of mailing them back or returning them to the rental house. If you don't need to do close up wide angle you can easily do photo stitching within applications like Photoshop. But if you want to do close up wide angle on the cheap and use the same tools for wide-angle scenery, you may seriously want to consider inexpensive third party manual lenses like the Samyang 8 and 14mm. These lenses have some drawbacks but are outstanding for the price, especially if one knows how to adapt to their characteristics.

For the purpose of this article I will concentrate on the Samyang type lenses. I have owned both the 8 and 14mm lenses and feel I can accurately represent each in an impartial fashion.

First let me say that Samyang lenses are sold under several different brands including Bower, Rokinon, Bell & Howell, and others.

The Samyang 8mm lens has a good hefty feel and solid build quality. It has a metal mount and a fair amount of metal in its construction. The lens is available in a variety of mounts for Canon, Nikon, and other bodies. The lens is completely manual and lacks any auto aperture or auto focus.

While it can be fitted to full frame cameras, its circle of confusion will only illuminate an area the size of a cropped sensor. The optical quality is surprisingly good for a lens of this design. It does suffer from a fair amount

of chromatic abortion around the edges and it is somewhat soft, but not severely so. These are common characteristics of lenses of this design and the amount of chromatic distortion and softness is very good for a lens of this focal length.

The lens has strong fisheye geometric distortion to accommodate its nearly 180° field of view. This can lead to some very artistic photos and is what one would normally use this lens for. That being said these distortions can be corrected in Photoshop or other image-editing software, but you will lose sections of the image around the edges.

Overall, this is a great lens for the modest price of around \$300.00. Like most extreme wide-angle lenses, there are no external filter threads. Wide-angle lenses that provide filtering capability allow filters to be placed at the rear cell. Unfortunately these lenses don't have that option



8mm Rokinon image on Canon 50D

The Samyang 14mm lens is a completely different animal from the 8mm. The lens works equally well on cropped sensors and full frame bodies. On full frame bodies it provides an impressive 115° field of view. Like the 8mm lens the build quality is very robust. On Canon mounts the lens is completely manual. On Nikon mounts it has limited communications with the camera, but neither has autofocus. Optically the lens is a mixed bag. On the plus side the lens is very sharp and has very little chromatic aberration.

See **WIDE-ANGLE** on Page 4.

WIDE-ANGLE from Page 3:

This is true across the entire field. However, there is pronounced vignetting at lower apertures. This is less pronounced as the lens is stopped down.

The lens has a rectilinear design. This means that it is designed to keep straight lines straight throughout the image unlike the severe barrel distortion of the 8mm fisheye. It does this fairly well on the average photo, But, and this is a big BUT, the lens has some horrendous complex distortion also called moustache distortion. There is software that can correct for this.

If you have a Nikon body, DxO Optics Pro (\$170-\$300) has a profile for you. If you have a Canon body, the manual adjustments in DxO optics pro or Photoshop can't quite correct the distortion. But, that doesn't mean that you are out of luck. A small company called epaperpress makes a neat program called PTlens. This program, available for both Mac and PC does a nice job correcting the distortion in this lens. It has pre-made profiles for most lens/body combinations and only costs \$25.00. It doesn't replace DxO Optics Pro, but complements it.



14mm showing moustache distortion



Image corrected with PT Lens

Wide-angle photography can be fun and exciting and there are many ways to approach it, some more expensive than others. I hope that I have provided an insight to one cost-effective way to approach this creative form of photography. Regardless of the method you choose to use, give wide-angle photography a try. You might enjoy it!

GSACC elections next month



GSACC's annual elections will take place on Thursday, November 5. Donna Vaughan has stated that she does not wish to continue as secretary, so a new secretary will be needed. Donna's service has been greatly appreciated,

Postcard winner announced



Congratulations to GSACC member John Kain! John won all three categories in the club's postcard competition on September 3. The images will not be shared in the *Flash* or on GSACC's web site, so that John may use the images in upcoming competitions.

On the cover



Hummingbird by William Hunsicker



SEPTEMBER HIGHLIGHTS: Mary Hunsicker and Tim Kirkland had two 1st-place prints. Mary and William Hunsicker placed in every category, Steve Manchester placed in three categories.

PICTORIAL PRINTS COLOR:

1st place: Patriotic Trainer, by Stan Andrews
2nd place: Green Dragonfly, by Mary Hunsicker
3rd place: Abgel Lake, by William Hunsicker
HM: Chihuly Glass, by John Rudolph

PICTORIAL PRINTS MONOCHROME:

1st place: Wind Farm, by Tim Kirkland
2nd place: Hummingbird, by William Hunsicker
3rd place: Water Lily Macro, by Steve Manchester
HM: Post Store, by Mary Hunsicker

NATURE PRINTS:

1st place: Butterfly #12, by Mary Hunsicker
2nd place: Egret with Fish, by William Hunsucker
3rd place: More to the Right, by Stan Andrews
HM: Texas Dandy Lion, by Steve Manchester

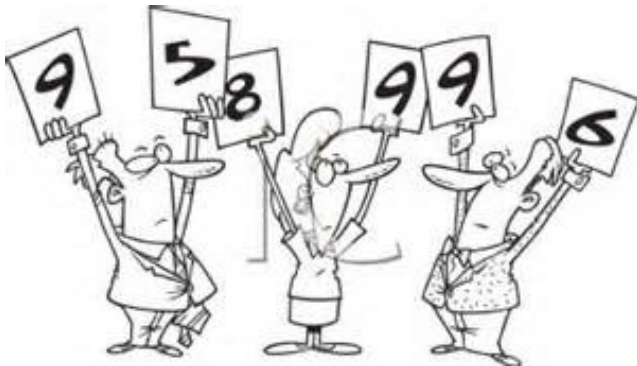
ASSIGNMENT PRINTS:

1st place: Wrecked Bridge by Tim Kirkland
2nd place: Under the Bridge, by Pinky Rudolph
3rd place: Rialto Bridge, by William Hunsicker
HM: Bridge of Homes, by Mary Hunsicker

CREATIVE PRINTS:

1st place: Dreams of the Past, by Mary Hunsicker
2nd place: Sunrise on Fulton Bay by William Hunsicker
3rd place: Water Lily, by Steve Manchester

Thank you to Stan Andrews, David Finell and Steve Manchester for judging the September prints. There were not enough entries for competition in the photojournalism category.



Thursday, October 1: GSACC educational meeting, 7:30 p.m. Topic: "Street Photography" presented by Joseph Walsh.

Thursday, October 15: GSACC digital competition, 7:30 p.m. Note: Images from August will be shown and judged first.

Thursday, November 5: GSACC elections night, 7:30 p.m.

Thursday, November 19: GSACC print competition, 7:30 p.m.

Thursday, December 3: GSACC digital competition, 7:30 p.m.

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

THE NEXT COMPETITION

October's competition is digital.

DIGITAL CATEGORIES:

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

Please e-mail entries to gsaccphoto@gmail.com by **Monday, October 12.**

October Assignment: Get spooked: Make an image suitable for Halloween.



A note on Bill's column

BY ADAM KINCHER
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For those who receive the *Flash* by e-mail: William Hunsicker has written a detailed article on tools in the development panel in Lightroom 5. His three-page article has many graphics. Due to all of the graphics, I have decided to e-mail his article (unedited) as a separate PDF document rather than try to edit it to fit into the *Flash*. This *Flash* issue has quite a few graphics and is almost 6MB, so I think that sending Bill's column as a separate attachment will work best.



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FLASH SUBMISSION REQUIREMENTS: Articles: Text may be handwritten or typed; e-mailed articles should be plain text, or Microsoft Word or Works attachments. 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 OCTOBER 2015

Greater San Antonio Camera Club

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