



FLASH



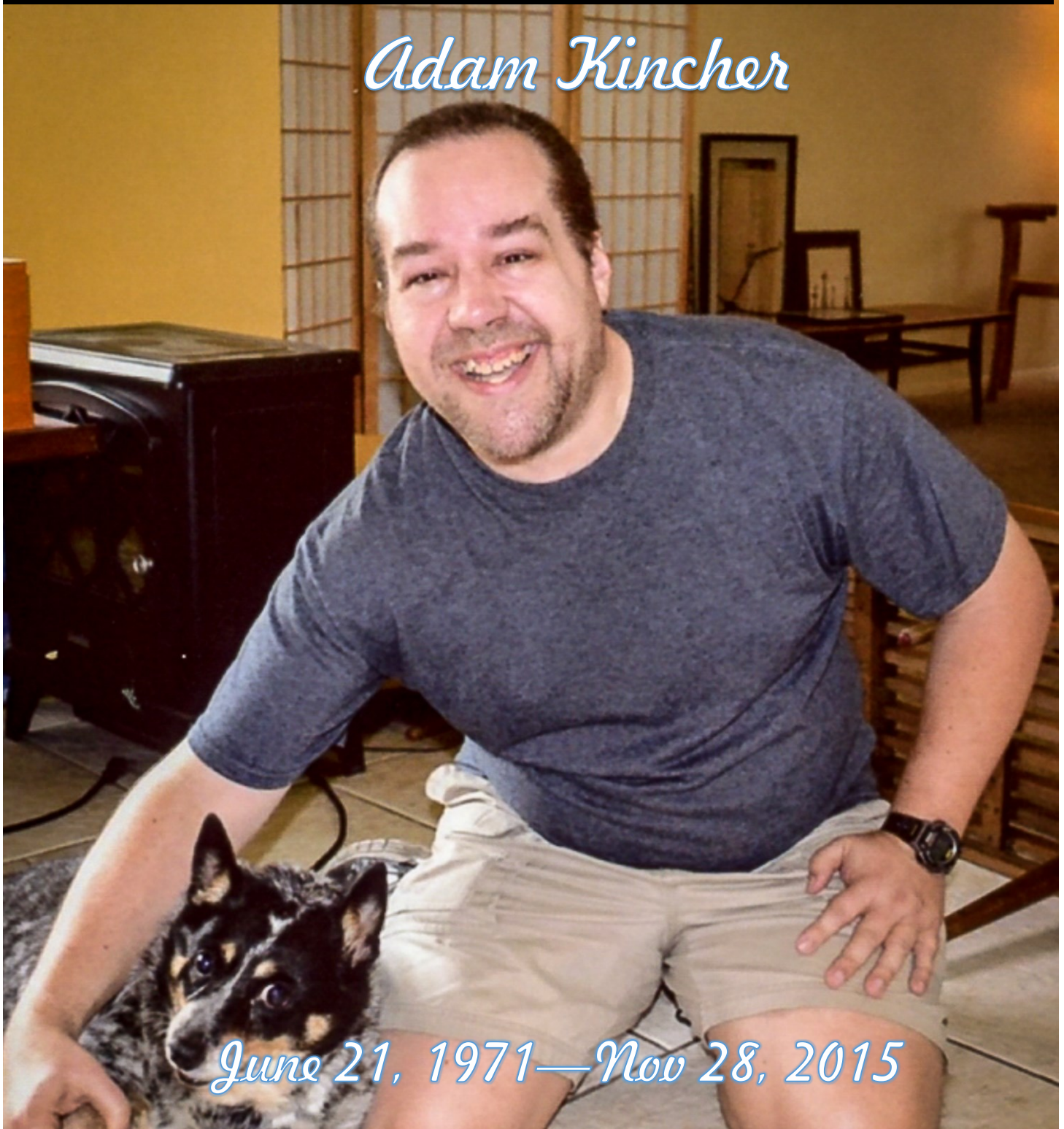
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Member since
1951

GREATER SAN ANTONIO CAMERA CLUB

WWW.GSACC.ORG

Adam Kincher



June 21, 1971—Nov 28, 2015



On November 28th, 2015, our friend, Adam Kincher (age 43) died of a heart attack. He was a long time member, ex president, and strong supporter of GSACC. Although his job prevented him from regularly attending our evening meetings, He continued to work as our Digital Competition Chairman, Web master, and Flash Publisher. Adam will be missed.

GSACC elections were on November 5

Two of the three positions coming open were filled. Tim Kirkland was re-elected Vice President, and Brian Duchin was re-elected Member-at Large. The Secretary position has not yet been filled. Brian has also agreed to act as the PSA contact point of our club.

Merry Christmas and Happy New Year!

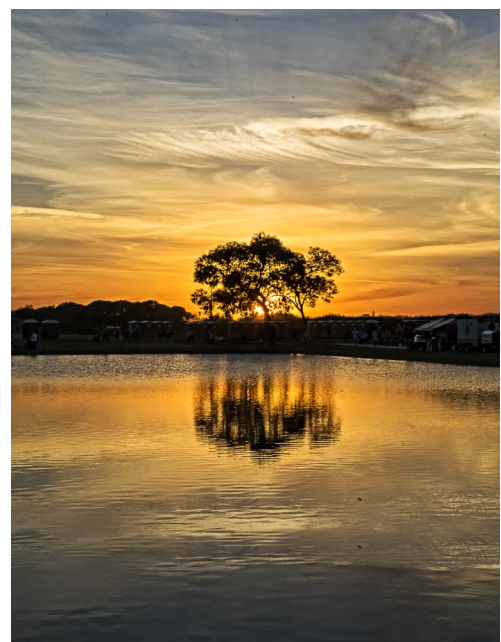
THANK YOU to Dick Boone and all of our wonderful volunteers who brought food to our Christmas Party. You made it a great success.



EVENING REFLECTIONS

By Mary Hunsicker

3rd Place Color Pictorial



RAGUNO

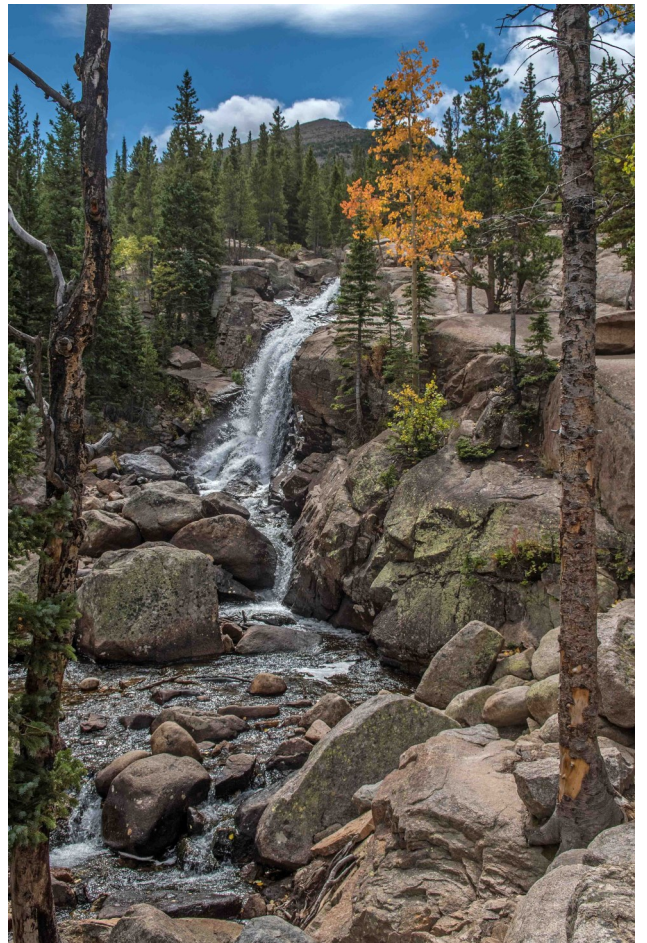
By John Kain



Alberta Falls in Autumn

By Jack Smith

Honorable Mention Nature



WALK IN THE SAND

By Peter Florczak

3rd Place Monochrome

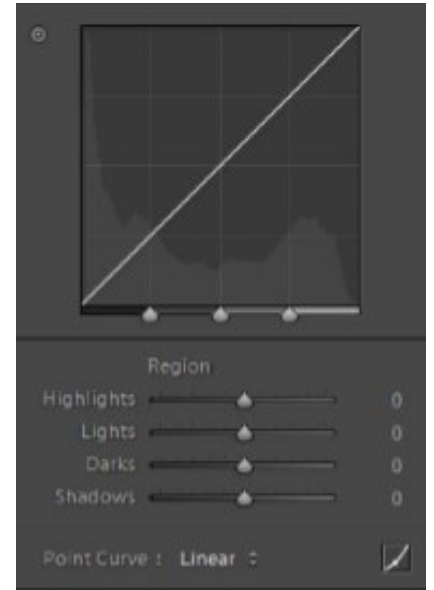
LightRoom (LR) Development Module

Detail and other Subpanels

By William Hunsicker

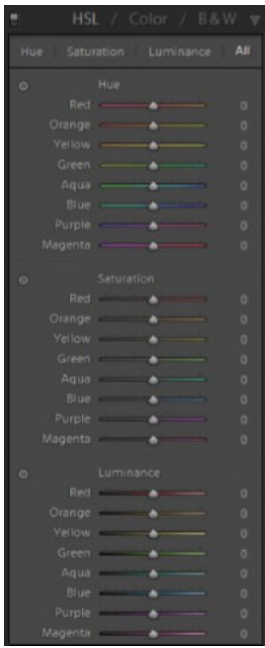
So far, I have discussed Basic and Tools subpanels, this time I want to review some of the other subpanels on the right side of the Development Module. Immediately below the Basic panel you will find the Tone Curve. While I seldom use this panel, there are many Photoshop users out there that will recognize the usefulness of this panel. I believe it works very similar to the tone curve tool in Photoshop. There are four different ways to adjust the tone curve. The controls to note are the Point Curve (at bottom) where you can select “Linear, Medium Contrast or Strong Contrast”. Second you could select the small button near the upper left edge of the subpanel, click on the part of the image you wish to adjust and slide it up or down. Third, you could ‘grab’ any-

place on the tone curve and move it. Fourth, you can use the sliders on the bottom half of the panel. The effect is displayed almost immediately in the image in the preview (center) panel.



The HSL / Color /B&W subpanel is below the Tone subpanel.

As you can see The HSL subpanel provides several sliders to adjust narrow ranges of color Hue, Saturation and/or Luminance. You can also choose any of the small buttons to the left of the HUE/Saturation/Luminance labels.



You also have a Color label and a B&W (Black and White) label at the top of the panel that will provide different slider groupings. Clicking the B&W label will convert your image to B&W. Clicking the Color or HSL labels

will convert back to color again. The “V” key will also toggle between HSL/Color and B&W. The resulting B&W may not be exactly what you want, but will provide you a very good first approximation to evaluate. I often find the B&W view useful in adjusting the overall exposure even for images where I expect to use the color version. Using the small button in the upper left, will let you easily adjust grass or sky to add drama to your image. If you happen to be a PSA member, there is a very nice article in the November PSA Journal on using Lightroom to make B&W Images. You can also

get additional information on the HSL/Color/B&W subpanel at <http://laurashoe.com/2013/04/10/lightrooms-hsl-panel-the-easy-way-to-change-colors-in-your-photos/>.

The next subpanel down, Split Toning, can be used for many things including creating Duotone images. Split Toning is a whole article in its own right, so I will skip next to the Detail Panel. But, you can find additional information on split toning at <https://www.youtube.com/watch?v=DcnBebmvcgM> and at <http://digital-photography-school.com/split-toning-in-lightroom-coloring-to-advance-your-images/>.

The Detail subpanel deals with Sharpening and Noise Reduction. You can sharpen images at two different points in the LR workflow. During the Development process here in the Detail subpanel and also during Export. As you can see in the Detail subpanel, there is a small window showing a zoomed section of your image. You can adjust what

is displayed there by clicking the small box next to the window (red arrow), and then moving your cursor to the part of the preview panel image you wish displayed in this window. Clicking on the small window image in this panel will toggle between a zoomed and a full view. While the Detail subpanel has this little preview window, I usually use the larger preview panel zoomed to 1:1. When sharpening a photo, I use the Lightroom preset shipped with LR5 as a starting point. I prefer to first set the sharpness with one of the presets that come with LR. (On the left side of the Development Module, you will find a sub-panel labeled “PRESETS.” Open the Presets sub-panel by clicking the small arrow (looks like a triangle). Then click on the arrow next to the “Lightroom General Presets”. Select the sharpening preset that best describes your image (-Scenic or -Faces). (See <http://lightroomkillertips.com/monday-presets-sharpening/>)). You can de-

termine the exact effect of a particular slider by pressing the ALT (Mac: Option) key while moving the slider. This will render a grayscale preview for the Amount, Radius, and Detail sliders. You can use the different sliders to adjust different aspects of the image sharpness. Pressing the Alt (Mac: Option) key while sliding a slider, displays a grayscale mask of the specific slider effect

There are four sliders under “Sharpening” that can affect the apparent sharpness of your image.

Amount adjusts edge definition thickness. Increasing the Amount value increases the visible sharpening effect.

Radius determines the size of the details to which sharpening is applied and how much compression will be applied to edges. Be careful, too much radius can make images with fine detail look odd or unusual.

Detail determines how much the edges are emphasized. In general,

lower settings tend to remove minor blurring while higher values can reveal fine textures in the image.



Masking creates a black and white edge mask. With the slider all the way to the left (white), the entire image receives the same sharpening. As

you move the Masking slider to the right, the sharpening effects become more restricted to the stronger edges of your image. When moving the slider, with the ALT key pressed, the white part of the mask indicates what part of the image will actually be sharpened. Therefore, by sliding this slider to the right (or left) you can reduce (or increase) the part of the image that is sharpened.

The next part of this subpanel is the Noise Reduction area. The major form of noise, I usually encounter is **Luminance**, although, **Color** noise

can become quite noticeable at higher ISOs. I usually adjust Luminance on the basis of ISO. Between 100 and 2500 ISO, I use the approximate square root, (i.e. for ISO 100, I set Luminance to 10, for 160=13, for 200=14, for 400=20, for 640=25, etc., for 2500=50). Between ISO 2500 and 5000, I usually start at 50, above ISO 5000, I start at ISO/100, while I look at my image at 1:1 (100%). I want to avoid that “plastic” look, and use the lowest amount of noise reduction possible. In general, the more noise reduction, the softer your image may appear. On my images, I usually leave the Color slider at the default 25, unless color noise has become apparent. For me, this seldom happens below ISO 5000, but is equipment dependent. For more help on the Detail subpanel go to

(Continued on page 8)

<https://helpx.adobe.com/lightroom/help/retouch-photo-tos.html#sharpening> and [noise reduction](https://helpx.adobe.com/lightroom/help/retouch-photo-tos.html#noise-reduction) .

I have greatly exceeded my self-imposed two page limit, so next time, I will try to finish my discussion of subpanels in the right panel of the Development Module.

Got'cha

By William Hunsicker

3rd Place Nature



January 7 Meeting

Peter, Jack and Dick will be showing images they captured during their Yellowstone vacation. They volunteered to go there to sell San Antonio for PSA. However, there were some side benefits.

January' 21 Meeting

Print Competition night

PRINT CATEGORIES:

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

January's Assignment: -

Motion—Subject should show evidence of motion.



November 2015 PRINT COMPETITION

PICTORIAL COLOR

1st	"Iguana Greeting Sunrise"	Peter Florczak
1st	"Misty River Sunrise"	Dick Boone
2nd	"Palace of Fine Arts"	John Kain
3rd	"Evening Reflections"	Mary Hunsicker
HM	"Thunderbirds"	Ernie Clyma

PICTORIAL MONOCHROME:

1st	"Waterfall"	Mary Hunsicker
1st	"Snake River Overlook"	Dick Boone
2nd	"Wild Wild West"	John Kain
3rd	"Walk in the Sand"	Peter Florczak
HM	"Shadows"	William Hunsicker

NATURE:

1st	"You Look Like Lunch"	Dick Boone
1st	"Palo Duro Canyon"	Peter Florczak
2nd	"Autumn Bee"	Mary Hunsicker
3rd	"Gotcha"	William Hunsicker
HM	"Alberta Falls in Autumn"	Jack Smith

PHOTOJOURNALISM:

1st	"Floresville Balloon Festival"	John Kain
2nd	"Lifting the Balloon"	Mary Hunsicker
3rd	"Elk at Sunset, Colorado"	Jack Smith

ASSIGNMENT:

1st	"Mona Lauren"	Pinky Rudolph
2nd	"Georgia Look a Like"	Mary Hunsicker
3rd	"21st Century Thinker"	Dick Boone
HM	"My Monet"	John Kain

CREATIVE:

1st	"Raguno"	John Kain
2nd	"Imitation IR"	Dick Boone
3rd	"Zebra Art"	Peter Florczak
HM	"The Fiery Furnace"	Steve Manchester

Judges were Holly Emrie, John Kain, and Dick Boone

**Merry CHRISTMAS
and Happy New Year!**