FLASH

GREATER SAN ANTONIO CAMERA CLUB

WWW.GSACC.ORG

Cover photo: Caddo Lake by Mary Hunsicker

JANUARY PRINT COMPITITION 2016

PICTORIAL COLOR DIGITAL:
1st "Buffalo Grazing" Peter Florczak
2nd "Austin Through My Window" John Kain
3rd "Sunset at Converse Park" Mary Hunsicker
HM "Bald Eagle Portrait" Jack Smith

PICTORIAL MONOCHROME DIGITAL:
1st "Tree in the Canyon" Peter Florczak
2nd "Too Late Blossom" Mary Hunsicker
3rd "Grand Tetons Cabins" Jack Smith
HM "Black & White Lily " Steve Manchester

NATURE DIGITAL:
1st "Salmon Wins" Jack Smith
2nd "Australian Bluebill" John Kain
2nd tie "Humpback Fluke" Steve Manchester
3rd "Caught Oned" Mary Hunsicker
HM "Tiger Stare" Peter Florczak

PHOTOJOURNALISM DIGITAL:
1st "Grandma Dropped Her Corner" Mary Hunsicker
2nd "Cambodian Treasure" Peter Florczak
3rd "After the Flood" John Kain
HM "A Champion's Smile" Jack Smith

ASSIGNMENT DIGITAL:
1st "Great Blue Heron in Flight" Jack Smith
1st tie "Catching the Big One" Peter Florczak
2nd "Splash Bath" Mary Hunsicker
3rd "Snaking into Town" John Kain
HM "People on the Move" Dick Boone

CREATIVE DIGITAL:
1st "Caddo Lake" Mary Hunsicker
2nd "Blue Lily" Steve Manchester
3rd "Blue & Gold Macaw" John Kain
HM "A Long Time at Sea" Peter Florczak

The judges were Bill Hunsicker, Donna Vaughan, and Brian Duchin.

ASSIGNMENTS for 2016-2017

2016
April--Nut(s): photograph a favorite food alone or In some form of usage
MAY--Diamond: the rock or the shape of a diamond
JUNE-X's: Subject makes and "X" or X's
JULY-Sticks and Stones: image to contain both stone and wood In some form
AUGUST-Famous Amos: find your subject in the cookie Jar-chocolate chip, Oreo, or ?????
SEPTEMBER-Tools: things used to do some work
OCTOBER-Electric: depict electricity or some way it is used
NOVEMBER-Begins with "E": Name of object starts with 'E"
DECEM8ER-Dramatic sky: Subject of picture Is complemented by a dramatic sky BUT NOT a sunset
or sunrise. The sky, however, is not the main subject.

2017
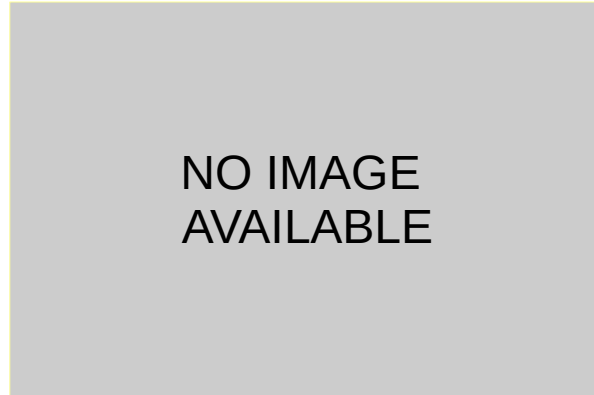JANUARY-This Old House: the structure can be In pristine condition, falling apart, or in between
FEBRUARY-Domestic Animal: photo of a domestic animal, but no pets (dog, cat, bird, etc.)
MARCH-Ugly: title says It Ill-subject can be something like a bulldog & junk yard, facial
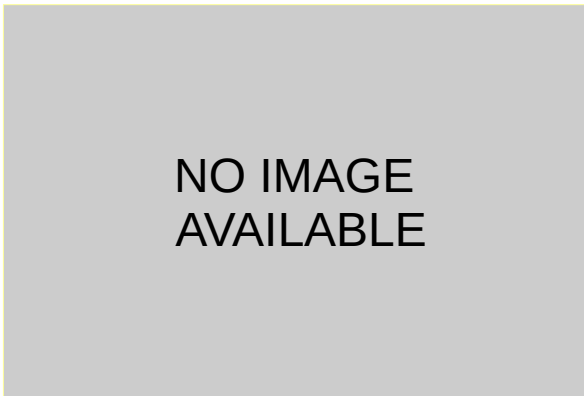expression, etc.

PICTORIAL COLOR
"Buffalo Grazing" by Peter Florczak

NO IMAGE
AVAILABLE

NATURE
"Salmon Wins" by Jack Smith

NO IMAGE
AVAILABLE

PHOTOJOURNALISM
"Grandma Dropped Her Corner" by Mary Hunsicker

ASSIGNMENT
"Catching the Big One" Peter Florczak

MONOCHROME
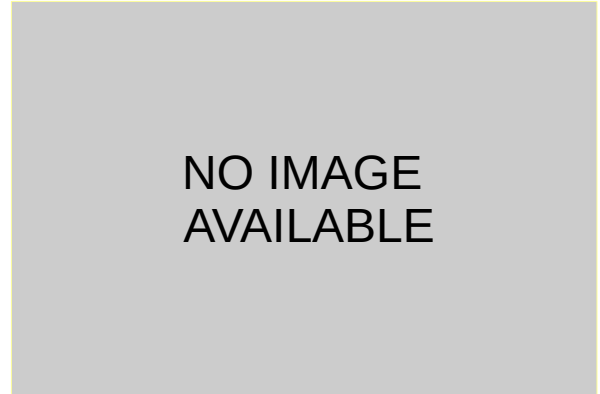"Tree in the
Canyon"
by
Peter Florczak

CREATIVE
"Caddo Lake"
By
Mnary Hunsicker

See more of our photos online at www.gsacc.org/photo-gallery

PHOTOJOURNALISM
"Cambodian Treasure" by Peter Florczak

NO IMAGE
AVAILABLE
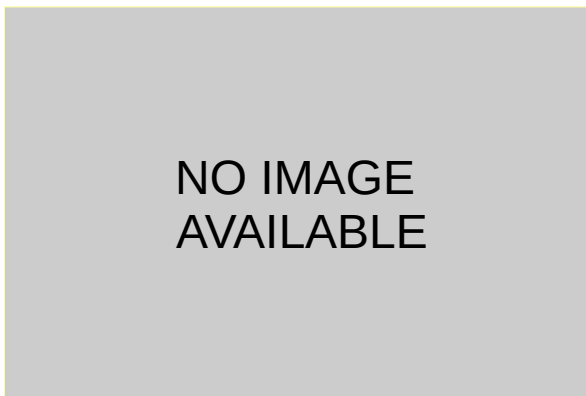
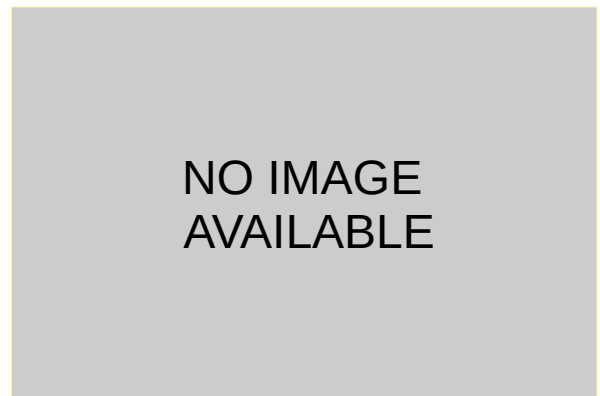*NATURE*
"Australian Bluebill" John Kain

MONOCHROME
"Too Late Blossom by Mary Hunsicker

ASSIGNMENT
"Splash Bath" Mary Hunsicker

NO IMAGE
AVAILABLE

PICTORIAL COLOR
"Austin Through My Window" John Kain

NO IMAGE
AVAILABLE

CREATIVE
"Blue Lily" by Steve Manchester

BILL'S PHOTOGRAPHY TIPS AND TRICKS

by William Hunsicker
whunsickerii@gmail.com

LightRoom (LR) Development Module

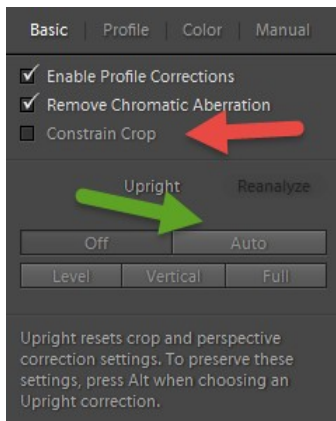## *Lens Corrections and other Subpanels*

Figure 1

Figure 2

Figure 3

Last time I finished with the Detail subpanel, today I want to address the benefits of the Lens Correction (LC) subpanel. There are four tabs in the LC subpanel. The first is the "BASIC" tab (Figure 1). There are three items, "Enable Profile Corrections", "Remove Chromatic Aberration", and "Constrain Crop". I usually have the first two checked and leave "Constrain Crop" unchecked (see red arrow) as I like to control the cropping using the crop tool in the tools bar. There are several ways to straighten an image in LR, clicking the "Auto" button under "Upright" is one of the fastest (see green arrow). Below is an image of a pier in Fulton, TX. As you can see, the camera was held a little crooked (Figure 2). One simple way to straighten it is to click on the Auto button. You could have also used the Straighten Tool inside the "Crop and Straighten" tool as I mentioned in a previous article, but normally I find this does a very good job.
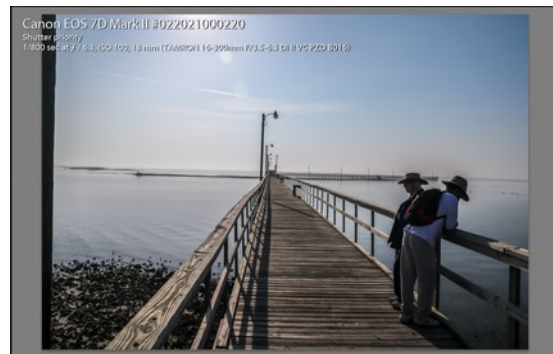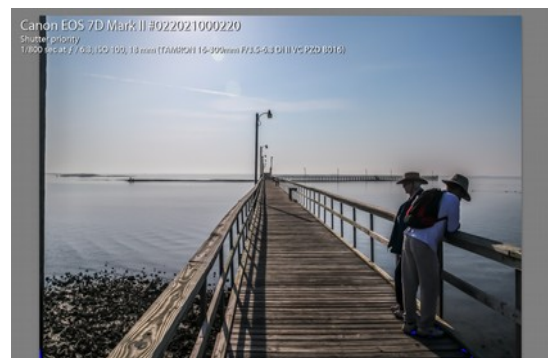
However, if there are a lot of different horizontal and vertical lines the Straighten tool will give you more control. --Note sometimes the "Level," "Vertical," or "Full" buttons will provide a more pleasing image. Below is the "Auto" adjusted image (Figure 3).The next tab is "Profile." Unless you have set it earlier, it will appear a lot like Figure 4. Adobe has provided a lot of Lens profiles with LR for Raw images. They also have a tool that will let you build profiles for ones they have not provided called Adobe Lens Profiler.
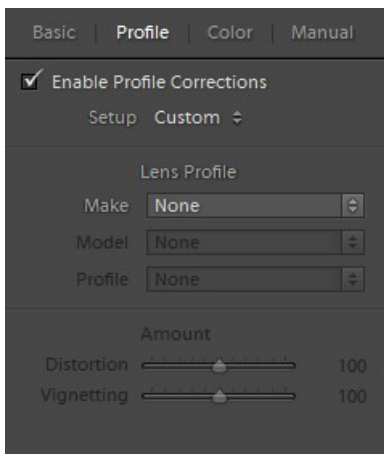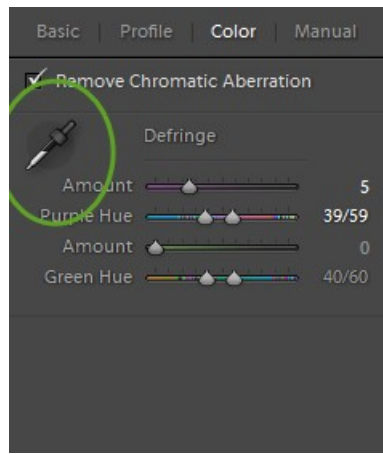
Figure 4

Figure 5

Figure 6

Adobe states the Adobe Lens Profile Downloader is a free companion application to Photoshop CS6, Photoshop Lightroom 4, and the Camera Raw 7 plug-in. I don't know if they will install for LR5 or LR6. But, they don't provide many profiles for Jpg images. I created and installed some of my own for LR4 and they still appear to be there and working in my LR5 and LRCC. In any case, clicking the Make arrow on the right and selecting Tamron (the lens maker) will usually fill in the rest of this panel (see Figure 4). However, you should check to insure that the lens is displayed in the Model box is in fact the correct lens. In this case, I used a new Tamron 16-300, and that lens is not in the LR5 profiles so when I checked I got a Tamron 18-270 PZD instead. Guess I might have to make one. It is in the LR6 or LRCC profiles, and selects correctly in themThe next tab deals with color defringing, or Chromatic Aberration. If the lens profile is correctly set, you can usually just check Enable Profile Corrections. However, on very wide lenses or ones with no profile, you may need to zoom in to at least 2x (2:1 in the Navigator), then use the eyedropper (Figure 5 inside Green Circle) to select the chromatic aberration (usually a purple hue) showing at a high contrast edge in the image (Figure 6). The eyedropper will display a small grid appears and you should position it so the color you want to remove is centered.

Figure 6
Alternative you can manually adjust the sliders, but that's much more difficult to get right. .

The last tab is "Manual" which has two major functions "Transform" and "Lens Vignetting." There are sliders under each which can be used to correct image problems like bowed straight lines or image vignetting.

If you find making lens adjustments on each image tedious, you can create a preset with the normal adjustments you use. If you chose to make a preset, you can also apply it during import by selecting it in Development Settings, under Apply during Import To do so, I suggest you pick an image created by the lens you want to create a preset for, make a virtual copy, and reset the copy, then go through each sub panel setting only those things you want to apply to all images taken with that particular lens. Example For my Tamron 16-300 – Under Basic, set Highlights to -50, Shadows to +10, Clarity to +20, Vibrance to +5. Under Detail set Amount to 25, Radius to 1.0, Detail to 25, Masking to 67, and Luminance to +20. Under Lens Corrections set Make to Tamron, the lens used to capture the image. Then go to the left LR panel click on the plus sign to the right of the Presets subpanel. A "New Develop Preset" window will pop up. For my lens I named it "Tamron 16-300 PZD", I named the Folder Tamron Lens. Click create. I can now make my standard lens adjustments for this lens, after first adjusting exposure for the particular image, by just clicking on the preset I created.

Next time I will try to discuss the last two subpanels "Effects" and Camera Calibration.

Thursday, February 4: GSACC educational meeting, 7:30p.m. Topic: Dick Boone, Jack Smith and Peter Florczak will be presenting photographs from their recent trip to Grand Tetons, Yellowstone and quite a few other interesting places along the way.

Monday, February 15: Digital entries must be submitted by 12 noon to be included in Thursdays competition. Also, to participate you must be a paid member, but visitors are always welcome! **Looks like we are going to try to use the website to upload photos for the digital competition.**
Go to our website at:
http://www.gsacc.org/gsacc-digital-photo-upload-page.html

And just follow the directions. Please limit the size of your photos to 2 MG each and use the same naming convention we always use, so John Kain knows whose photos they are and in what category they belong to. Also, since it is a new way of doing things, the earlier you submit your photos the better it might work.
NOTE: If this doesn't work for you send your images to John Kain at:
gsaccpics@gmail.com

Thursday, February 18: GSACC digital competition, 7:30 p.m.

Thursday, March 3, GSACC educational meeting, Topic: Joseph Walsh will be back to speak to the club about mirrorless photography. He will be giving a lecture on using FUJI APS-C sensor camera, and Olympus 4/3 camera systems. His last presentation was great, so you don't want to miss this one.

Thursday, March 17: GSACC print competition, 7:30 PM, Assignment is (prints): Fruit: Get creative with fruit, a part or plenty of it.

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

THE NEXT COMPETITION

February's's competition is DIGITAL.
NOTE: That the club has changed the definition of "Monochrome". You can see the revised text under "Competition Rules." This brings us more in line with PSA guidelines, and should eliminate some of the past confusion. You can see the changes by going to our website at:
http://www.gsacc.org/competition-rules--how-to-enter.htm

DIGITAL CATEGORIES:
1. Pictorial Color Digital
2. Pictorial Monochrome Digital
3. Nature Digital
4. Photojournalism Digital
5. Assignment Digital - Motion
6. Creative Digital

February's Assignment: 2016:
(digital): Long shadows: Have long shadows as part of the subject.
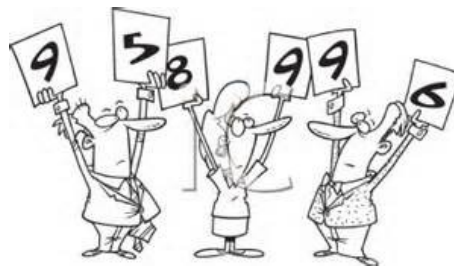
ANOTHER NOTE FROM YOUR EDITOR:

By now you have no doubt seen just how many references there are to ME in this publication. If you would like to do something about it, please submit a short article, or any piece a news that might be of interest to the group. It doesn't have to be earth shattering. A great photo from your vacation with a short article about what makes it special to YOU just might be enough to get you PUBLISHED!
Please help me out here, so we can continue the work that Adam started.

MISC. News for GSACC Members

1. Judges from competitions are allowed to stand and inspect photos closer if so desired. Image is to be placed at a distance of 6 feet from judges.

2. Reminder that digital photo submissions of the Print competition, that placed should email their photo entries to Dick Boone at: DICKBOONE37@GMAIL.COM. Your files should be about 2 MB in size.Any larger and you will slow things down. Any smaller and the qaulity of you image just might suffer.

3. September 10-12, 2016, PSA will be in San Antonio. PSA organizers asked GSACC for a presentation to welcome convention attendees.

4. New Photograph Assignments for 2016 have been put out. If you haven't already got a copy from Tim Kirkland, you can also see a copy of them on Page 2 of thkis newsletter, and on our website. Also, when I finish the 2016 GSACC Yearbook, a copy will be added.

5. Please note that because of confusion that has existed with our past multiple mailing lists, only GSACC member who have paid their dues for 2016 will be getting a copy by email of the GSACC Newsletter and the 2016 GSACC Yearbook. Copies will, however, still be available on our website for all to view

6. There has been a website set up for Adam Kincher on the https://www.gofundme.com website. Jonni and John (Adam's parents) scraped up every dime they could to pay for Adams cremation. The club has donated $100 to this fund. A few other members have also donated, but the family is still very short of their modest goal of $1,345. If you can, please help out by clicking on the link above. It it doesn't work email me and I will send you the link to their website..

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FLASH   *FEBRUARY 2016*

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