



FLASH



Member since
1951

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GREATER SAN ANTONIO CAMERA CLUB **WWW.GSACC.ORG**



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Montana Sunrise

by Mike Patterson

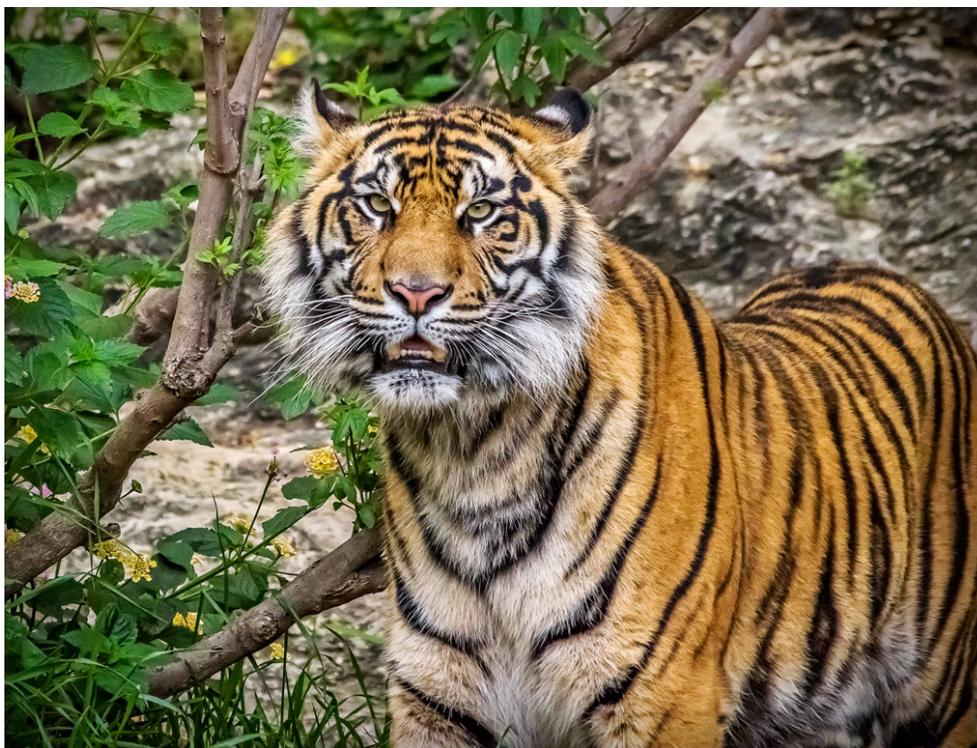
**APRIL
WINNERS**



Farewell #1

by Dean Heller

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



Tiger

by Mary Hunsicker

**APRIL
WINNERS**



Rusty

by Brian Duchin

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

On the cover



This month's cover image is "Cowboy Portrait" by new GSACC member Ara Fernandez. The above image placed first in April's Creative Digital category. Three of Ara's entries placed first in April.

Judging criteria for competitions



BY BRIAN DUCHIN
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Our club has adopted the Photographic Society of America (PSA) criteria for judging print and digital competition images.

The criteria of 10 elements will be the guidelines for judges to use in evaluating print and digital images. The criteria was developed by PSA member Jon P. Fishback, who has graciously allowed our club to reprint excerpts

from, "Judging & Analysis, Beyond the rules." This is an online course offered free to PSA members and I highly recommend it.

The 10 elements are:

- *Impact
- *Technical Excellence
- *Creativity
- *Composition
- *Presentation
- *Color Harmony
- *Interest Areas
- *Light
- *Technique
- *The Story

In this issue we will look at Impact, Technical Excellence, Creativity Composition and Presentation.

Impact, as defined by PSA, is the sense one gets upon viewing an image for the first time. Compelling images evoke laughter, sadness, anger, pride, wonder, horror or any other intense emotion in you. There can be impact in any of these emotions.

Your emotions (or lack of emotions) will affect the impact of an image. Just because you do not feel any of the above responses to an image, does not mean that it has no impact. This just means it may not have any impact for you. Impact is only one of the elements of a fine photograph; so do not put too much weight on the impact element. The quality or lack thereof, of all elements should figure into image impact.

Impact may be the most subjective of the so-called rules that have been established over the decades. One person's excitement is another person's boredom. Any intense first emotion may be considered impact, even a reaction of dislike. The very reason one may dislike an image may be the very reason another person likes it. Both emotions are impact. When reading an image, the trick is to understand that your dislike for the image may not be its lack of impact. It is too easy to just say, "The image has no impact, for me." One must go deeper into the image to see if other factors may be in play that may cause you to say this.

Bias may be one reason, and the worst of all reasons to think an image has no impact. If you do not like cats, recognize this fact and do not think that a picture of a cat has no impact just because it is an image of a cat. Your perceived lack of impact may be so; it does not have impact in your mind. This may be your problem and not the maker's. There must be other reasons; look into it a bit deeper. Once you get past a bias, the true impact may reveal itself.

An important fact about impact is that it is just one of the elements of a fine photograph. You might not want to put too much emphasis on impact positively or negatively.

See **JUDGING** on Page 5.

JUDGING from Page 4:

Technical excellence is the image quality as it is presented for viewing. Retouching (dirty sensor), manipulation (proper removal or not of distracting elements, proper or improper use of vignettes, well-done or not removal of a background), sharpness, exposure, depth of field, presentation, and correct color are some items that speak to the qualities of the image.

Technical excellence is all the things you have learned about photography that have to do with visual excellence of the image presentation. It may not be emotional in any way and the viewer must understand the concepts as well as the methods for creating a technically excellent image.

Creativity is the original, fresh, and external expression of the imagination of the maker, and the viewer. It may be a new or creative way you feel the maker has presented a tried and true subject or an imaginative presentation of a very new subject. In either case the creativity will manifest itself in something a bit different in your mind.

Composition is important to the design of an image, bringing all of the visual elements together in concert. Proper composition holds the viewer in the image and prompts the viewer to create a meaning from the image. Effective composition can be pleasing or disturbing, depending on the intent of the image maker, or your perception. You will not know what the maker's intent was, so you must create the meaning for yourself before you can discuss composition. All images are capable of some form of composition whether it is good or bad. Rules are meant to be broken and your perception of composition may very well see beyond them.

Presentation affects an image by giving it a finished look. The mats and borders used, either physical or digital, should support and enhance the image, not distract from it. GSACC allows single mats and double mats in black or white. Tan or white core mats are also acceptable. The club recognizes that there are many shades of white. The maximum size for prints including any matting is 20 inches high and 30 inches wide.

We will discuss Color Harmony, Interest Areas, Light, Technique, and The Story in the next issue.

Editor's note: Here are a few of the many online links to information on judging images:

12 elements of a merit image: <http://www.ppa.com/competitions/content.cfm?ItemNumber=1792>

Photographic judging criteria: <http://www.woodburnphoto.co.za/About/PhotographicJudgingCriteria/tabid/15818/Default.aspx>

Five factors that judges consider: <http://www.nwf.org/news-and-magazines/national-wildlife/photozone/archives/2011/5-photo-judging-factors.aspx>

Awards dinner is on May 7



GSACC's awards dinner will take place on Thursday, May 7 at 6:30 p.m. at the Lions Field Adult Center. Food will be catered by Bill Miller's BBQ. Members in good standing will eat at no cost. Guests will pay \$10.00. All those planning to attend must contact Dick Boone for Reservations. A list of winners will be printed in the June issue of the *Flash*.

Scavenger hunt update

BY ADAM KINCHER
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A few of GSACC's members met on Thursday, April 23, to choose which of GSACC's scavenger hunt images to forward to the judging club for this year's competition. This year, the annual competition against the Houston Camera Club took place in March in Bastrop, Texas. The judging club will pick a winner. Results will be announced at an awards luncheon. I do not yet have details regarding the luncheon, though the location is usually Frank's in Schulenburg. GSACC president William Hunsicker reported that HCC had more participants in the shootout than GCACC. Several GSACC members traveled to Bastrop. HCC had closer to 20 participants.

More information on April's speaker

After the April issue of the *Flash* was printed, GSACC president William Hunsicker provided some additional details regarding Mark Heaps, GSACC's guest speaker for April. More information about Mark can be found online: <http://www.precision-camera.com/instructors/>.

Judges needed

GSACC needs judges for every competition. Our rules currently state: "We ask members who participate in competitions to serve as judge at least twice during a calendar year." Brian Duchin has asked me to re-word this to state: "We ask members to serve as judges at least twice during a calendar year." Even if you don't submit entries, your help is needed. The yearbook and web site will be updated.



Bill's Photography Tips & Tricks

BY WILLIAM HUNSICKER
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This month, I would like to start a discussion of how to use Lightroom (LR). Since I have LR 5, I will be using that for my examples.

Adobe is currently offering a downloadable use of the current versions of both Photoshop and Lightroom for \$9.99/per month. That is cheaper for a year (\$120) than the purchase of either Photoshop or Lightroom. I believe it's a really good deal for those who want to try them out. For me LR excels at so much that I seldom ever find the need go to any form of Photoshop. However, LR does not support layers, so when you need layers, they have created an easy way to enter directly into Photoshop from LR. I'll discuss that in a later article.

The LR interface is composed of five areas or panels. The task bar at the top with "StarFire" on the left and the module tabs on the right, the left and right panels, the film strip at the bottom and the large 'preview' panel in the middle (see below). You will see the 5 panel layout in each of the modules, but with different sub-panels. One of the first things that you will notice when opening LR 5 is that there are seven modules (Library, Develop, Map, Book Slideshow, Print and Web).

Each module has a different function. As you would expect the "Library" deals with the functions needed to manage your images. The "Develop" module supports image editing, the "Map" module handles geo-coding, the "Book" module helps in the creation of photo books, the

"Slideshow" module can be used to create simple slideshows, the "Print" module supports printing, and the "Web" module helps you create simple web pages of your images. As you can see in the screen capture below you can choose to hide modules you don't use. Below I have hidden the "Book" module. To hide a module just 'right click' on the task bar and uncheck what you wish to hide.

Today I am going to start with a discussion of how to import images into LR using the Library module import function. Importing adds the images to your LR catalog. You can actually get your images on to your computer several ways including using the LR import function (see "Import" button in the left panel).

Some people, like to copy images from their SD card directly to their hard drive using Microsoft Windows Explorer. That gives them the greatest comfort that they know where the images are placed. When they do that, LR still does not know about them (i.e. they are not yet in the LR catalog), so they then have a second step to import them into LR using the "Add" button inside the Import function. You can also use the "Add" button to import any other pre-existing images on your hard drive.

My preference is to use the LR import function to actually copy the images directly to the location I want while also adding them into the LR Catalog.

See **LIGHTROOM** on Page 8.





APRIL HIGHLIGHTS: New GSACC member Ara Fernandez placed first in three categories. Congratulations, Ana.

PICTORIAL COLOR DIGITAL:

1st place: Look Me in the Eye, by Peter Florczak
2nd place: Governor's Palace, by William Hunsicker
3rd place: Montana Sunrise, by Mike Patterson
HM: Archway, by Ara Fernandez

PICTORIAL MONOCHROME DIGITAL:

1st place: The Early Bird, by Ken Emrie
2nd place: Mother and Son, by William Hunsicker
3rd place: Lonely Walk, by Mary Hunsicker
GM: Anchor on Deck #1 by Dean Heller

NATURE DIGITAL:

1st place: Aaah!, by Ara Fernandez
2nd place: Grand Tetons as the Fog Lifts, by Brian Duchin
3rd place: Tiger, by Mary Hunsicker
HM: American Bittern, by William Hunsicker

PHOTOJOURNALISM DIGITAL:

1st place: Fashion Statement, by Ara Fernandez
2nd place: Out on a Limb, by Mike Patterson
3rd place: Farewell #1, by Dean Heller
HM: A Street Story, by Peter Florczak

ASSIGNMENT DIGITAL:

1st place: Rusty, by Brian Duchin
2nd place: Old Brooder Shed, by Mike Patterson
3rd place: One-Eyed Allis-Chalmers #1, by Dean Heller
HM: Almost Forgotten, by Dick Boone

CREATIVE DIGITAL:

1st place: Cowboy Portrait, by Ara Fernandez
2nd place: Spread Some Peace, by David Finell
3rd place: Fall on the Guadalupe, by Mary Hunsicker
HM: Alley Art, by Peter Florczak

Thank you to Dick Boone, Mary Hunsicker and Tim Kirkland for judging the April competition.

Upcoming assignments

June: The ride: Boat, burro or Boeing 747, show something people ride in or on. Include people.
July: Other sports: Photos of an Olympic-recognized sport but NOT football, baseball or basketball.



Thursday, May 7: GSACC educational meeting, 7:30 p.m. Topic TBA.

Thursday, May 21: GSACC print competition, 7:30 p.m.

May 7: GSACC's annual awards presentation, 6:30 p.m.

Thursday, June 4: GSACC educational meeting, 7:30 p.m. Topic TBA.

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

Thursday, July 2: GSACC educational meeting, 7:30 p.m. Topic TBA.

Saturday, July 4: Happy Independence Day!

Thursday, July 16: GSACC print competition, 7:30 p.m.

Thursday, August 6: GSACC educational meeting, 7:30 p.m. Topic TBA.

Thursday, August 20: 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

May'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

May Assignment: Day at the beach (lake, river or pool): Activities associated with those watery places.



THE LAST PAGE

LIGHTROOM from Page 6:

With the Import function, you have a choice of “Copy as DNG”, “Copy”, “Move” or “Add”. Add does just that, it does not move/copy the images, it just adds them to the LR catalog where they sit. With “Move”, “Copy” or “Copy as DNG” you need to identify a destination (where to place the images) on your hard drive. The image source is identified in the left panel, the destination has to be identified by you in the right panel before clicking the import button at the bottom right.

Depending on the import function you chose, you will have several subpanels available in the right panel to complete “File Handling”, “File Naming”, “Apply During Import”, and “Destination”. With the exception of “Destination”, the subpanels are fairly self-explanatory. When you open “Destination” by clicking on the bar, the little arrow should point down, and your directories under “My Pictures” should be displayed. Clicking on the arrow beside any of them should reveal the next level down. Either select the directory you want as the target, or right click on a directory to open a panel to create a new target directory under it. Then select the desired directory.

There is a lot more to discuss in the Library module, some of which I will try to touch on in the coming months. However, for a much more in-depth discussion of LR5, I recommend Scott Kelby’s “Lightroom 5 for Digital Photographers” book. He provides excellent step-by-step instructions and examples.

In my next article. I will be discussing the various panels, sub-panels and functions in the Development Module.



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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. 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 MAY 2015

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