**THE VIEWFINDER**
25055   -2..1..0..1..2+   ISO 40

**Seacoast Camera Club**

The purpose of the Seacoast Camera Club to improve members' photography skills through lectures, workshops, and friendly competitions  Meetings are held from 7-9 pm on the 2nd & 4th Tuesdays of the month, September through June.

# President's Corner

Happy March everyone! Looking back, Seacoast had a successful Portsmouth Library exhibit.  A big thanks to Sue Mickey for all her hard work coordinating the exhibit. Many thanks to all who participated.

Looking ahead we have our MEMBERS TAKE OVER, coordinated by Tony Baldasaro on Mar 12.  Our next competition will be Creative and Open. We are working on an end of year meet up. I am planning an exciting opportunity for Seacoast to exhibit images at an art a gallery in York Maine early summer. Details to follow.

On a side note, Spring is around the corner. The days are getting lighter which allows me to spend more time photographing after work.  I am starting to hear birds singing outside. There will be many nature photo opportunities to enjoy. Birds will be migrating north such as our beautiful warblers.  Birds will be building homes and having chicks. Plants and flowers will be blooming, attracting bees and insects for Macro shoots.

See you at the next meeting.


**Sharon Colacino**


**Bobcat Scare**
Sharon Colacino


**Shortie Portrait**
Tony Baldasaro

**Member Takeover
March 12**

Our next meeting will feature the work and expertise of our very own members.  The following members will each present 10 minutes of topic of their choice.  They are Sharon Colacino, Emilie Talpin, Pat Corlin-Kennedy, Susan Correia, Tony Baldasaro, Lisa Tutinas, Scott Faiia, Dennis Matthews, and Renee Giffroy.

Topics will vary from aperture settings in bird photography, to photographing people and places over time, to images from Iceland.  I hope everyone can make it.

# NECCC Interclub Competitions

The next and final NECCC Inter-club competition for the year will take place on April 27. We'd like your submissions to this once again. Send us the best of your best. We already have your recent regular competition club images so looking for any others that would be strong. There are again three categories:

Color, Nature, Mono. You can enter up to three in each category via the SCC website until April 5.

We are tied for 3rd place in Color going into the finals in Class A which is a great feat for a small club like ours. We're hoping to stay in the top 3 for the year!  Congratulations to Renee for her Honorable Mention in Color, Lisa for her 2nd place in Color, and Sharon for her Honorable Mention  in Mono. Congratulations to them & to our club.
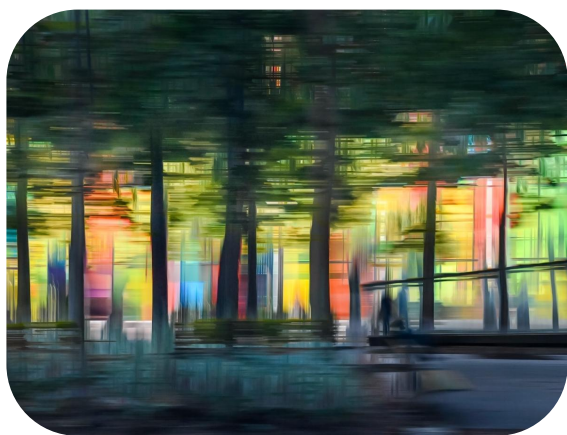


**Diamond Beach**
Sharon Colacino

Congratulations to all whose images were selected for the winter competition.  Keep in mind that more images will be needed for our spring submission.
Those are needed by April 5th.

**Ayuh... Downeast Milky Way**
Lisa Tutinas





**City Park**
Renee Giffroy

| Upcoming Meetings | | |
|---|---|---|
| Date | Presenter | Program/Competition |
| March 12 | Various Members | Member Takeover |
| March 26 | Competition | Creative (ICM, Photoshop) and Open |
| April 9 | Ossian Lindholm | Conservational Photography |
| April 23 | Competion | Macro and Open |

# Greg Kretchmar Presents...

With an estimated 100+ attendees, Greg "Kretchy" Kretchmar delivered a poignant, and perhaps even emotional talk, about his personal journey in photography.  Kretchy, a native of Somersworth and best known for being Greg of "Greg and the Morning Buzz", shared his photography origin story, the motivation behind his photography, as well as some of his favorite images.  Weaving his signature humor with beautiful "had to be there" anecdotes, Kretchy was authentic, unapologetic and humble in his storytelling, keeping the audience fully engaged throughout.

Many thanks to Dan Comly for the Images









# Results

### Unframed Print Competition
1st Place: Lisa Tutinas:  North Church in Portsmouth
2nd Place: Lisa Tutinas:  Vintage Oil Cans
3rd Place: Kelly Marshall: (Newburyport) and Sue Mickey Macro Blueberry

### Framed Prints B
1st Place: Reid Cooper: Round About Diner
2nd Place: Reid Cooper:  Barn in Snow
3rd Place: Bill Moore: Old Pier Reflections

### Framed Prints A
1st Place: Lisa Tutinas: Red Barn and Shed in Snow
2nd Place: Sue Mickey: Millinocket Lake Sunrise
3rd Place: Sue Mickey: Cape Cod Grist Mill

# Global vs. Local Adjustments in Lightroom?

Many times in our competitions are judges speak of the choice to make "local" or "global" adjustments in Lightroom when critiquing our images, so I thought I would offer a brief explanation of those two terms.

A global adjustment is when a change, often in exposure or white balance, is made to the entire image.  These are often used to make wholesale corrections to an image. For example, if an raw image is shot in the wrong white balance, one can easily change the overall white balance of the image.  It's an easy way to make the changes to the entire image.  However, it gives you, as the editor, no say in where on the image the change will take place.  It's an all or nothing proposition, which can make for a very frustrating experience if you only want to adjust a small portion of your image.

This is where local adjustments come in to play.  Enabled by choosing a masking tool (brush, radial filter, for example), one can then use those masks to make adjustments to targeted areas of the image as opposed to the entire image.  For example, in the image below right, I used a radial filter (which created by clicking on the radial masking tool and shaping it with my mouse) to increase exposure by .87 of a stop (left image) around the body of the bird and its background (see top image) By using this filter, I only impacted the small area around the bird (shown in red) and the bird's background.  If I had globally changed the exposure by .87 stops, the entire image would have been brighter and the highlight around the bird would not exist.

In the end, Lightroom users will use both global and local adjustments with the global ones used to adjust the entire image and the local ones to fine tune the details.