



Newsletter

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Reminders

Proposed Competition Changes

At the Monday March 2, 2015 meeting, the club will vote on three possible competition changes. For these changes to take effect a majority of the membership must vote to approve them. If you have questions please contact any executive committee member

Two of the changes are for adoption of the new PSA definitions for Nature and Monochrome. The old and new definitions are compared on the last page of this newsletter.

The other change is a proposal to give judges more time to give quality inputs therefore improve the learning experience for members; and to reduce total meeting time. The executive board unanimously approved the following changes marked in red:

Current Rule: Members can enter a total of four (4) images into a monthly competition with a maximum of three (3) images in any one category and a maximum of three (3) images in any one medium.

New Proposal: **Members can enter a total of four (4) images into a monthly competition with a maximum of two (2) images in any one category and a maximum of two (2) images in any one medium.**

Coming Club Events

See the [Calendar](#) on our web site for updates or further details.

Saturday February 28, 2015

11:30pm Projected Image Entry
Deadline Color, Monochrome, Nature

Monday March 2, 2015

5pm Online Print Entry Deadline
7:15pm Print Entry Deadline

Votes for Proposed Changes:
Monochrome Competition
Nature Competition
Competition Image Submission

Competition:
Color, Monochrome, Nature
Judge: Dan Katzman

Refreshments: Jerry Held, Rachel Hunter, Richard Ingles

Wednesday March 4, 2015

Field Trip: [Hummingbird Photography at UCSC Arboretum](#)

Monday, March 16, 2015

Program: Navigating Your Passion
Project presented by [Suzi Eszterhas](#)

Thursday March 19, 2015

Field Trip: [Filoli Gardens Artist Access](#)

Sunday, March 29, 2015

Field Trip: [Pinnacles National Park](#)

Competition Winners Tell Us How They Did It

The February judge was Roger Kumpf. We asked the makers of the first place images to send stories about what their subject was, when and where the image was taken, how it was created (photographed and/or processed), and why they created it.

February 2015 First Place Pictorial/Color Digital Projected Image - Advanced



Comet Lovejoy Portrait
Rick Whitacre

I chased Comet Lovejoy (C2/2014 Q2 Lovejoy) for about 2.5 weeks last month. My first images were no more than fuzzy blue-green blobs, but I kept reading and studying on how to get better and better images of it.

Everything came together one night: no moon, no clouds, clear air, dark sky, and I used my EQ tracker to allow for longer exposures. I took some images at 280mm, but the 200mm images showed the tail much better since it had grown so long.

This is an HDR blend since the comet head is so much brighter than its tail. Each was a single exposure, one for 30 seconds and the other for 20 seconds

Sony A7S, Canon 70-200mm f/2.8L II, 200mm, f/2.8, ISO6400. Taken on an EQ2 tracking mount.

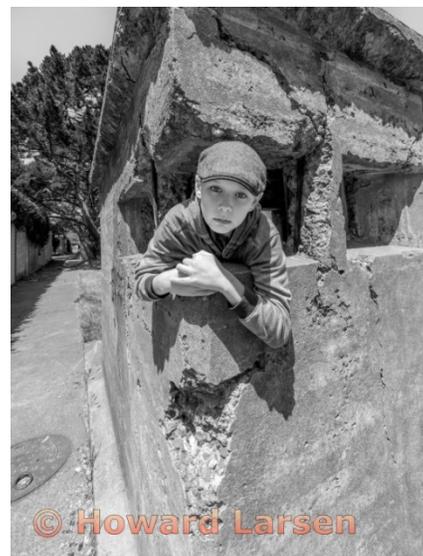
The diffraction spikes added in post-processing for artistic effect

February 2015 First Place Monochrome Print

In the headlands
Howard Larsen

My son and I spent about a year visiting all the ruin sites we could find in the Bay Area, usually former military sites. It was a wonderful opportunity for us to do something together (largely over now). These are the kind of places that he enjoys exploring.

This image was done in the Marin Headlands at one of the abandoned coastal defense batteries. The use of a very wide angle lens creates lovely lenticular distortion on the building and its surroundings, but not so much on him because he's on the center line. It was done with a Nikon D800e, Nikon 14-24 zoom at 14mm, 1/100 sec, f14, ISO 200



February 2015 First Place Monochrome Digital Projected Image



Sunrise on the Firehole River, Yellowstone NP
John Perry

This photo was taken at a workshop called Winter in Yellowstone that I attended in January 2013. Tom Bol and George Theodore from American Nature Photography ran the workshop.

In case you are not aware, all the roads in Yellowstone National Park are closed to the public in the winter. So every morning for 5 days we would get picked up by a small yellow school bus with tank treads instead of tires. This vehicle allowed us to travel just about anywhere in the park. We were based at the Yellowstone winter lodge near Old Faithful. We covered many of the best rivers and waterfalls in the park. Some of the falls we visited were Upper Yellowstone Falls, Moose Falls, Gibbon Falls and the Kepler Cascade. Some of the rivers we saw were Madison River, Lewis River, Firehole River and the Fairy River.

One of my objectives for this workshop was to learn how to photograph snowy landscapes. What I learned was you need to be very aware of the image histogram. The exposure needs to be as far to the right as possible without having the image be blown out. If your landscape photos meet this criteria then Lightroom can take care of the rest.

The image you see was taken at 8am from a bridge crossing the Firehole River looking toward the East. I used my Nikon D800E, with a 24-70mm f/2.8 lens on a tripod. The shot is a color HDR of 3 images taken at f/9. I processed the images using Nik's HDR Efex Pro 2 and then converted it to B&W using Silver Efex Pro 2.

February 2015 First Place Color Print

I went to Santa Cruz to shoot surfing and test out a new (to me) lens. I had just purchased the Sigma 300-800 f/5.6 zoom and needed to give it a whirl. As it turned out, this day was a contest event - the O'Neill Cold Water Classic. It was a decent surf day, with waves in the 6-8 foot range, nicely shaped and breaking right at Steamer Lane.

I found a spot just south of the lighthouse and set up camp. That Sigmonster makes for a very heavy rig (the lens alone is 12.7 lbs) so I used a tripod with a Wimberley gimbal mount. It was great fun watching those surfers. The maneuvers they can make are quite amazing. Very athletic. Of course, some of the best action is when they don't make it, but that's another image. :)

Ultimately I found the lens was too heavy for me and I wound up selling it. (I actually made a few dollars on the deal, so I ended up with a no-cost "rental" trial.)

My winning shot was taken at 648mm, 1/1000 at f/5.6, ISO 200. Minimal processing in Lightroom: cropped a bit, minor exposure adjustments and a bit of sharpening.



Cutting back to tuck under the curl at Santa Cruz
David Kirsch

Shooting surfing is a lot of fun. I need to get back out there!

February 2015 First Place Creative Digital Projected Image - Advanced



The Fall
Craig Colvin

The model in this shot is an ex-dancer with the SF Ballet. For this shot he performed what is called a "C-jump" where the arms and legs are thrown backwards and with arched back it makes the body look like the letter C. As he jumped an assistant threw flour at his chest. This was repeated 5 times to get the right timing with the jump at the highest point at the same time the flour hit the body.

Lighting was done with 2 strobes with large soft boxes in the corners behind the model and pointing towards the camera, back lighting the flour.

Post-processing was done in Lightroom and Photoshop. I converted the image to black and white using Nik Silver Efex Pro, and rotated the final image 90° clockwise to make it appear like he was falling.

I used a Canon 5DmkII set to 1/160 sec at f/7.1, ISO 100 with a 24-104mm f/4L lens at 32mm.

February 2015 First Place Creative Print

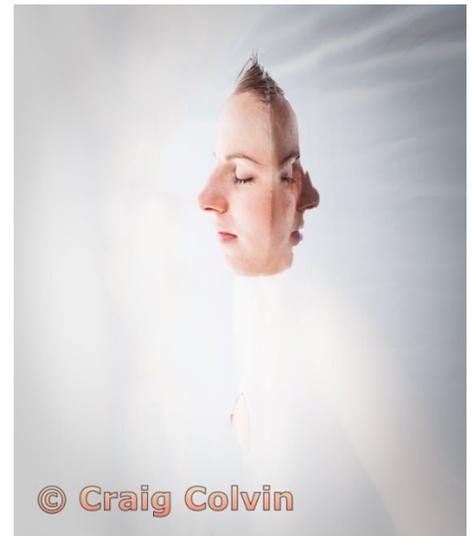
Reflection of Self
Craig Colvin

This past summer I built a wet set in my studio. Basically it was an 8' x 8' x 1', 500 gallon pond, which I constructed using plywood and a rubber pond liner. I also built a pump and propane powered water heater to make it into a very large hot tub. I wanted very uniform lighting on the surface of the water so I made a huge softbox by suspending a 12'x12' white scrim over the pond and bouncing 3 strobes off the studio ceiling which reflected off the ceiling and through the scrim.

This lighting caused the surface of the water to appear white. The easy part was adding the model and having her put her head in the water so just her face was above the water line. I placed my camera just above the water surface which maximized the model's reflection in the water.

I performed minor post-processing in Photoshop and rotated the image 90° counter-clockwise.

The camera was Canon 5DmkII set to 1/160 sec at f/14, ISO 200 with a 24-105 f/4L lens at 50mm.



February 2015 First Place Pictorial/Color Digital Projected Image - Basic



Storm at Sunset, Utah Lake
Rachel Hunter

I have my brother to thank for this shot as he was willing to leave his cozy home on Christmas Eve and take me to the lake shore and endure standing around in the wind chill and snow fall. It was so windy, I had to abandon the tripod. The light was incredible - especially as the sun sank lower than the clouds and rays hit the mountains as you see here.

The file I entered is two photos put together to make the panoramic.

For those who always ask: Canon 40D. Canon 18-200mm lens at focal length 130mm. f5.6, 1/125 and ISO250.

I would have left the camera on auto everything if I were not planning on combining several photos into the panoramic. I put the camera on shutter priority, leaned against a fence post, and took as many shots as I could with different shutter speeds.

February 2015 First Place Creative Digital Projected Image - Basic

She Feels This Date Is Going On And On
Rachel Hunter

I took this at the Getty Center last November; looking down from a walkway, I was struck by the strong lines and the interesting body language of the two people. But the quality of the photo is not good enough as it is, so I set it aside for possible use in Creative.

Originally I thought of combining the couple into the characters of the painting, "The Fountain of Love", by François Boucher, as the poses are similar. But when I copied the couple and placed them into the picture frame, I was reminded of eternal mirror reflections and liked the mind-trip that it was not a possible reflection. And it echoed what I assumed from her body language - that she was ready for the date to be over.

The Photoshopping was only a few minutes - Select tool, copy and paste the selection to a new layer. Then transform from each corner, holding Ctrl to fit to the frame proportions. Then repeat for the second "frame."



Meet Betty Toepfer

I am originally from Montreal, Canada, where I spent the first 22 years of my life, before I was recruited by American Airlines as a flight attendant, or stewardess, as we were called in those days. Off I went to Dallas/Fort Worth for training.

I chose to be based in Tulsa, Oklahoma. I thought it would be a good experience to live in a small town, an expression the people of Tulsa did not appreciate. My first flight was in a cramped non-air-conditioned Convair 240 with 40 passengers. On the round trips from Tulsa to Dallas, we flew at altitudes that offered maximum turbulence that the up-drafts of that hot windy geographic area offer.

After a year in this “small town”, I transferred to Los Angeles and lived in Pacific Palisades and Santa Monica for the next five years, before transferring to San Francisco. During my flying days there was the huge transition from prop aircraft to jet aircraft that offered smoother flying and the disappearance of barf bags in the seat back pockets.

While in Los Angeles, I met my future husband. We married in 1965 and bought a home in Campbell where we lived for about 10 years before moving to Los Gatos. We have three children all of whom are settled in California. Since I am no longer needed as a mother, my Landscape Design business occupies more and more of my time, leaving very little time for my photography.



I was the family photographer but I thought that I needed to know more about this art, so I began to take classes at West Valley, (before Brian) and later at Foothill and De Anza colleges.

I was introduced to the camera club by a fantastic photographer named Dorothy Shaw who knew of my photography interest and who would constantly remind me that I needed to attend one of the camera club meetings. To stop the harassment I finally came a meeting and was blown away. I joined the club I think in the early 1990's.

Some of the workshops that I have taken include Polaroid Transfer with [Marion Patterson](#), several with [Nate Donovan](#), [Charlie Cramer](#) and [Bill Atkinson](#), [Brenda Tharpe](#), a

few at Point Reyes, and the last one that I recall was with [Michael Frye](#) in Yosemite.

While a member, I have represented the club as the 6C's Rep (Central Coast Counties Camera Club Council no longer in existence) PSA rep, and club secretary. I created the Exhibition Chair and organized the first club exhibit in Los Gatos. Currently I hold the Hospitality Chair and also assist with Exhibits.

I love travel photography. I enjoy visiting with local people and try to find images that represent their way of life or their unique landscapes.



Comparison of Old and New Nature Definitions

Nature photography is restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The story telling value of a photograph must be weighed more than the pictorial quality **while maintaining high technical quality.**

Human elements shall not be present, except on the rare occasion where those human elements **enhance** are integral parts of the nature story **such as nature subjects, like barn owls or storks, adapted to an environment modified by humans, or where those human elements are in situations depicting natural forces, like hurricanes or tidal waves. Scientific bands, scientific tags or radio collars on wild animals are permissible.** Photographs of **artificially-produced** human created hybrid plants **or animals**, cultivated plants, feral animals, domestic animals, or mounted specimens are ineligible, as is any form of manipulation that alters the truth of the photographic statement.

~~No elements may be moved, cloned, added, deleted, rearranged, or combined. No manipulation or modification is permitted except resizing, cropping, selective lightening or darkening, and restoration of original color of the scene. No special effect filters can be applied. Any sharpening must appear natural. Borders are not permitted.~~

No techniques that add, relocate, replace, or remove pictorial elements except by cropping are permitted. Techniques that enhance the presentation of the photograph without changing the nature story or the pictorial content, or without altering the content of the original scene, are permitted including HDR, focus stacking and dodging/burning. Techniques that remove elements added by the camera, such as dust spots, digital noise, and film scratches, are allowed. Stitched images are not permitted. All allowed adjustments must appear natural. Color images can be converted to grey-scale monochrome. Infrared images, either direct-captures or derivations, are not allowed. Images used in Nature Photography competitions may be divided in two classes: Nature and Wildlife. Images entered in Nature sections meeting the Nature Photography Definition above can have landscapes, geologic formations, weather phenomena, and extant organisms as the primary subject matter. This includes images taken with the subjects in controlled conditions, such as zoos, game farms, botanical gardens, aquariums and any enclosure where the subjects are totally dependent on man for food.

The title should be factual and descriptive and will be read as shown. Scientific names are encouraged but are not to be used as a basis for judging.

Comparison of Old and New Monochrome Definitions

Entries into the monochrome category shall be of one color. This color may extend across the full spectrum from darkest (black) to lightest (white) i.e. grayscale, but may not contain any other color to qualify as a monochrome image. **For example, sepia images, which display tones from light tan to dark brown, or cyanotype images ("blueprints") are also monochrome.** For monochrome images the emphasis is on interest, visual impact, composition, and technical excellence. The image must be properly exposed and have appropriate focus and depth of field.

Key Contacts

President John Perry 408-370-7229	Membership Gary Marcos 408-741-5712	Webmaster Jim Katzman 408-867-6810	Newsletter Airdrie Kincaid 408-247-3743	Official publication of the Los Gatos-Saratoga Camera Club , a club member of the Photographic Society of America
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