

January 2004 \* Happy New Year!

news letter of

palm desert, california



Member Photographic Society of America since 1982  
Award: Best Use of Color for a Small Club Newsletter, 2001

## January 27: Pet Photography With Dale Gilkinson and Diane Racey

### Competition Subjects:

**Creative: A Different Perspective**

**Special Project: Recreating Fall in January**

**Rotating: Travel AND B&W (catch-up from Nov)**

### THE SECRETS OF PET PHOTOGRAPHY

with Dale Gilkinson and Diane Racey

Dale R Gilkinson FPSA, Hon S4C, DFS4C is currently Regional Director of the Photographic Society of America (SoCal / So Nevada / Hawaii). An avid PSA competitor, he has 4 Stars each in Color Slides and Nature Slides, with enough acceptances for five stars in each of the 4 divisions. He is Past President of several camera clubs and the S4C Council, currently president of Camera Circle of Glendale and member of Pomona Valley CC, Glendora Color Slide Group, and CC of G as well as Past Presidents CC.

Dale's retirement activities include breeding and rescue of exotic birds with over 500 birds presently being attended.

Diane Racey, FPSA, PPSA, DFS4C, Hon. S4C is a former Pre-school and Kindergarten teacher, now in her 22nd year of doing school photography. Former President of S4C and several camera clubs, she currently she serves as Chairman of Who's Who for PSA, Vice President of S4C and Camera Circle of Glendale. She is also a member of Past Presidents, Pomona Valley C. C., and Click Chicks (a women's only Monochrome print group that has been in existence for over 50 years).

Dale and Diane co-instruct Adult Classes in Basic Photograph, and are much in demand with various camera clubs throughout southern California.

January 27, Dale and Diane will present their program "Secrets of Pet Photography." They will provide insights into the simple and more complex (expensive) equipment and techniques used to capture award winning images of your pets and those of your friends and family as well as developing a relationship with a local pet store to obtain subjects for your photography.

Don't miss this excellent opportunity!



### Upcoming Events:

Jan 10: S4C

Jan 10: Annual Awards Banquet!  
The Fountains on Carlotta  
Year-End Competition Judge:  
Joanne Stolte – Don't Miss Out!

Jan 17: Deadline for Circle of  
Confusion Salon Entry, Glendora

Jan 20: DIPSIG  
Jan 27: PET PHOTOGRAPHY with  
Dale Gilkinson and Diane Racey

Jan 31: SoCal Roundup (Program –  
see S4C-photo.org for more)

Feb 7: S4C  
Feb 17: DIPSIG  
Feb 24: Competition  
Guest Judge: Jan MacGuire

March 6-7: WORKSHOP!  
MACRO PHOTOGRAPHY  
with Nancy Rotenberg  
Register Now!

March 16: DIPSIG

March 23: Regular meeting

### Inside This Issue:

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**Banquet Tickets still available! Contact Joan ASAP! [events@cvdccc.org](mailto:events@cvdccc.org) or 341-7265**  
Great raffle prizes! New Board installation! Slide show of the year's winning images! Great food! Don't miss out!

Now to consult the rules of composition before making a picture is a little like consulting the law of gravitation before going for a walk. Such rules and laws are deduced from the accomplished fact; they are the products of reflection.

-Edward Weston

## **THE CREATIVE PROCESS: Beyond The Documentary Photograph... Exposing for eye, mind and heart, by Nancy Rotenberg (first published in OUTDOOR PHOTOGRAPHY) *Part 2 of 3***

“The limitations of photography are in yourself, for what we see is only what we are” -Ernst Haas.

### **Going Beyond The Handshake:**

When we meet people, we shake their hands but certainly don't know them yet. Photographic relationships are similar. Spend time and give yourself to your subjects, just as you would to any worthy relationship. “The most important thing is not clicking the shutter...it is clicking with the subject,” said Alfred Eisenstadt.

Don't settle for a handshake with a subject that urges you to become more intimate. Try the following: For the first few frames, instead of saying, “I'm taking this photo”, substitute, “I'm beginning this relationship...I'm starting this process.”

Photograph backs of flowers, go with the wind, choose flowers or creatures that are “less than perfect” specimens, use a lens that you wouldn't normally use. Experiment with depth-of-field, exposure, flash, filters, angle of view, camera motion. Try zooming or multiple exposures. The list of ways to interact is numerous and endless when you've decided to really explore the many personalities of your subject.

#### **Try the following exercises:**

\*Find a subject that interests you, and use a roll of film (or the digital equivalent) to describe it. No detail is too small. Spend at least one hour with that subject.

\*Hold a familiar object in front of you. Blink your eyes rapidly. Do this until you start to see the subject as a shape, and can no longer label it by name.

\*Try montaging or sandwiching two over-exposed images or take one shot overexposed (1-2 stops) at f/22 and sharp, and then one shot overexposed at f/2.8 and slightly out-of-focus. Place these 2 pieces of film together in a mount. (I use Gepe slide mounts as they are very easy to take apart and put together)

\*Experiment with double and multiple exposures. For double exposures, reduce each exposure by 1 stop. For multiple exposures, use the following chart to guide you. For example, if you want to have 4 exposures on one piece of film, and you're using film with an ISO of 50, you would change your ISO to read 200 for those 4 exposures. You have just compensated by taking away 2 stops of exposure.

Don't forget to turn your ISO back when you are finished!

# of exposures	Exposure Compensation	ISO50	ISO100
4	- 2 stops	200	400
9	- 3 stops	400	800
16	- 4 stops	800	1600

\*Put yourself on assignment to photographically describe the park down the road, the lily in your garden, beach patterns, a monkey. You will need horizontals, verticals, close-ups, wide-angles, anything that will really tell the story of your chosen subject.

\*Arrive at a location and don't photograph immediately. Sit down on a rock or just walk around. Try some breathing exercises. Find a way of becoming centered and grounded before you start clicking.

### **Capture The Essence:**

In developing a relationship, we want to explore the core and heart of a subject. By doing this, we depict nothing extraneous and only those elements that contribute to its essence. Pursuing the heart of a subject will really help to isolate what is or is not important to the impact of that image.

Intimacy cannot be rushed. It's not about being frenetic and accumulating images. It's about daring to go slowly, going for the quality of the relationship, and capturing its essence. It is that essence which will carry the emotion and connectedness to the final image.

Trust this next comment: Secret messages are known only to the quiet. While sitting peacefully, subjects reveal themselves. In silence, you begin to develop awareness and it is in that state of being that thinking, feeling, and seeing happen. It is an incredible moment when you realize that it is truly possible for subjects to find you. *Continued next month...*

*Nancy Rotenberg will be conducting a weekend seminar and workshop March 6-7, 2004, hosted by the Desert Camera Club. Watch IN FOCUS for more information. For a registration form visit [CVDCC.org](http://CVDCC.org) or email [infocus@CVDCC.org](mailto:infocus@CVDCC.org).*

December 16, 2003 Competition  
Carolyn Redman, Judge

**ADVANCED GROUP:**

- Nature:** 1<sup>st</sup>: Woody Kaplan, MONSTER OF THE DEEP  
2<sup>nd</sup>: Roger Kipp, BRYCE CANYON MORNING  
3<sup>rd</sup>: Joan Petit-Clair, SABINO CANYON
- Open:** 1<sup>st</sup>: Woody Kaplan, COLD DAY ON THE ROCKS  
2<sup>nd</sup>: Judie Ruzek, BIG FISH SAY "HI"  
3<sup>rd</sup>: Jerry Dupree, WINE & ROSES
- Creative:** 1<sup>st</sup>: Jerry Dupree, DON'T WORRY, BE HAPPY  
2<sup>nd</sup>: Shirley Brenon, STARS & STRIPES  
3<sup>rd</sup>: Woody Kaplan, WINDOWS  
HM: Lillian Roberts, A FACE IN THE CROWD

**Recycle Bin:** 1<sup>st</sup>: Woody Kaplan, LOTS OF JELLY FISH  
2<sup>nd</sup>: Joan Petit-Clair, THROUGH THE PORTHOLE

**INTERMEDIATE GROUP:**

- Nature:** 1<sup>st</sup>: Bill Coleman, MYSTIC PLUMERIA  
**Open:** 1<sup>st</sup>: Stan Spiegel, SCOUT  
**Creative:** 1<sup>st</sup>: Dorothy Dupree, GOOSING AROUND  
**Recycle Bin:** 1<sup>st</sup>: Bob Long, TAIL LIGHT

**DECEMBER CLUB MEETING**

We had a good turnout of members, and some of you haven't been here in a long time and showed interest in participating again.

We were fortunate in having Carolyn Redman with us to judge our competition. It was enjoyable listening to her comments and her enthusiasm in judging. Lillian presented her with a plaque as a thank you.

A good part of the evening was taken up with the Toss Camera event.

Bob Long and Joan Petit-Clair won in their categories and Anice Schwartz won best all around. Congratulations to all of them.

The evening also brought up some Guideline questions that were resolved by the end of the evening. For changes, please visit our website: [www.cvdcc.org](http://www.cvdcc.org).

Thank you Joe for your year as President and we look forward to seeing all of you at the January 10th Awards dinner. I wish all of you a Happy and Healthy New Year  
*Judie Ruzek, Secretary*

Attention Members: 2 small changes were made to the guidelines at the December meeting, as follows (changes in red): The image's **size must** be a minimum of 7 x 9 inches and up to a maximum of 16 x 20 inches. **Prints must be mounted on rigid 16" x 20", black or white mountboards. Over matting is not allowed.**

**February's Special Project: SEQUENCES.** A sequence of images can be a narrative or it can be a story that unfolds. It can be a progression of ideas; the different ways of looking at a subject and the different approaches you have to it.

Choose the key moments in your sequence, which will clearly tell the story you want to convey. A good pictorial story is the result of a combination of factors coming together at one time to create a visually exciting moment.

If you're trying for an action sequence, follow the activity. Anticipation, patience and taking lots of shots are the keys to capturing the moment. Don't be discouraged if you miss the moment, just keep trying.

No digital manipulation is allowed. Cropping, color correction, brightness and contrast are the only adjustments that are allowed.

This competition consists of three 8x10 images mounted on a 40x16 inch mount board. Competition is in the print division only.

**February's Creative Subject: ALTERED REALITY IN RED!** Choose a subject that you wish to explore creatively within the parameters of this subject. Use your imagination to create a pictorial fantasy, but your fantasy must be based on a photographic image. Photography means drawing with light, so the role of light in creating the final image must play a strong role. The dominant color must be red.

While the reality of your photographic image must be altered, the reality of the original subject must be apparent. "Altered reality" which means "changed" is not the same as "abstract" – which means "obscure or unclear."

Be creative with your use of distorting lenses, filter, wire mesh in front of your lens, solarization during printing, digital alteration, or any other creative tool you can think of to create your fantasy. Remember, the dominant color of your final image must be red.

Keep in mind, composition, contrast, and the angle and color of the light all play a part in this competition.

Open to both print and slide divisions, 2 images for each division.

**JANUARY'S SPECIAL PROJECT: January 2004 Special Project: "Recreating Fall in January".**

Whether it's a landscape of brilliant fall colors or bare trees, or a stack of ripe pumpkins or a field of dead vines, there are numerous things that say "Fall". Your assignment is to take any image and turn it into the illusion of Fall.

Be creative! Anything goes! Digital and all other forms of manipulation are permitted for this competition.

Be creative in your use of lenses, filters and lighting to create the illusion of fall. So, go for a drive in the country, go up in the mountains, or just roam around your neighborhood, and find unique images that you can use to Recreate Fall in January. The competition is open to the print division only, with 2 entries allowed.

Any print must be 8" x 10" or larger, mounted on a 16" x 20" black or white mountboard (that is, following normal Club competition rules). For further information, contact [competition@cvdccc.org](mailto:competition@cvdccc.org) before the night of competition.

## WHERE ARE YOU GOING WITH PHOTOGRAPHY IN THE NEW YEAR? By Joe Ramsey

Will you continue to expand your photographic horizons or be stuck in a photographic rut? Why not take this opportunity at the start of a new year to set some goals for your photographic endeavors? They can be modest or bold.

If you have been shooting lots of scenic photos shoot a roll/memory card or two of macros. And, they don't have to be close ups of flowers. For example, one of the entries in Recycle Bin last month was a photo of a single tail light on a car. There are dozens of subjects that could be interesting in close ups, lips, eyes, hands ...But there I go getting into a rut thinking only of body parts. The point is look for variety. Something different from what you've done before. Good subjects are everywhere. You only need to see them.

You want to know your camera and lenses better? Do this. Expose a full roll/memory card using a single lens. One you don't use a lot. Possibly a wide angle or maybe that heavy telephoto. To avoid the temptation to switch lenses leave all the rest home while you shoot this one roll. Keep notes and study the photos you get. Learn to recognize the effect of the lens on various images. After doing this exercise a few times you will be able to pick the lens most suitable for a specific subject or scene. One that will yield the results that you want to convey to viewers of that image. Isn't that great? No more snapshots hoping for something good to happen. You plan the end result from the very beginning before you click the shutter. Ansel Adams and others refer to this process as 'previsualization'. Whatever it is called it means that you are now in control not subject to the vagaries of point and shoot. If you learn only this one process during the coming year you will have accomplished more than most people in their lifetimes and your photos will show it.

Start the New Year right. Expose some film/memory cards today. The subjects you photograph will never look exactly the same again. But, if you practice 'previsualization' they will look just the way you want.

### Camera Tag *by Jerry Dupree*

A way to have fun with photography? Count me in. There are many reasons I joined the camera club, one was to meet people who knew more than I did so they could show me the right ways to take good photographs, and any excuse to get together with friendly people and discuss a common interest is fine with me. Can you make a game out of photography? Yes we can and one way was presented by President Joe Ramsey. We could have fun with low tech single use, "throw away", "disposable" or "toss" cameras.

The way the game is played is to hand out cameras to each member, who in turn have one month to take four pictures. That should be easy enough because we are out shooting any way aren't we? At each monthly meeting we rotate the camera to another member, who also takes four pictures of any subject. The challenge is to take as good a picture as possible using a camera without the capabilities of our "big guns". No settings, adjustments, lens changes, or flashes. Now how hard can that be? I think we all found out how hard it is to "make a picture", which is an Ansel Adams quote, using a simple cardboard box that has a square plastic opening for a view finder.

Each month we tried to shoot great pictures of four subjects and pass it on. It was fun to see the sign in sheet to see who else used the camera and what pictures they took with it.

As the months progressed the cameras were running low on their 27 exposures and it was time to have them processed to see who did what. Joe informed us that we needed to have small prints of each made and mounted, then to select the best ones taken by another photographer and mount an 8" x 10" print of it, then the photographer's best 8" x 10".

Judging was fun as each participant got to vote for the best print by other photographers.

Joan Petit-Clair won for the best of her photos. Bob Long won for his photo taken and mounted by someone else. Anice Schwartz won the best over all.

First prize was a new single use camera !

That was fun, and we'd like to try something like that again. Let's all think up an excuse to have more good times together.

### Clicking Your Way to Competition Details

*by Stuart Lynn*

We now post on the new Club website the most up-to-date and "official" information on details for Club competitions – dates, subjects, precise definitions, overall guidelines etc. You may want to make a habit of checking it regularly and carefully before readying your images for submission. Details often change a few weeks before the competition for unavoidable reasons. **Clicking** to the latest scoop can assure that your entry will not be rejected for violating a "rule".

To get there, access the Club website: <http://www.cvdcc.org> ("cvdcc" is easy to remember once you associate it with the initials of the Coachella Valley Desert Camera Club). **Click** on the "Competitions" button in the bar on the left and you will be at the "Competitions Page" that provides links to all the details. Upcoming competitions subjects are listed on the page.

**Click** on any highlighted item to obtain a precise and current definition of the item: for example, click on "Creative Subject" and it will bring up the Club definition. **Click** on "Altered Red Reality" to link to the groundrules for that particular competition. **Click** on any "Special Project" link to reach details on how many prints, special mounting instructions etc. **Click** on "2004 Competitions Schedule" to link to a complete tabular schedule for 2004.

"Return" buttons are conveniently provided to get back to the Competitions Page – or use your browser's "Back" button.

Also **click** on the "Club Competition Guidelines" to download a pdf of the current version. These have just been edited, updated, and clarified. The guidelines change from time to time (they just changed this week, for example, to refine the mounting requirements) so you should download them periodically and print a copy for yourself.

**One particular warning: downloading these guidelines, the newsletters, or any other "pdf" on the site requires that you have installed Adobe Acrobat Reader 6.0, the latest version.** This can be downloaded for free from <http://www.adobe.com>.

**So don't call – just click for yourself!** Or email [competitions@cvdcc.org](mailto:competitions@cvdcc.org) before the night of the competition!

## October 2003 Winning Images, part 2

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1<sup>st</sup>: Jerry Dupree,  
**DON'T WORRY, BE HAPPY**



### CREATIVE SUBJECT:

#### Advanced Division PRINTS

3<sup>rd</sup>: Woody Kaplan,  
**WINDOWS**



2<sup>nd</sup>: Shirley Brenon,  
**STARS AND STRIPES**



#### Intermediate Division PRINTS

1<sup>st</sup>: Dolly Dupree,  
**GOOSING AROUND**



HM: Lillian Roberts  
**A FACE IN THE CROWD**



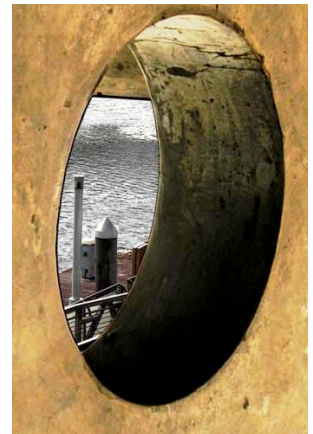
1<sup>st</sup>: Woody Kaplan,  
**LOTS OF JELLY FISH**



#### Advanced Division PRINTS

Recycle Bin

2<sup>nd</sup>: Joan Petit-Clair,  
**THROUGH THE  
PORTHOLE**



#### Intermediate Division



1<sup>st</sup>: Bob Long, **TAIL LIGHT**

**Advanced Division PRINTS**

**Dec. Winners, pt 2**



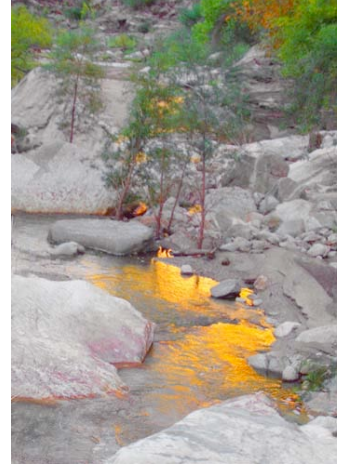
**1<sup>st</sup>: Woody Kaplan,  
MONSTER OF THE DEEP**

**NATURE**

**2<sup>nd</sup>: Roger Kipp,  
BRYCE CANYON MORNING**



**3<sup>rd</sup>: Joan Petit-Clair,  
SABINO CANYON**



**Intermediate  
Nature: 1<sup>st</sup>: Bill Coleman,  
MYSTIC PLUMERIA**



**1<sup>st</sup>: Woody Kaplan,  
COLD DAY ON THE ROCKS**



**OPEN**

**3<sup>RD</sup>: jerry Dupree,  
WINE AND ROSES**



**Intermediate Open: 1<sup>st</sup>:  
Stan Spiegel, SCOUT**



**2<sup>nd</sup>: Judie Ruzek,  
BIG FISH SAY HI!**



**George Sanders'** member number is five because he answered an ad in the newspaper placed by Gus Susserman in 1982 looking for photography enthusiasts. Sanders joined immediately, impressed by the hard work of other founding members such as Ivar Anderson and Ted La Rocca, the second club president.



"In the beginning we had monthly competitions," Sanders said. "There were also more speakers than we have now, providing a real learning process."

Sanders was born in Alliance, Ohio, has been a CPA all of his life and came to the desert after retiring from Arthur Andersen Company in 1977.

"Zella and I moved to the desert because I hate cold weather," he explained. "I had read that Ike had checked with the weather bureau and found out that this area had more hours of sunshine than other areas of the country, thus more time for golf. I decided if it was good enough for Ike, then it was good enough for me."

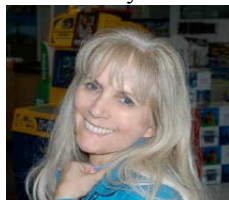
Simplicity seems to be the order of the day for Sanders. His first camera was an Argus C-3 with two settings; "near and far." Next he moved to a Nikon with three adjustments; "composition, focus and aperture." It sounds like there'll be a N-80 Nikon for sale soon as his current camera is described as "having too many bells and whistles on it."

The program chair needs to have a talk with George as his slide archives includes Yellowstone and Mt. Rushmore in 1941, just to name a few of his oldies but goodies. The Mt. Rushmore pictures were taken from a construction ladder.

Sanders and his wife live at the Carlotta so we have him to thank for our meeting place.

### **Dolly Dupree**

We're so happy to be able to say "Hello Dolly" to one of our newest members, Dorothy Dupree, (aka Dolly) wife of Jerry. Not only does she attend our club meetings but is involved with the DIPSIG group the Tuesday before our regular meetings.



"I find the DIPSIG class to be very informative," she said. "I'm not afraid to use manipulations on the computer but wanted to learn more about it."

Dupree is a native of Boston but traveled across country with her mother when she was two in their '49 Plymouth, (How is your math?) settling in Monrovia, with her father following later. She met Jerry thru mutual friends in college. They have two children and no grandchildren as yet. She is an English and a special reading program teacher at

Coachella Valley High School.

Her interest in photography came by way of marriage. "I've always liked taking pictures but wanted to learn more about taking good pictures because some of mine were pretty bad," she said with a laugh. "Jerry has taken some great ones and I'd like to be that good. He turned over one of his cameras to me, a Sony digital 2.1 mp. I'm still learning how to use it but must admit that I only read the book when I can't figure it out."

She has already entered a couple of pictures in our monthly competitions and won.

### **Welcome New members:**

Dompke, Denise

Dupree, Dolly

Gruenke, Leo



Oppenheimer, Edward

McWilliams, King

Nagel, Judith



(contact info redacted for web posting)



Newsletter of the  
Coachella Valley Desert  
Camera Club  
June 2003

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**Meeting Information: The Desert Camera Club** meets the 4<sup>th</sup> Tuesday of each month, 7PM at The Fountains, 41-505 Carlotta Dr., in Palm Desert. Go east on Hovley from Cook St., past two signals. Carlotta Dr. is the second left after the second signal. The Fountains is about 300 yards north, on the left.

Dial 100 and tell the receptionist you are with the Camera Club. Enter, and park almost straight ahead. The auditorium is easy to find down the hall and on the right. Please attend your first meeting as our guest. For information, contact Joe Ramsey: [prex@cvdcc.org](mailto:prex@cvdcc.org) \_\_\_\_\_  
or Joan Petit-Clair: [treasurer@cvdcc.org](mailto:treasurer@cvdcc.org) \_\_\_\_\_

**DIPSIG, the Digital Photography Special Interest Group**, meets the 3<sup>rd</sup> Tuesday of each month, 6:30PM at The Marriott Courtyard Inn, southwest corner of Frank Sinatra Drive and Cook Street. Participants are encouraged to bring a laptop computer and an extension cord. For information, contact Joe Ramsey: [prex@cvdcc.org](mailto:prex@cvdcc.org) \_\_\_\_\_

**Officers:**

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**S4C Print Chair:** Bob Graf