



# The Reflector



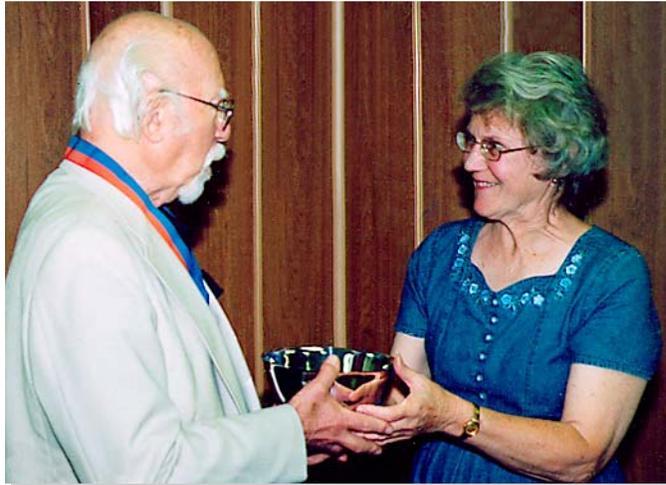
[www.delawarephotographicsociety.org](http://www.delawarephotographicsociety.org) Delaware Photographic Society  
PSA Award Winning Publication

April 2004

## President's Message

I'm happy to note that the 71<sup>st</sup> Wilmington International Exhibition of Photography (WIEP) was again a great success. I want to thank Jeff Smith for organizing a fine exhibit and to thank all of the DPS members who worked on it, particularly those who filled the responsible chairs. In a time when such exhibitions are slowly disappearing the WIEP continues to prosper. We had 460 photographers from 30 countries enter their photographs.

Yes, the WIEP is a lot of work, but we reap significant benefits from the exhibition. First, it gives us the opportunity to see the work from photographers in 30 different countries around the world, something that might otherwise be hard to do. The WIEP gives us a lot of local publicity (and ultimately more Society members) while providing a community service as a form of arts entertainment for those who see the exhibition. Working on the WIEP provides DPS members an opportunity to meet each other and share photography, travel, and personal experiences more easily than in



*Martin Bruce receives an engraved silver bowl from Lynn Maniscalco at a photographic meeting in Coral Springs, FL, on February 17, to commemorate his elevation to Senior Fellow of our exhibition (FWIEP). Dr. Bruce and Arland Hammon of Utah are the sixth and seventh exhibitors to achieve this distinction.*

### Coming Events

- April 5  
7:30 p.m. Instruction
- April 12  
7:30 p.m. Slide Night
- April 19  
7:30 p.m. Print Night
- April 24  
8:30 a.m. Nemours Trip
- April 24  
DVCCC Spring Fling
- April 26  
7:30 p.m. Photo Essay Contest
- May 15  
10 a.m. Wheaton Village

the format of regular meetings.

Finally, for the past six years, and most likely this year, the WIEP makes a little profit to support the Society.

Most DPS members seem to be happy with the WIEP format, but a few members have suggested some changes to be made. Therefore, the DPS Board has approved the formation of a review committee to consider ways of improving the WIEP in the future. Due to the advance notice requirements no changes could be implemented before 2006.

*Dave*

## DPS Photo Essay Competition

April 26, 2004 · 7:30 p.m.

It's not too late to submit your entries in this year's photo essay competition. Your essay may be in prints, slides, or on a CD for digital projection—the same rules apply for digital entries as for slides. Entries must tell a story, evoke emotion or set a mood. Contest rules and applications are available at meetings. Entry deadline is April 23.

For more information, contact Photo Essay Chair, Laszlo Hopp at [lhopp@comcast.net](mailto:lhopp@comcast.net).

**Spring Photo Op**  
**Page 6**

## Instruction Night

Instruction Night classes are designed to help members at various levels of expertise and are free to DPS members. For more information, contact Education Director, Karl Leck, at [usesa@earthlink.net](mailto:usesa@earthlink.net).

### • April 5: Color Adjustment via the Computer—Karl Leck

By request from several members the April 5 Instruction Night will discuss methods for making a selection in your image editing program. As time allows we will discuss color spaces and calibrations for accurate digital output.

The ability to select part of an image to modify just that area or to extract it for placement in another image is one of the powerful parts of image editing software. For example, you can make a foreground object stand out better by selecting only the background and applying a blur. Just as several methods existed to do this in the darkroom, so are there many methods in Photoshop. But golly, which one should I use? It can depend partly on the complexity of the object's edge and on the contrast at that edge. No one wants to spend hours trying to make a perfect selection (although it took a lot of time for some of the old darkroom methods!), so join us for a sharing discussion to hear how others have successfully made selections that allowed them to make their images better.

• Don't forget that the **May 3** Instruction Night meeting will be our panel of Society experts on both traditional and digital photography. Over 100 years of experience will be there to help you!

## Mike McCann: Photographer?

I started in 1954, on a visit to the USA (a rare event in those days) my father, then at the British Embassy in Washington, DC, gave me a used Argus brick. We soon realized that it was not much use trying to take pictures if the lens wasn't pulled out so it was swapped for a used Kodak35.

Back at school in England, I did photographs for the school magazine. Not a great success. There was no way I could afford flash bulbs, or even the flash gun for them, to take pictures of the school play, but being of a technical bent, I learnt about developing film, dodging, burning, and push processing to get 50 Weston Plus X up to 200. There were little plastic exposure calculators, one for outdoors, one for artificial light. In the end I learnt to "estimate". Close up shots needed focusing charts, so I calculated my own.

Later, while an apprentice engineer, I found out how to make photos from an old hand in WW2 photo-reconnaissance. In those days I could cross fuse 35mm negatives. The best and feasible separation angles for stereo photographs came from testing to find out what the human eye and brain combination can cope with. I still have the lab notes for my method for reversal processing using household bleach.

Being able now to afford more fancy equipment hasn't made much real difference. My calibration charts for view angles, focus, barrel distortion and the like are just more complex.

As for the art aspects of photography, The Nikon School was a good day's instruction, though most of the techniques were already in the textbooks. I fell out quickly with the New York Institute of Photography when I pointed out that some of the stuff they were saying was "just wrong". The best anyone says of my photos is "interesting". Holiday snaps get stored and

forgotten. Looking at other's photos keeps me from boring folk with mine. I find photographs are good for illustration, for explanation and for



*Cross Fusable Stereo of Tulips © Mike Mc Cann*

records of things too complex to describe in words. My taking pictures in the hope that they will be seen as "beautiful" images regardless of any other purpose strikes me as a bit daft. Competitions completely baffle me. Each time I enter something, I see other images that I might have entered instead. I tried entering those instead of trashing them, but that didn't make any difference either. So, I'm really a photographic technician, not an artist at all. ↻

## Field Trips · Trip

### Nemours Gardens Field Trip

**Date:** Saturday, April 24, 2004 (Rain Date: Saturday, May 1) · **Time:** 8:30 a.m. · **Cost:** Free

**Place:** Main Parking Lot of Nemours (Rockland Rd. between Children's Dr. and Rt. 202, Wilmington, De.)

Join us as we visit Nemours, the former 300-acre estate of Alfred I. duPont. Nemours has one of the finest French-style gardens in America, which are exquisitely landscaped with fountains, pools, and statuary surrounded by natural woodlands.

*Through the efforts of Peter Lindtner, we are invited to photograph this DuPont estate a week prior to the official spring opening.* This will enable us to photograph without having the public walk in front of our

cameras as we shoot. Remember to bring your various lens, and tripods are permitted on April 24th.

So make a note on your calendar for another of our expeditions to the various DuPont estates. After photographing Nemours, Peter invites us to stop by and photograph the gardens at the Hagley mansion, Eleutherian Mills. In the event of rain, the trip will be rescheduled



for Saturday, May 1, Delaware's Garden Day. Garden Day means

free admission to various Delaware gardens for that day only. Eleutherian Mills will open at 9:00 a.m. on May 1st.

If you would like to join the field trip, sign up

at a Society .

Hope to see you there.

*Valentina*

### Wheaton Village Field Trip

**Place:** Wheaton Village, 1501 Glasstown Rd., Millville, N.J. 08332

**Date:** Saturday, May 15, 2004 · **Time:** 10 a.m. · **Cost:** \$10

Wheaton Village is a wonderful place to visit. Photograph the artists as they are blowing glass into striking creations, stop in various studios of bird carvers, pottery makers, and other artisans while they are doing their work. Then stroll around the scenic grounds and check out the swans on the

lake. You can pack a picnic lunch or eat at their cafe. There is an old school house, a general store with a player piano and penny candy, an artist gallery, and other shops where glasswork can be seen and purchased. One of the most interesting features is a glass museum with myriad pieces of

colorful glassware along with the history of how glass was made and how it has progressed over time.

So join us as we visit Wheaton Village. Sign up at a.

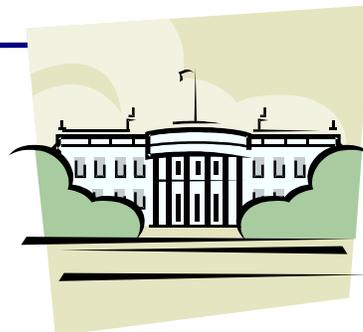
Hope to see you there. Obtain directions from your house at [www.MapQuest.com](http://www.MapQuest.com).

### Washington, DC Trip

Grab your camera gear and join the camaraderie from **April 16 to 18, 2004** in our nation's capital. We're hoping for cherry blossom splendor and a smorgasbord of photo ops. Rooms have been reserved at the Quality Inn/Langley Park in Takoma Park, Md.

at an excellent group rate of \$64 plus tax, continental breakfast included. The inn is located 6.1 miles from the center of town.

Please let us know if you need a roommate,



since singles are always welcome to join us.

## Questions & Answers

Contributed by Erik Kissa

### RED CAST OF PHOTOGRAPHS

**Q:** *The portraits I am hooting on slide film are reddish. I scan the film but I can see the red cast by visual inspection of the slides (An example is enclosed). I have tried many 100 ISO films but nothing helps. I do not have this problem with any print films I use.*

**A:** The reddish cast can have several causes.

Film is most likely the culprit. Saturated color films, like the Fuji Velvia50, Kodak Ektachrome 100VS, and Elite EBX, have a ruddy skin tone. Ektachrome 100SW has a warm color balance but not unacceptably so. Fuji Provia 100F has a neutral color and the reddish cast you have observed with this film is puzzling, unless the film was not stored properly before and after the exposure. Films may deviate from their neutral color when they are old (outdated) or have been exposed to heat or radiation. A film may be damaged when the unexposed film is mailed to the photographer or when the exposed film is mailed to the processing lab.

Faulty processing can be a possible cause, but the probability of this is rare.

Hundreds of rolls of my film processed by Fuji or Kodak never had a noticeable color shift. Local labs are reliable as well. If on a bad day film is not properly processed, this is very unusual and not frequent.

A print made by a consumer lab does not allow any conclusions to be drawn because the machine printer automatically corrects color deviations.

A camera can enhance a reddish color shift by a slight under- exposure of a saturated color film but cannot cause it. The lens is not the culprit either. Coatings on lenses have their characteristic color but the effect is subtle. A substantial color cast can be caused by a filter on the lens. A warm polarizer, a warming filter, such as the 812, or a red enhancing filter can intensify the reddish coloration.

Digital processing may intensify the reddish cast. If the original color of a slide is correct before scanning but reddish after printing, the color management is a problem. Three components are involved: the scanner, the monitor, and the printer. To control the reproduction of color, the monitor must be correctly calibrated. Once this is done, a scan of the gray card will show how well color is reproduced. If the monitor is calibrated and the gray card is neutral but the prints are off color, the printer may be at fault. The printer nozzles may be clogged, the ink may be low or old, or the paper does not fit the printer software.

Finally, the skin tone is very sensitive to the quality of lighting. Portraits outdoors in the late afternoon have a reddish cast, unless a cooling filter or fill flash is used. Sometimes the warm rendition may be beneficial, as in portraits on the beach before sunset.

### HYPERFOCAL PHOTOGRAPHY

**Q:** *I like to use the hyperfocal distance for photographing landscapes but only one of my lenses has a depth-of-field scale. I could use depth-of-field tables but the other lenses do not have sufficient distance marks to set the hyperfocal distance. My camera (Elan 7E) can set the hyperfocal distance automatically but is there a more accurate way to set the hyperfocal distance?*

**A:** The hyperfocal concept shortens the distance to infinite focus and maximizes the depth-of-field for a given aperture. The hyperfocal distance is the nearest distance which appears to be sharp when the lens is focused at infinity. Focusing the lens on the hyperfocal distance creates a wide depth-of-field for "focus-free" shooting.

The infinity symbol on the distance scale of a lens indicates the distance beyond which everything appears to be in focus at the maximum aperture of the lens. When stopping the lens down, the depth-of-field increases. The distance of infinite focus decreases to a distance called the hyperfocal distance for the given aperture. The resulting gain in depth-of-field can be doubled by focusing the lens on the hyperfocal distance. The hyperfocal distance can be found by using the depth-of-field scale of a lens. If the lens has a depth-of-field scale, the lens barrel has aperture marking on both side of the focus index line.

(Continued on page 5)

## Questions & Answers

(Continued from page 4)

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      ∞ 30 15 10
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    16 8 | 8 16
The focusing ring is turned until
the infinity symbol lines up with
one of the aperture markings
      ∞ 30 15 10 5
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    16 8 | 8 16
  
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For example, when the aperture of the lens is selected to be  $f/16$ , then the focusing ring is rotated to place the infinity symbol opposite to the 16 mark on the depth-of-field scale. The other 16 mark of the scale (on the other side of the focus index line) shows the closest distance beyond everything is acceptably sharp. As a cautionary measure, the lens is usually stopped down by another stop or two.

The hyperfocal setting requires that the lens be kept at a constant aperture. This means that the camera must be operated in the aperture preferred or manual mode. The focal length must be constant as well. The focal length of zoom lenses varies with zooming and may change with focusing, if the lens has internal focusing. Some push-pull type zoom lenses had depth-of-field curves on their barrels, but this is now a past history. Hence, the hyperfocal focusing is useful mainly for single focal length lenses that have a depth-of-field scale. If a lens does not have a depth-of-field scale, tables can be used to set the hyperfocal distance. This procedure requires a detailed distance scale of the lens. Unfortunately, the AF lenses have a short focus throw and a coarse distance

scale. Some lenses do not even have a distance scale!

If the hyperfocal distance cannot be determined, the maximum depth-of-field can be estimated approximately. The lens is focused at about  $1/3$  of the distance between the nearest and farthest points needed to be in sharp focus. The lens is then gradually stopped down while checking the sharpness with the depth-of-field preview button.

This is not a very exact procedure because the depth-of-field preview is difficult to see at small apertures and the  $1/3$  for/aft distance ratio is distance dependent. These uncertainties can be avoided by stopping the lens down to a very small aperture but this has its limitations as well. The resolution of a lens decreases at very small apertures, usually below  $f/16$ , and as a result, the useful depth-of-field may actually decrease.

The depth-of-field mode (DEP) of some Canon cameras functions only in the autofocus mode. The DEP mode is activated by the Main Dial. Then the point of the closest desired distance and the farthest point are selected. If the desired depth-of-field cannot be achieved, the aperture indicator in the viewfinder will flash as a warning. If a Canon lens does not have a depth-of-field scale, the DEP mode is the most practical way to get the maximum depth-of-field.

Wide angle lenses benefit more from hyperfocal focusing than long focal length lenses. For a 17mm lens at  $f/11$ , the hyperfocal distance is at 3 ft and with the lens focused on the hyperfocal distance everything beyond 1.7 ft

is acceptably sharp.

The hyperfocal focus is a useful but not a universal technique for controlling the depth-of-field. In pictorial photography a maximum depth-of-field is not always desirable. The exact placement of the depth-of-field is more important.

Send questions to [ekissa@aol.com](mailto:ekissa@aol.com)

Erik Kissa is now contributing a Q&A column to the *PSA Journal* and the Delaware Professional Photographer's newsletter.

## Photo Op

Nancy and Bill Frederick have agreed to open their garden to DPS on Saturday, May 8th, from 3:30 to 5:30 pm. when the azaleas are in full bloom. After a quick tour of their garden, we are free to shoot to our hearts content.

Bill Frederick is a retired landscape designer, and their garden is beautiful. The house is built over a stream and pond, with is a huge bank of azaleas, nestled in a small valley.

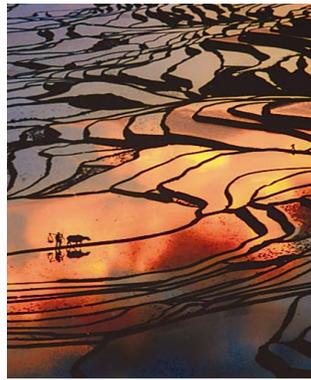
We will meet in the Cokesbury parking lot at 3 p.m. and drive from there to their nearby house off Ashland-Clinton School Road in Hockessin. Contact Elisabeth Bard at [ebimage@yahoo.com](mailto:ebimage@yahoo.com) if you want to attend.

Rain date – May 9.

## WIEP People's Choice Awards

Top scores in the local People's Choice Awards went to Jane Strobach, first place with *Reflections of India*, Steve Furlong, second place for *Bruges in Winter*, and Bob Coffey, third place for *End of the Line*.

The non-local People's Choice Award was won by Ho Woon-hing of Hong Kong with *Golden Spirit*. This print also won the PSA Gold Medal for color prints.



*Golden Spirit* © Ho Woon-hing

## DPS Intraclub Digital Competition



*Swirling Dancer* © Karl Leck

Contributed by Bob Coffey

The first digital competition, held on March 29, attracted more participants than either Slide Night or Print Night. Forty-four members rose to the challenge of preparing their entry forms directly on the DPS Web site page, resizing their digital images and sending 171 entries over the Internet. One of the purposes of this exercise was to help educate members on these procedures, and a surprising number commented that it was the first time they had ever tried to send a photo via e-mail.

Another objective was to learn the mechanics of conducting such a contest, especially the software. Now, we have demonstrated that digital competitions can be conducted with a number of distinct advantages. Our objectives were clearly met with experience gained that will make the next digital event better and easier.

Many thanks to those who participated and helped for their interest and enthusiastic support that made this a successful venture. I especially appreciate Mike McCann's expertise and time in setting up the entry form on the Web site.

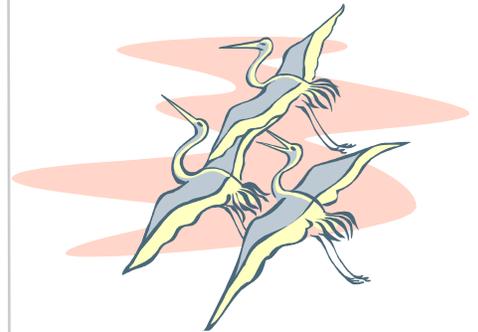
Enter the 3<sup>rd</sup> Suncoast Virtual Electronic Exhibition, closing April 17, 2004, by going to: [www.photographybuynick.com](http://www.photographybuynick.com)

The top scoring entrants were:

Karl Leck	<i>Swirling Dancer</i>	22
Monica Nagy	<i>Golden Years</i>	20
Susan Clark	<i>Sea of Blue</i>	20
Karl Leck	<i>Skipper</i>	20

## Wilmington Traveler's Club

- Gus Costis will present his audiovisual adventure, *Fantastica Italia - Revisited* in the Cokesbury Auditorium on **Friday, April 16**, at 8 p.m. All DPS members are invited to attend.
- Friday, May 21, Bram Saad will present *Venice Remembered*.



### Assigned Subjects

April - Bird(s)

May - Seen in Delaware

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## FREE All-Day Photo Event

**DVCCC Spring Foto Fling**  
**Saturday, April 24, 2004**  
**9 a.m. - 4 p.m.**

Maple Shade Municipal Complex,  
 200 Stiles Ave., Maple Shade, NJ.

All members of DPS qualify for free admission to the Council's Spring Fling, co-sponsored by DPS, including free continental breakfast, two programs by Maurice Asseo, a macro "how-to" by Kodak Ambassador Andrea Shetley, a showing of the Delaware Valley Travel Exhibition, a Stereo (3-D) display, and more. Thirty medals will be awarded in ten categories of slide and print competition. Contest rules and categories are available at Society meetings or by contacting Sharon Coffey at [SESCoffey@aol.com](mailto:SESCoffey@aol.com).

Check [www.dvccc-photo.org](http://www.dvccc-photo.org) for more details and directions. Space is limited, please call 302-478-6423 to reserve your spot.

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## Exhibits · Exhibits · Exhibits

· DPS members have been invited to exhibit their monochrome and color prints at the N. Wilmington Branch Library, 3400 N. Market Street, during the months of June, July, and August, 2004. The theme of the show is **Love and Friendship**. Please submit one (1) theme-appropriate, framed print **with hanging wire**. Prints may be offered for sale. Pictures will be collected at meetings in May. For more information and to reserve a space, contact Peg Rafal at [ceriseatf16@aol.com](mailto:ceriseatf16@aol.com).

The Library will host an Opening Reception on June 4 from 6 to 8 p.m. All photographers are asked to submit a list of friends they would like to invite.

· **Winterthur Museum** has invited DPS members to exhibit and sell their photographs during the Garden Fair weekend, September 17-19, 2004. Entries should depict the official theme, **DuPont Gardens**, featuring the gardens of Hagley, Winterthur, Longwood, Gibraltar, Nemours, Valley Garden

Park, Mt. Cuba, and/or Goodstay. To prepare for this exciting exhibit, DPS members will be able to visit the Winterthur gardens free of charge during April and May. Just identify yourself by name as a DPS member at the Welcome Center desk for free entry. They will have a membership list. For more information or to volunteer, contact Sharon Coffey at [SESCoffey@aol.com](mailto:SESCoffey@aol.com).

· Photo opportunity for late 2004: DPS has submitted an application to display photographs at the **Delaware Center for Horticulture**. All images must have a horticultural theme. Since

the space is small, photographs with a more unified theme would be more appropriate. If you are interested in exhibiting, have an idea for a theme, or are willing to help hang the photos, contact Caroline Golt [golt@udel.edu](mailto:golt@udel.edu).

· DPS will host an exhibit at the Main Wilmington Library in November, 2004



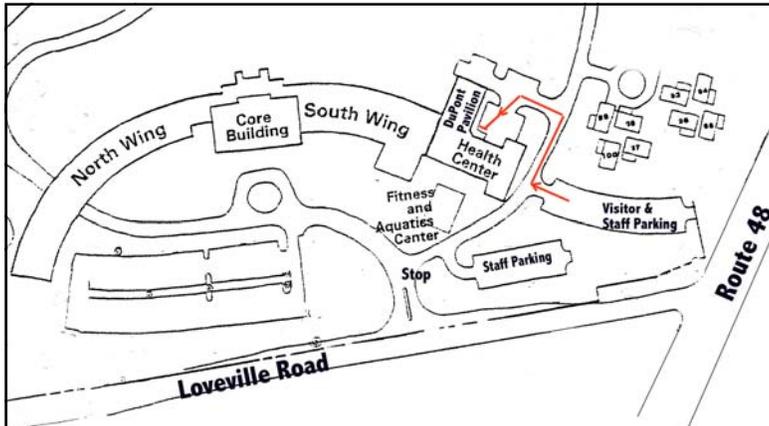
Fayl-eh-nop-siss © Joe Bernofsky

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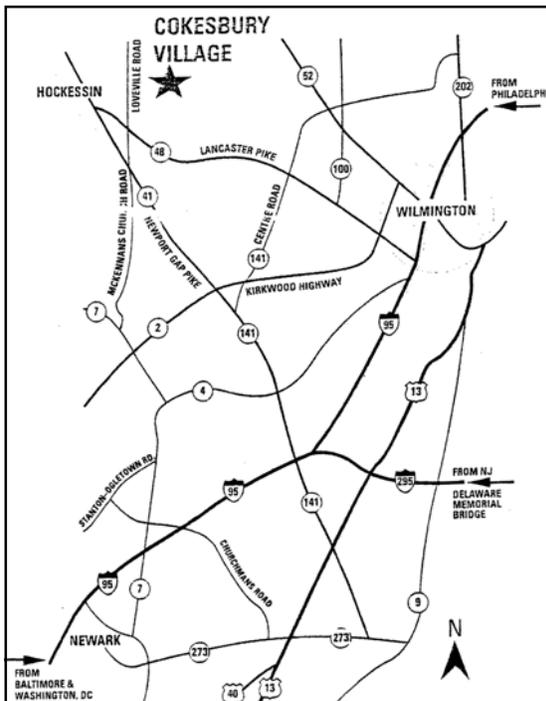
# Cokesbury Village Map/Directions



**Cokesbury Village, 726 Loveville Road, Hockessin, DE 19348** Enter Cokesbury Village from Loveville Road. Turn **RIGHT** at the first stop sign. Immediately on the right is a Staff Parking lot. As the road curves down the hill, the next parking lot on the right is marked Visitors and Staff Parking. That is our lot until it is full, then we can overflow to Staff Parking. From the parking lot walk to the right for about 50 yards down the hill. Turn left and then turn left again between the buildings. Our entrance (ambulance entrance) is in the right corner next to the DuPont Pavilion at the blue canopy.

## PSA

*The Photographic Society of America (PSA)* is the largest organization of its kind in the world, bringing together amateur and professionals in all the varied fields of photography, including color slides, nature, pictorial prints, stereo (3D), electronic photography, video/motion pictures, photojournalism, travel photography, and devotees of every process in which the worldwide membership is interested. Help from experts and educational programs is available to all members. Find out more about the PSA from these websites: [www.psaphoto.org](http://www.psaphoto.org) and [delawarephotographicsociety.org](http://delawarephotographicsociety.org).



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