



The Reflector



www.delawarephotographicsociety.org • Delaware Photographic Society
PSA Award Winning Publication

December 2005

President's Message

One of the duties of the president of an organization is to be the "great communicatee," that is, the recipient of printed and electronic communications targeted at that organization's membership. In our case, it ranges from downright junk to some interesting stuff, some of which I'll occasionally actually forward to members. Especially with the electronic stuff, it can be difficult sometimes to know how much stuff to forward. I try to err on the side of not bothering everybody with something that might interest somebody.

There is one type of information, however, that I will give everyone the option to request

notification. I receive many solicitations regarding exhibitions and contests that are not sponsored by the PSA, and therefore not to be found in the listing of exhibitions published in the PSA journal. Some offer cash prizes, others are FIAP-sponsored; the FIAP being a European organization similar in nature to PSA. They range from obscure to apparently prestigious.

When I receive actual printed matter in the mail, I usually just take it to a meeting and leave it on a table for someone to find. If it doesn't disappear after a month or so, it gets trashed. However, this really only shares it with the first interested person to see it. The many notices I receive elec-

tronically usually go nowhere, unless I have reason to think it may actually be of interest to many; a local contest, for example. In those cases I'll usually send Sharon a notice for her to consider placing in the *Reflector*.

If any of you are interested in receiving notice of the many exhibitions and contests that are sent to me, I'll be happy to create an e-mail list for that purpose. If you don't have e-mail, I'm afraid you're out of luck, because I don't know of any other practical way to do this.

I'd like to thank Rebecca and Bryan Lang, who have volunteered to organize refreshments on

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Holiday Party and Print Exchange

December 12 • 7:30 p.m.

Don't miss the annual DPS holiday party, print and gift exchange. The event has proven to be a popular addition to our December calendar. The evening will feature:

■ **A party** – Everyone is asked to bring a holiday treat (either snack or beverage) to be shared.

■ **Print exchange (optional)** – Bring one of your mounted, gift wrapped prints to exchange. Choose one of your best images,

as a member will become the proud owner of your work.

■ **Gift exchange (optional)**

If you would like, you may participate in the exchange of a new, gift-wrapped photo-related object.

Guests welcome! For more information, contact Jeff Smith at jasmix@comcast.net or 302.368.1089.



Bittersweet Williamsburg © S Coffey

Coming Events

• **December 3**
8 a.m. Field Trip

• **December 5**
7:30 p.m. Instruction
Night

• **December 12**
7:30 p.m. Holiday Party and
Print/Gift Exchange

• **December 31**
Digital entry deadline for
January competition

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2005-2006**

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www.delawarephotographicsociety.org

The Delaware Camera Club (DCC) was established January 28, 1931. DCC is a charter member of the Photographic Society of America and The Delaware Valley Council of Camera Clubs. In 2002 the name was changed to the Delaware Photographic Society (DPS) and the Society became a tax deductible charitable organization.

Instruction Night 2005—2006

Join us for instruction night sessions the first Monday of the month in the DuPont Pavilion. Questions...contact Karl Leck at usesa@earthlink.net.

• December 5: Digital Contrast Control — Karl Leck

How many ways can the photographer get from an RGB color image to a digital monochrome? At the December instruction night, Karl will review four different methods. Each method has its own characteristics and advantages, and some may work better than others for a particular photo.

The four methods are Hue/saturation, LAB color 'L' channel, Channel Mixer, and nik Color Efex Pro plug-in.

If you want to break into classic monochrome photography from your color digital images, this meeting is for you. As time permits we can also compare features of digital and chemical monochrome prints. Each type of print has advantages.

- January 2: *Judging Photographs: What's important* — Karl Leck
- February 6: *Panoramic Prints from Film and Digital Capture* — Sandro Cuccia and Karl Leck
- March 6: *Easy Digital Color Corrections* — Karl Leck et al
- April 3: *Digital Masking* — Jane Strobach
- May 1: *Sharpening: The digital super tool and how to use it well* — Karl Leck

Extra Mileage

Ralph Baron is getting a lot of extra mileage out of showing the digital slide show which DPS produced with images from the 2005 WIEP. Ralph has shown, or will show, the pres-

entation at the Homestead Camera Club, Philadelphia Miniature Camera Club, North Philadelphia Camera Club, and Central New Jersey Camera Club. It's great to have this record of the event.

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President's Message

(Continued from page 1)

Instruction Night. We've often recognized over the years that we've had difficulty making some new members feel at home. Instruction Night is often of particular appeal to newer members, and the refreshments help facilitate making acquaintances. I don't know why we never recognized that before, but it was obvious in November that it is a good idea, and I appreciate it.

Another activity that facilitates getting to know each other is field trips, and Tom Oathout is going to

attempt to organize at least one outing a month. On December 3, we will meet at Peoples Plaza, in Glasgow, Delaware at 8 a.m., for a trip to the nearby Conowingo, Dam area in Maryland. For information, contact Tom at 302.836.0148. To carpool from Pa., contact Bob at bobcoffey@aol.com.

We're also hoping you'll join us on December 12 for our annual Holiday Party and print and/or gift exchange. (Please refer to page 1 for more information.) Keep warm, and enjoy the holidays.

Jeff

Call for Travel Slides

Contributed by Lynn Maniscalco

While you are looking through your slides for entries to the upcoming Wilmington exhibition (WIEP), keep your eyes out for four or eight good slides to submit to a PSA exhibition with Photo Travel sections. There are six medals reserved for local participants so you have a great chance to win one. This is a series of three exhibitions and it is always fun to see how three different panels of judges rate the same work. It is very inexpensive if you enter both sections – a total of six judgments for just \$2 per entry (four images comprise one entry) if you get your catalog off the internet (a total of \$12, or \$20 for all six judging and a photocopied catalog), and there are no mailing costs if you get them to me before January 19. Contact me at 302.478.6423 to make arrangements for drop off.

A good Photo Travel slide expresses the feeling of a time and place, portrays a land, its people, or a culture in its natural state, and has no geographical limitations. No ultra close-ups which lose their identity, studio-type model shots, or photographic manipulations which misrepresent the true situation or alter the content of the image. The second section, in addition to meeting these criteria, is looking for images portraying events or activities typical of a particular culture, but from a different viewpoint or featuring less common subject matter.

Entry forms are available by writing to Gretchen Rector, 98 S. Lincoln Ave., Moorestown NJ 08057 or at www.dvccc-photo.org. A showing of acceptances will be part of the all-day program sponsored by the DVCCC in Maple Shade NJ on April 29, 2006. Admission is free to paid-up club members, so mark your calendar.

Vignettes



- Instruction Night is held the first Monday of the month at 7:30 p.m.
- Competition nights are held on the second and third Mondays starting at 7:30 p.m.
- Program night is the last Monday of the month, 7:30 p.m.
- Location: Cokesbury Village, DuPont Pavilion, 726 Loveville Road, Hockessin, DE 19707.
- Membership dues should be addressed to: DPS Treasurer, Tom Hallenbeck, 621 Sandys Parish Road, Landenberg, PA 19350. Dues are \$35 for individuals, \$25 for others at the same address, and half the individual for junior or nonresident members. Dues for first-year members are \$20 per person.
- *The Reflector* is published by the Delaware Photographic Society, September through June, and printed by Academy Printing, Wilmington, Delaware. No material may be reproduced without written permission. Contribution deadline is the third Monday of the month. Send announcements and/or articles to Sharon Coffey, 48 Partridge Lane, Kennett Square, PA 19348, 610.388.2741 or SESCoffey@aol.com.

• Visit our Web site at:
www.delawarephotographicsociety.org

Questions & Answers

Contributed monthly by Erik Kissa

Q. *You have stated that prints from a digital SLR camera are sharper than prints originating from a film camera but film has more information. Is this statement contradictory?*

A. Not necessarily. At the beginning of the digital revolution, it was believed that a print made with a digital camera could not be as sharp as a print made by scanning a slide. As we know now, prints from a digital camera can appear sharper. Although film has more information, even after scanning, than a digitally captured image, the grain of film limits the apparent sharpness of the print. Images from a good digital camera are virtually noiseless (grainless), even at the ISO 400 setting. The sharpness of digital prints is enhanced by the contrast of digitally captured images.

The unexpected sharpness of digital prints is a result of digital manipulation as well. Sharpening of the image does not increase the resolution but creates an optical illusion of greater sharpness. Software, such as PhotoZoom and Genuine Fractals, is available to increase the file size by interpolation and digital wizardry. Photography is intertwined with graphic imaging.

Sharpness is not the only important factor determining the quality of the print. Although the digital prints are sharp, they do not have quite the tonality of the print originating from film. Film has more information for a smooth reproduction of color than a digitally captured image. For this rea-

son, film is still the preferred medium for certain applications. The proven archival stability is another asset of film.

Q. *Can Kodachrome film still be processed?*

A. Yes, fortunately. Kodachrome film, sent to Kodak in the pre-paid mailer, is processed at P.O. Box 3640, Hampton Park, MD 20791-3640. I have found the quality of processing to be satisfactory. Kodachrome film is the only known and proven color storage medium lasting 50 years. As long as Kodachrome will be available, we should use it for archival storage of valuable images.

Q. *The manual of the Nikon D70 camera is very confusing. What can you tell me about the i-TTL flash system?*

A. The manual of the Nikon D70 is very confusing indeed and the manual of the SB-800 Speedlight is not any better. One word has two meanings and two words have the same meaning.

The i-TTL system consists of a SB-800 Speedlight as the master unit (alias the Commander) and one or more SB-600 or SB-800 remote units. The master unit can be mounted on the camera or can be connected to the camera via a synch cable. The SB-600 Speedlight cannot be used as the master. (The Magic Lantern Guide of Nikon D70(s) states incorrectly that the SB-600 can be used as the master unit). Older Nikon Speedlights are not compatible with the i-TTL system of the D70(s).

The master unit emits light pulses to activate the remote units. The pattern of the light pulses is specific for each channel communicating with the remote unit(s). The channel number (1, 2, 3 or 4) can be changed, to prevent accidental triggering of the flashes by a photographer using the same flash setup. All flash units must have the same channel number. Otherwise, they do not fire.

The light output compensation values may be selected separately for each flash. Three different light output compensation values can be used. Flash units with the same compensation value belong to the same group, called A, B, or C.

If the built-in flash of the D70(s) is used as the master unit (called the Commander) the channel number must be 3 and the system is limited to one group, the group A. Otherwise, the flash does not fire. The Commander mode is accessible in the menu by the Custom Setting 19: Flash Mode.

The built-in flash of the new Nikon D200 camera can control two groups of remote Speedlight SB-800 or SB-600 flashes.

Q. *You have stated in the Reflector that the Nikon D70s is the best digital SLR in the under \$1000 price class. Isn't the Konica Minolta Maxxum7D, with the anti-shake mechanism built into the camera body, a better camera?*

A. The Konica Minolta Maxxum 7D is a good camera but its street price (\$1120) is above \$1000 (A write-in rebate for \$200 is avail-

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Questions & Answers

(Continued from page 4)

able now). It is still worthwhile to compare the two good cameras, the Maxxum 7D and the Nikon 70S. In addition to the anti-shake mechanism in the camera body, the Maxxum 7D has some nice features the Nikon D70s does not have, such as a vertical grip and a larger LCD screen (2.5" vs. 2"). However, the synch speed of the 7D in the anti-shake mode is a mere 1/125s whereas the synch speed of the Nikon D70s is 1/500s, the highest in the trade. The Nikon D70s has also the very versatile i-TTL flash system. The start time (0.2 s) and the shutter lag (less than 0.01s) of the Nikon D70s are exceptionally fast. The Nikon D70s, like a Canon digital SLR camera, is supported by a large pro oriented system of lenses and accessories.

The users of the Maxxum 7D like it a lot. Most of the test reviews are favorable. Peter Burian states in his favorable review that the anti-shake mechanism precludes the need to buy pricey lenses that incorporate the stabilizer system. I have compared the street prices of Minolta lenses, which depend on in-camera stabilization, to the prices of Canon and Nikon lenses which have a stabilization mechanism (IS or VR) built in the lens. The stabilized lenses are not so pricey after all.

An advanced photographer needs at least three lenses: a medium zoom, a long zoom, and a wide angle zoom. The prices of medium range zoom lenses are as follows: Minolta 24-105mm f/3.5-4.0 \$400, and the Nikon VR 24-120mm f/3.5-5.6 \$510. The Nikon lens has a larger zoom ratio but its price is slightly higher.

The prices of long focal length zooms, 70-200mm f/2.8, have a surprise: Minolta \$1800, Canon IS \$1700, and Nikon VR \$1680 (\$1480 after the rebate). The Minolta lens is more expensive than the lenses with an internal stabilizer!

The anti-shake mechanism of the Maxxum 7D can save money by stabilizing Sigma, Tamron or Tokina lenses which do not have an internal stabilizer.

For wide angle zooms in the 12-24mm range, stabilization is not an issue. However, wide angle aficionados will be disappointed that the shortest focal length of Minolta zooms is 17mm, the 35 mm camera equivalent of 26mm. Tokina makes a very good 12-24mm zoom but not in the Minolta mount. Sigma has a 10-20mm zoom and Tamron has an 11-18mm zoom but not in the Minolta mount.

The Maxxum 7D is a great camera for an owner of Minolta lenses. For somebody, who does not have a stack of Minolta lenses, there are other choices as well.

The lower cost Maxxum 5D, like the Nikon D50, is a camera for a casual amateur. A recent comparison in England gave the Maxxum 5D an edge over the Nikon D50 because it has features for the slightly more advanced user and the anti-shake technology.

Q. *How do the three Velvia films differ?*

A. Fuji replaced the very popular Velvia 50 film with the Velvia 100F film. The new film has even a finer grain than Velvia 50 and more natural colors. However, the lower color saturation of the

new film frustrated the enthusiasts of Velvia 50. Fuji produced another film, Velvia 100, which has the high color saturation of Velvia 50 but a higher sensitivity (speed).

For my needs, Velvia 100F has enough color saturation and contrast. You can increase the color saturation in Photoshop but you cannot open blocked shadows. Therefore, I often use Provia 100F, a film with a normal saturation, where I used Velvia 100F before.

Erik Kissa

Send questions to ekissa@aol.com

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 and delawarephotographicsociety.org.



Focus on... Nancy Everds

I have been involved in photography off and on since I was very young. (The first photo I remember taking was me photographing my brother photographing me. I was seven at the time.) Between my first photograph and now, I dabbled occasionally in photography, but never seriously pursued it. Because I have always been frugal with film, I became frustrated when I was torn between taking more photos to improve my technique and being over-thrifty with film.

A few years ago, when digital SLR quality went up and prices went down, I returned to photography. My main photographic interests are nature subjects, with a strong interest in bird photography. It was natural that I gravitated towards birds since Peter Mann, my significant other, is an obsessive birder. However, I found it difficult to get satisfactory pictures even with my new digital Canon Rebel and 70-300mm lens, so I attended one of Arthur Morris's bird photography workshops in Florida to see what I was missing. On the first day, we all arrived at a rookery to take heron flight photos, and Artie told the class to get their equipment ready. I pulled out my tripod, put my camera and lens on, and realized that everyone else was still rummaging around in their vans and trunks. The reason for the delay became clear a few minutes later when the other students were finally set up. Everyone but me had a 500mm lens plus assorted flashes, Better Beamers, Wimberley heads, etc. I had a serious case of lens envy. However, Artie had a loaner 500



Heron Flying © 2005 Nancy Everds

mm lens plus tripod / Wimberley head that I borrowed for the week. I found out how much better my photos were with a big lens. The bad news is that the equipment didn't come home with me – but the good news is that Peter likes this hobby of mine and gives me new photo toys to encourage me!

I learned a great deal at Arthur Morris's week-long course, but the most important message was that I needed to know more fundamentals. I'm very excited to be part of the Delaware Photographic Society, and to be able to attend the fantastic programs and participate in the competitions. Already this year, I have learned more than I could have imagined. Thanks to everyone (especially

Helen and Marvin Gerstein, Bob Hunt, and Bob Coffey) who have patiently answered my questions and helped me to become involved in the Society. It's a great organization, and I'm glad to be part of it!

Unlike some of our members, I still work.

When I am not taking photographs, I am a veterinary clinical pathologist for DuPont. Although I find that work does interfere with my photo taking time, it does enable me to indulge one of my other great interests – travel.

One measure of how far I've come in photography is that this fall, I entered my first photography contest (Second Annual Nature Photography Contest at Prime Hook National Wildlife Refuge). I was out of the country on business when the winners were announced. I was thrilled when I got back to find a letter saying that I had won first prize in the Native Wildlife Category for my portrait of a Great Blue Heron in flight! ~

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73rd Wilmington International Exhibition of Photography

By Bob Hunt, 73rd WIEP Chairman

Since 1934 our camera club has organized the Wilmington International Exhibition of Photography (WIEP). Each year we collect, judge and display photography from all over the world. This is a transition year and **we need to fill two key positions** and a few less demanding ones.

• **Computer Chairperson:** The requirements for this position are **1.** a flexible lifestyle that would allow you to spend up to 3 hours between Thursday and Friday and about the same amount of time from Saturday until Tuesday of the next week, inputting data to our WIEP database. **2.** The availability to spend the Judging Day January 28 at Cokesbury inputting scores and printing reports. **You will have a team on judging day.**

After judging day the pace slows down, and you prepare reports for the catalog and newsletter.

The key to this position is that you can work from home with the exception of judging day. **You don't need to be a computer guru** because the program will generate all of the reports from the inputted data. You will also be able to use the club's computer and we provide detailed instructions for the program.

• **Slide Chairperson:** This job entails recording entry data on the master list during slide processing on Wednesday mornings 9-12 and Saturday mornings 5-12. Perfect attendance not required. On setup day, (Friday afternoon, January 27th) you will be in charge of setting up the auditorium for the competition. On judging day you will supervise the presentation in

the Cokesbury auditorium and get the data to the computer room.

You need no experience for either position because we always have plenty of helping hands that have performed these tasks in the past.

• **Hosts:** If you are willing to host a judge on January 27 or 28, it is a great opportunity to make a new friend in photography and to be included in the get-acquainted party the night before judging day. If you cannot house anyone but are willing to serve as a day host or pick up someone at the airport, we need your help. Breakfast, lunch and dinner are provided for the judges, and any out-of-pocket costs are reimbursable. Contact Eileen at efurlong@comcast.net or 302.764.6922 to volunteer.

• We also need a **Luncheon Coordinator, slide scanning team**, and of course, many hands for unpacking and assembling the show.

The biggest benefit of joining our team, in any capacity, is that it will make **you** a better photographer and the camaraderie is TERRIFIC!

Entry processing will begin on January 4 at Irv Klair's home (maps available at meetings) and continue on Wednesday and Saturday mornings and early afternoons during January. Step up to the plate; **I really need your help.** E-mail me at MakingCopy@aol.com (use WIEP in the subject line) or call 302.764.1363 in the evenings.

Entry forms are available at meetings or may be downloaded at www.delawarephotographicsociety.org

73rd WIEP Schedule

- **Closing date for entries:**
January 21, 2006
- **Judging – Cokesbury**
Saturday, January 28, 2006
- **Judges' Banquet**
January 28, 2006
- **Slide Presentations**
Arsht Hall – 1 p.m. and 3 p.m.
February 19 and 26, 2006
- **Print Exhibit**
Arsht Hall – M-F, 9-5; Sun, 12-5
February 19 –26, 2006

• **Sponsors:** Consider making a Patron's donation. Your name will be listed in the exhibition catalog. (See Patron's form page 9.)

• **Catalog advertising** is an important source of revenue for DPS. If you would like to advertise, or know of a potential advertiser, please contact Ken Williams at Kwilliams1922@yahoo.com / 610.274.8336, or John Hamilton 302.479.0222 / deljohn@aol.com.

• **Buffet Luncheon:** available at Cokesbury during judging at a cost of \$9. You will not be able to purchase tickets that morning, so sign up now by using the form provided on page 8.

• **Judges' Banquet:** held at the Delaware National Country Club, judges will exhibit their work and medal-winning slides and prints will be presented. Cash bar opens at 6:30 p.m. followed by a four-course buffet dinner starting at 7:15p.m. (See sign-up form pg. 8.)

Exhibits

☛ The Helen Graham Cancer Center at Christiana Hospital, is looking for local artists to exhibit work in the Lobby and/or the Library. Space is available for exactly 5 items, approximately 16"x20". Subject matter should be meditative, reflective, and calming. Each exhibitor will have their work up for one month and may offer their pieces for sale. If you would like to participate, contact, Dave Hutton at 302.731.4815 or DGHut36@aol.com.

☛ **Cecil County Arts Council Open Photography Show;** December 2 – 22; 135 E. Main St., Elkin, Md. Exhibit hours are from 10 a.m. – 7 p.m., Monday through Friday, and Tuesday evenings from 6–8 p.m.

☛ **Biggs Shot: Juried Photography Exhibition,** Biggs Museum, Dover, through February 26, 2006.

☛ Two exhibitions from the same source will open in the coming weeks. **"Where Light Falls,"** an exhibit from a group of six local photographers will open at Colourworks, 1902 Superfine Lane, in Wilmington, on December 2. An opening reception will be held from 5:30 to 8 p.m.

"Not Where Light Does Not Fall", by the same group will open January 6 at the Newark Arts Alliance, 100 Elkton Road, Newark. An opening reception will be held from 7 to 9 p.m.

The two entirely different shows take their names from a definition of photography published in vintage dictionary of the

arts. The artists, Elisabeth Bard, Roger Matsumoto, Dain Simons, Felise Luchansky, Heather Siple, and Jeff Smith, each differ significantly in their approach to their art. Known collectively as the Art Lane Photo Critique Group, for more than a year, they have been meeting regularly to show and discuss each other's work. All are experienced, recognized artists.

Both shows will continue through January. Colourworks is open Monday – Friday, 8:30 a.m. to 5:30 p.m. The Newark Arts Alliance is open Tuesday – Friday, 11 a.m. to 7 p.m., Saturday 11 a.m. to 5 p.m., and Sunday, 1 p.m. to 4 p.m. For information or directions, call the Newark Arts Alliance at 302.266.7266 or Colourworks at 302.428.0981.

Judges' Buffet Lunch

Saturday, January 28, 2005 · Cokesbury

Please reserve _____ places at the Judges' Buffet Lunch. Enclosed is my check for \$9 per reservation.

Name(s): _____

Mail to: Sharon Coffey, 48 Partridge Lane, Kennett Square, PA 19348

Judges' Banquet

Saturday, January 28, 2005 · Delaware National Country Club · 6:30 p.m.

Please reserve _____ places at the Judges' Buffet Banquet. Enclosed is my check for \$32 per reservation.

Name(s): _____

Menu: *Vichyssoise • Mixed greens with Macadamia Nuts • Sirloin, au jus, Salmon with Shrimp Sauce, Marinated Chicken Breast • Potatoes au Gratin, Green Beans with Pine Nuts, Baby Belgium Carrots • Apple Caramel Torte*

Mail to: Eileen Furlong, 1406 Shipley Road, Wilmington, DE 19803

The Myth of the Megapixel

By Sandro Cuccia
sandro@imagemedic.com

I'll be the first to admit that I once fell into the trap ... the Megapixel Marketing trap. The first thing I would proudly say to fellow digital photographers was always, "My new Coolpix is 4 megapixels. How many is yours?" I invariably received ego-deflating, smug retorts from them where they would boast about their 6 megapixel model. Must be a guy-thing.

I, like many, was taken in by the marketing hype where the megapixel count was positioned in digital camera ads in such a way that it always looked like the primary reason to buy a particular model. Indeed, camera manufacturers have relied practically exclusively on megapixel ratings to market their wares. It's the usual American "bigger must be better" syndrome.

I am happy to report that I leave my early experiences behind, comfortable in the knowledge that I

have become wiser and more practical with respect to my technological prowess.

Just as personal computer manufacturers now realize that the processor speed measurement in megahertz is not a true indicator of computer performance, camera makers know that there is more to ultimate image quality and camera performance than the sensor megapixel count.

What makes a camera great is what I call *technology mix*. Certainly, the megapixel count of the image is indeed a vital component of the camera's technology mix, but not to be overlooked are the sensor construction and proprietary features, the camera's microprocessor, the built-in computer programs (the "firmware" that contains all the instructions for how the images are processed), the electronic circuitry, noise reduction features, the lens quality, the chassis construction and the quality and speed of the memory media used.

A good example of a failed technology mix in a camera system can be seen in the camera cell phone where some manufacturers are advertising high-resolution cameras of over 6 megapixels. In the interest of miniaturization and economy, they lack adequate processors and programming as well as sophisticated lenses. The end result is a bunch of high-resolution files consisting of inferior images.

To the dismay of many, physical sensor size is also not indicative of image quality. Nikon and other camera makers have repeatedly proven that with the right technology mix, small sensors are capable of producing images superior to their larger, full-frame siblings.

In conclusion, when you are shopping around for that next digital camera, try very hard to avoid all the megapixel marketing hype and give more study and consideration to the technology mix the manufacturer has imbedded into its offerings. ☺

Book Review — *The Art of Garden Photography*

Contributed by Herb Sargeant

The New Castle County Library system has recently put into circulation "The Art of Garden Photography" by Ian Adams. Adams discusses all aspects of scenic nature photography, and this book will be of interest to DPS members.

The book is well illustrated with dozens of color images. Many of the shots are comparative photos of nearly identical scenes shot with sunny and overcast skies, with various length lenses and compositions, and with different type films

and digital capture. The comparisons also show subjects and scenes taken with and without polarizers and graduated filters. Close-up and creative shots are also illustrated, as well as shots taken at night and in all seasons.

Recently, in one of our instructional sessions, we discussed the effect of the time of the exposure on waterfalls and fountains. Adams illustrates the effects of various lengths of exposures, from a very short exposure to stop individual drops, to long exposures that show

dreamy, blurred flows

You'll get some good ideas about several public gardens that you can visit and photograph. Longwood and Winterthur are shown, including an image of "John's Tree". You may remember DPS member John Hamilton did an award-winning rendition of this colorful tree at Winterthur.

"Art" was published this year; it is softcover, the price is \$25. It can be reserved from your home computer, and checked out from any NCC library for 3 weeks. ☺

Member News

☛ **Bob Hunt's** photo "You Talkin' to Me", (aka "Chloe") of his daughter's cat, was selected as the front cover photo for the Delaware Humane Association calendar.



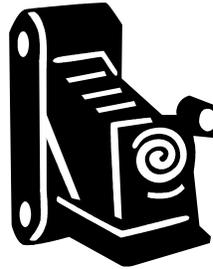
You Talkin' to Me? © Bob Hunt

☛ **Ray O'Day Results:** DPS took **First Place** in the Monochrome Print category and third place in slides at the annual Ray O'Day Competition held on November 19. Contributing winning prints were submitted by **Bob Coffey, Ray Firmani, Dave Hutton, Karl Leck,** and **Bill Talarowski.** Slides were submitted by **Marian and Herb**

Sargeant, Dave Hutton, Karl Leck, and Bill Talarowski. As a result of our win, next year DPS will serve as judge for monochrome prints.

☛ PSA has invited **Erik Kissa** to contribute a color slide and a photo-travel slide for the 2006 Tops in Photography collection. The program contains examples of the finest in International Exhibition Photography.

☛ For the third time in four years, **Jeff Smith** has won the Tony Calabro Memorial Photo-journalism Award in the Cecil County Arts Council Open Photography Show. This year's winning print was "Kids, Sorsogon Pier." (See page 11 for exhibit address and hours.)



Pine Creek Gorge © 2005 Robert Coffey

Patron's Reservation

Please include me among the Patrons of the 73rd Wilmington International Exhibition of Photography.

Enclosed is my contribution of \$_____ payable to DPS.

Catalog should read as follows:_____

Mail to: Tom Hallenbeck, 621 Sandys Parish Point, Landenberg, PA 19350

Donations to DPS are fully tax deductible.