



The Reflector



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

January 2006

President's Message

In January, 1931 a group of eleven men, who had become acquainted in a store that sold photographic supplies, met in the Wilmington YMCA to form the Delaware Camera Club. Seventy-five years later, the Delaware Photographic Society continues to be among the largest and most active camera clubs in the nation.

As January is such a busy month for us, preparing for and conducting the judging of the Wilmington International Exhibition, we do not plan to hold any particular event to observe the anniversary at this time. I do intend to write press releases in January, drawing attention to our anniversary, and hopefully gaining

us some new members and attendees at the Exhibition.

I also intend to advocate to our Board that our September covered dish supper have a program reviewing our history and recognizing members past and present who have made important contributions to our organization. This was done on our 50th anniversary in 1981. I will be asking for volunteers to prepare for this event, researching our past, and hope some of you will step forward. I will also task this committee with beginning to plan ways in which we can make the 75th Wilmington International an exceptional event in 2008.

The committee on competition

judges has made progress, and continues to work on organizing, updating and improving the list of available judges. If you are aware of anyone that you feel might be a qualified and competent judge, who is capable of appreciating a wide variety of images and providing constructive criticism, please make them known to me, Joe Bernofsky or Peg Rafal.

As previously mentioned, a lot of effort is required during the month of January to prepare for the WIEP. If you are available to help on Wednesday or Saturday mornings, or have other time to help, please contact WIEP Chairman, Bob Hunt, 302.764.1363

(Continued on page 3)

Ray Guillette — *The Power & the Glory*

January 30, 2006 • 7:30 p.m.

Ray Guillette will stay over after his WIEP judging duties to present *The Power and the Glory*. This awesome program is a three-projector dissolve audiovisual showcase that celebrates moments when we are inspired by the majesty of the natural world and the inner workings of our own creativity. Ray has been involved in photography since childhood. He is a member of the Stoney Brook Camera Club, an honorary

member of the Photographic Society of Rhode Island, Master Member and VP of the New England Camera Club Council, and a member of the Massachusetts Camera Naturalists.

Join us at 6 p.m. for Dinner with the Speaker in a private Cokesbury dining room. **Reservations must be made in advance** to Bob Coffey at 610.388.2741 or bobcoffey@aol.com. Dinner cost is \$15, all inclusive. The check should be payable to DPS. Sorry, no walk-ins. Limit 30.



Rebecca Lang displays her selected image during the print exchange.
Photo by Bob Coffey

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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

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

January 2: Judging Photographs: What's important

— Karl Leck
I can complain about the judges' scores and choices as well as anyone. It's a natural thing to do if your ideas about an image differ from the judges. But I have also had the opportunity to judge several international exhibitions and at most of the Delaware Valley camera clubs. Some smaller clubs have only one judge and sometimes ask for comments on every image. That's a real hot seat!

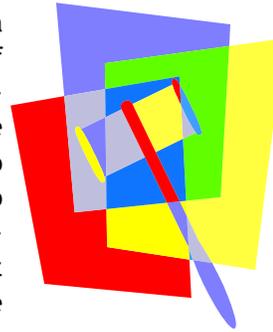
On Monday, January 2, we will hold a discussion on judging photographs. What makes a good judge? What, if anything, goes through a judge's mind in the few seconds between first seeing an image and pressing the scoring box button? Will your image get a score in the Wilmington International Exhibition of Photography

(WIEP) similar to the one you received when you won last month's DPS open competition? Join us and offer your opinions and learn some guidelines to help select the images you enter in the 2006 WIEP. Bring some prints if you would like to share ideas and get comments.

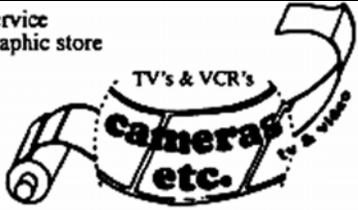
Club members who were snowed in during December 5 Instruction Night can get handouts from Karl Leck. Great advice on converting digital color images to monochrome can be found in Scott Kelby's *The Photoshop Book for Digital Photographers*,

New Riders Press, in chapter 9 'From Color to Grayscale'. (Also CS and CS2 versions)

- 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



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President's Message

(Continued from page 1)

evenings, or makingcopy@aol.com. Hosts and back-up hosts are still needed for our judges. If you can help, contact Eileen Furlong at efurlong@comcast.net or 302.764.6922. Inside this issue, you'll also find forms to reserve your place at the luncheon on judging day, the Judges' Banquet that evening, and to obtain a patron's listing in the WIEP catalog.

Judging day is not to be missed – thousands of the finest images from around the world will be presented and judged.

Thank you all for your support of the Delaware Photographic Society and the Wilmington International Exhibition.

Jeff

Call for Travel Slides

Contributed by Lynn Maniscalco

The fun of entering the Delaware Valley Photo Travel exhibition circuit is seeing how three different panels of judges rate your entries – for a cost of just \$2 to \$5 per judging of four slides, depending on how many sections you decide to enter and whether or not you need a mailed catalog. There are six silver medals

reserved for local novices (entrants without Photo Travel medals or stars). To avoid the postage fee, give your entries to our council rep, Lynn Maniscalco, before January 18. Closing date for mailed entries is February 4. For more information, phone 302.478.6423, get a form online at www.dvccc-photo.org, or e-mail Lynn at Ltmphoto@juno.com.

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.

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Questions & Answers

Contributed monthly by Erik Kissa

Q: *Is this true that the Konica Minolta Maxxum digital SRL cameras do not have wide angle lenses?*

A: I spoke too soon. After the December issue of the Reflector, both Konica Minolta and Tamron have announced an 11-18mm f/4.5-5.6 zoom in the Minolta Maxxum mount. Both lenses have the same construction (12/5 elements/groups), focus to 1:8 magnification and have almost the same price and weight (the Tamron is half an ounce heavier). The lenses are so similar that Tamron seems to be the manufacturer of both lenses. The lenses extend the Maxxum lens set to the ultrawide end. The disadvantages are the small aperture, the short zoom ratio (1:2 is usually the minimum) and the Tamron lens has been reported to exhibit color fringing (The Konica Minolta too?). Eventually the very good Tokina 12-24mm f/4 wide angle lens may become available in the Minolta mount.

Q: *Are film camera lenses sharp on a digital camera with a small sensor?*

A: Probably even sharper. The sharpness of an image produced by a lens is greatest in the center. Edge sharpness is noticeably lower. A digital camera with a small APS size sensor (all Nikon, Konica Minolta, and most Canon DSLR cameras) crops the image created by a 35mm film camera lens and uses only the center area where sharpness is

highest. Cropping reduces the light fall off (vignetting) as well.

Some photographers were disappointed when they expected the Canon 5D camera with a full 35mm sensor to create much sharper images than the Canon 20D camera, equipped with the APS size sensor. The full size sensor includes the edges as well and demands high quality optics with good edge sharpness to show an advantage over the small sensor.



Light reflected from the sensor (low pass filter) can cause internal reflections in the lens and lower the contrast. The lenses optimized for digital cameras have improved coatings to reduce reflections from the sensor. The Tamron 28-75mm f/2.8 XR Di lens is a very sharp zoom lens, but I have not noticed any reflection problems with my other lenses.

The internal reflections and the direction of light rays falling on the sensor under an angle are of concern mainly for very wide angle lenses. The question of a conventional or a digitally optimized lens here is inconsequential. In the focal length range below 24mm, conventional zoom lenses that can cover the 35mm full frame, do not exist. Only digital specific zoom lenses, designed for the APS size sensor, are available. The Nikkor

12-24mm f/4 lens is, therefore, the only digital specific lens I have bought. All my other film camera lenses perform very well on my D70 digital camera.

Q: *Describe the equipment required to calibrate computer color displays.*

A: Calibration of the monitor is the first step to consistent color accuracy. A calibrated monitor ensures that the colors of the output (prints, images on the web, slides, saved images) resemble closely the colors seen on the monitor. The color of the monitor and the other devices cannot be exactly the same because each device or medium has its own gamut and color characteristics. Calibration of the monitor makes the colors consistent and predictable, at the very least.

Photoshop and Photoshop Elements include, Adobe Gamma a program for visual calibration of the monitor. The problem with visual calibration is the accommodation of the eye to different lighting conditions. Calibration with a colorimeter or a spectrophotometer does not depend on the perception of the human eye. Popular colorimeters are the Color Vision Spyder and the Z-Rite Monaco Optix. The colorimeters are not expensive. The street price of the Spyder2 is \$149 and of the Monaco Optix-XR is \$219. A spectrophotometer, a more precise instrument for demanding work, is more expensive. The Gretag Macbeth Eye One XT spectrophotometer costs \$2270.

Questions & Answers

Q: *Please explain the procedure for calibrating computer displays.*

A: The calibration procedure is straightforward but certain precautions must be taken. The light in the room can affect the calibration and the editing of images later on. A direct light should not fall on the screen. The room should be darkened but not totally dark. The light entering the room from the windows has to be limited with drapes or blinds. The color of the room should be a light neutral color because the light reflected from the walls can affect the color on the screen.

Connect the colorimeter to a USB port of the computer. The USB port provides the colorimeter with power and enables communication with the computer. Allow the CRT monitor to warm up for at least one hour and the colorimeter for at least five minutes. A flat panel LCD screen may be ready in less than half an hour (at least in 15 min). Disable the screen saver. If the monitor display is interrupted during calibration, the calibration procedure has to be started again from the beginning.

Open the calibration program. The software guides you through the calibration process, step by step, with clear instructions. The guidelines on the screen are easier to follow than the written description of the calibration process. The whole procedure takes about 20 minutes.

The calibration procedure consists of two steps: the adjustment of the monitor and the measuring of color patches on the screen by the colorimeter to

create a color profile. (The profile is a file that defines the color characteristics of the monitor). The details of the calibration procedure are different for various colorimeters. The procedure described here is for the Spyder 2 software I use.

The first step uses the controls of the monitor to adjust the brightness, the contrast, the white point (Color temperature), and the black and white luminance.

Set the white level. The brightness of the monitor should be adequate for comfortable viewing without losing highlight details in the array of blocks shown on the screen.

Set the black level to the lowest level at which you are able to distinguish four separate blocks shown on the screen without a loss of shadow detail.

Identify the color controls of the monitor. Most monitors have Kelvin point settings. The standard color temperature for viewing is either 5000K (color corrected studio) or 6500 K (normal daylight).

Place the colorimeter on the screen. Attach the colorimeter to the screen of the CRT monitor with suction cups. (The LCD screens should be handled carefully to avoid scratching of the surface. When calibrating a flat LCD panel, cover the suction cups with the attachment supplied with the colorimeter.) The colorimeter will read the black, red, green, blue, and gray sample shown on the screen.

Remove the colorimeter. The calibration of the monitor is now complete. The custom profile created is stored as the default profile.

Calibration must be repeated regularly because monitors age. The colors and brightness drift over time and need to be recalibrated. The calibration software will notify on the screen when time has come to calibrate the monitor again.

Q: *Is it correct that laptop display screens are difficult to calibrate?*

A: The LCD screens of laptops are difficult to calibrate indeed. The LCD panels of most laptops have a limited view angle and a slight shift of the viewing direction changes the color and brightness. The higher end laptops have better LCD screens than the inexpensive laptops but the color accuracy is still not sufficient for final editing. The better laptops are not only more expensive but heavier as well. This limits the use of the laptop in the field where portability is the main reason for using a laptop.

Q: *Is it possible to buy a good film scanner for about \$200?*

A: About \$200-300 can buy a good new flatbed scanner. For scanning 35mm film a flatbed scanner is not adequate. High quality scans need a film scanner. The price of a good film scanner starts above \$500 (Minolta Dimage 5400 II \$570, Nikon Coolscan V ED \$550, and Nikon Coolscan 5000 ED \$980).

Erik Kissa

Send questions to ekissa@aol.com

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 a key position*** and a few less demanding ones.

- **Slide Chairperson:** This job entails recording entry data on the master list during slide processing on Wednesday mornings 9–12 and Saturday mornings 9–12. 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 this position because we always have plenty of helping hands that have performed these tasks in the past.



Karl Leck during WIEP print judging

- **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. To volunteer, contact Eileen Furlong at

efurlong@comcast.net or 302.764.6922.

- We also need a ***slide scanning team*** to scan accepted slides for inclusion in the digital presentation in February. Of course, many hands are needed for unpacking and assembling the show.

The biggest benefit of joining our team, in any capacity, is that it will make ***you*** a better photo-

grapher 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 online or at meetings.

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 for each reservation.

Name(s): _____

Menu: *Vichyssoise • Mixed Salad 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 Tort • Tea and Coffee*

Mail to: Eileen Furlong, 1406 Shipley Road, Wilmington, DE 19803 ***Deadline: January 24, 2006***

Meet the Judges

- **Ray Guillette**, 4*CS, 4*N, 1*PJ, will come from Attleboro, Mass. to judge slides. Ray, widely known for his audiovisual presentations, will stay over to present his program, *The Power and the Glory*, on our January 30 speaker night.
- **Mervyn** and **Melanie Hurwitz** are outstanding nature photographers from Coral Gables, Fl. They have run the Greater Florida International Exhibition for the past ten years. Mervyn will judge slides and Melanie will serve as a print judge.
- **Annie Sutcliff**, FRPS, AFIAP, 3*CS, 3*N, will come from Solihull, England to judge slides. Annie is a medical doctor with a keen eye for photography. Her husband **Alan Millard**, FPSA, EPSA, FRPS, EFIAP, Ndia, 3*PT, 4*Mono., 3*C, is PSA country rep for the UK. He has

achieved a stellar exhibition record and will serve as print judge.

- **Bert Fox**, who will also judge prints, has a practiced eye from his years as a photo editor for *National Geographic*, in Washington, DC. His wife **Nanine Hartzenbusch**, Pulitzer prize winning staff photographer at the *Baltimore Sun*, is also well qualified to judge PJ slides and prints.
- **Glenn Showalter**, now living in Seattle, has excellent credentials for judging PJ, with an RIT education, teaching experience at several top PJ schools, and experience as a working professional photographer.
- **Liz Klaus**, who has just taken a position overseas, is unable to be here and will be replaced.

73rd WIEP Schedule

- Closing date for entries:
January 21, 2006
- Judging – Cokesbury Village
Saturday, January 28, 2006
8:30 a.m. – 3 p.m.
 - Judges' Banquet
January 28, 2006
6:30 p.m.
 - Slide Presentations
Arsht Hall – 1 p.m. and 3 p.m.
February 19 & 26, 2006
 - Print Exhibit
Arsht Hall – M-F, 9a.m. –5p.m.
Sun, 12-5p.m.
February 19 – 26, 2006

Sign Up...be a part of WIEP

- **Sponsors:** Consider making a Patron's donation. Your name will be proudly listed in the exhibition catalog. See Patron's form page 10.
- **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 Krwilliams1922@yahoo.com / 610.274.8336, or John Hamilton 302.479.0222 / deljohn@aol.com.
- A **buffet luncheon** will be available at Cokesbury during entry judging, Saturday, January 28, at a cost of \$9 per person. This is a nice, relaxing break in the day's activities. The deadline for sign-up is January 24. You will not be able

to purchase tickets that morning – sign up now by using the form provided on page 11.

- **Judges' Banquet**, held at the Delaware National Country Club, is a one-time opportunity to chat with and see the work of the many outstanding photographers who will come from as far as Seattle and England to judge our international, all with interesting stories and photos which they will present after dinner. You will also get an advance look at all of the medal winners from the six sections judged that day. Cash bar opens at 6:30 p.m. followed by a delicious four-course dinner at 7:15 p.m. Sign up using the form provided on page 6.



Finding Your Own Vision

By Bob Hunt

As photographers, we all have one thing in common. We want to take great photographs. The means to this end can be approached by taking advantage of the things right in front of us.

First: *The Equipment*

Today's cameras, lenses and accessories are the best ever engineered. Most of us never use half the features on modern SLR's and ZLR's. The most important feature is the knowledge of what the camera can do in your hands. You must be able to know what you will get when you push the shutter, so understanding the basics of photography is a must. The whistles and bells can sometimes make taking photos easier, but they are not a substitute for good technique.

Second: *Open your eyes*

Visit a gallery, read lots of photo books, attend workshops, join the



Philly City Hall © Bob Hunt

WIEP staff, take lots of photos, enter competitions, and ASK for comments. Looking at photography can give you an insight on what works, what doesn't and why.

Third: *Re-visit Your Subject*

I attended the Dad Vail Regatta five times before I took a photo

worth entering in competition. Two years ago I visited the St. Georges Bridge 30 or more times, took hundreds of photos and was on a first name basis with the local police. Familiar places can yield great photos, but we tend to look through them. Try a different lens, a different angle and a different time of day or year.

Fourth: *Photograph what you like*

If you like sports, shoot sports. If you like food, shoot food. If you like kids – get my point. Most of us have other interests aside from photography. Use your camera to show the world what you like about your subject.

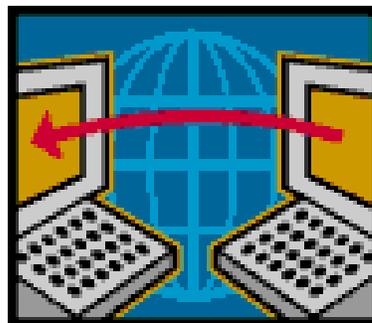
Know your camera. Explore other art and photography. Take photos of your favorite subjects – often and in different ways. Pretty soon you will find your vision and will be taking great photographs. ☺

Member News

☛ **Helen and Marvin Gerstein** competed in a photographic competition for the Delaware Center for Horticulture's 2006 Calendar. The calendar features winners of the annual Wilmington City Garden Contest. Marvin's images were selected for the four months and Helen's photo was chosen for the back cover of the calendar.

☛ **Theresa Knox** had photos featured on the cover and in the centerfold of the Crossroads section of the December 15 *Wilmington News Journal*.

Digital Contest



Camera Luxembourg invites you to participate in the **1st Luxembourg International Digital Contest 2006**. Closing date for entries is February 4, 2006. Entry forms and conditions may be downloaded by going to: www.cameralex.lu

Fighting the Elements... How I Made This Image

By Marvin J. Gerstein

Recently, I submitted a lighthouse photograph for the DPS monthly Digital Competition (Figure #1). There were a few questions as to how the image was prepared, and I was asked to prepare a brief article for *The Reflector*.



Night Light © Marvin Gerstein
Figure #1

When I first began using digital photography two years ago, I fell into the trap that many digital beginners do. For a while, I felt I could shoot poorly composed or improperly exposed photographs, because Adobe Photoshop would certainly come to the rescue.

Well, I soon learned – as we all do – that you really have to start with a decent shot if you want a decent final image. Nevertheless, there have been a few times when Photoshop has bailed me out.

Last May, my wife, Helen, and I went on vacation to Cape Cod. This was our first opportunity to

take any kind of vacation in several years, so we were really looking forward both to getting away, and for new photographic opportunities.

Unfortunately, a serious nor'easter arrived on the Cape the same day we did! Now, this was a real storm. One that didn't permit pictures of a romantic Cape Cod fog or handsome storm clouds moving in. It was one of those weather situations that provided us with a flat, gray sky and constant drizzle when it wasn't pouring rain and blowing violent winds. Consequently, there were only a few days available for taking pictures.

I had wanted to take a dusk or night photo of one of the Cape's lighthouses, but the only opportunity I had to shoot the Nauset Light was on one clear afternoon. The best shot I was able to take appears as Figure #2. Kind of boring. Nevertheless, I could not face the prospect of coming home without my evening shot of a Cape Cod lighthouse.

Enter Photoshop. Using just four of Photoshop's most basic tools, I was able to create Figure #1. First, obviously, I cropped the

image to the lighthouse itself. The next step was to cause the sky to appear like evening approaching night. Using the "Curves" tool, I



Figure #2

was able to darken the sky relative to the lighthouse. I then used "Levels" to darken the overall image somewhat to simulate evening.

As you can see, in the original photograph, the lighthouse lamp was not on. In order to add this important feature of any lighthouse, I used Photoshop's "Lens Flare" tool (Filter à Render à Lens Flare).

And "Voila!"...a much more dramatic image. ☺

Assigned Subjects

January – *Dance*
February – *Fashion*
March – *Distorted*
April – *Gates*
May – *Americana*



Party Pics

Our annual DPS holiday party was held on December 12. The holiday fare was perfect and the print and gift exchanges were highlights as always.



▲ Steve Furlong – busted



▲ Selma Kissa and Monica Nagy exchange prints and a hug.



▲ Erik Kissa, Paul Antal and Herb Sargeant in an animated discussion.



▲ Eli Biado



▲ Tom Hallenbeck – Bon Appetit!

Photos by Bob Coffey



▲ Ray Magnani and Fred Seyfert

Happy New Year!

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.

Exhibit Possibility

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 only 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 at DavidHutton18@comcast.net or 302.731.4815.

Exhibits

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

Where Light Falls, through January at Colourworks, 1902 Superfine Lane, Wilmington and *Not Where Light Does Not Fall*, opens 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 are known collectively as the Art Lane Photo Critique Group. Both shows run through January. For information or directions, call the Newark Arts Alliance at 302.266.7266 or Colourworks at 302.428.0981.

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 world-wide 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.

DPS Forms Exchange Group

Thanks to Mark Pfeifer, a new communication service is being launched for the DPS. The *DPS-Exchange* is a group mailing list hosted by Yahoo Groups. It provides an informal means for DPS members to rapidly communicate with all other members about a common interest. Subscribers may ask questions about photographic equipment and techniques, respond to inquiries, post notices of

photographic exhibits, announce photo-ops, share photographic news, upload your photos, and much more. There is a wealth of experience and expertise held by DPS members and this forum provides a very efficient means of quickly sharing information with more members than ever before. You must subscribe on-line in order to participate and there are rules of etiquette that must be followed

to assure that no one abuses the privilege of access.

The Information and Instruction set on how to do this has been tested by a pilot group to make sure that it is clear and easy to follow and it has just been sent to all members who are online via e-mail. If you have questions, contact Bob at bobcoffey@aol.com or Mark at mark@pfeifers.org.

Judges' Buffet Lunch

Saturday, January 28, 2005 · Cokesbury Village

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

Name(s): _____

Mail to: Sharon Coffey, 48 Partridge Lane, Kennett Square, PA 19348 **Deadline: January 24, 2006**

Recommended Reading for the New Year

By Sandro Cuccia
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While conducting my summer DPS digital photography and Photoshop seminars this year, I was frequently asked by audience members for book recommendations for those interested in learning more. I have already covered some of my favorite books – see my October, 2005 *Reflector* article "What I Read on My Summer Vacation" available as a PDF from my site www.imagemedic.com. This month, I present to you my magazine/journal reading list:

 *PCPhoto* (Beginners to Intermediate). This is a good beginner's journal and a great resource for folks shopping for digital goodies – cameras, accessories, computers and software. There are very good Q&A articles and Photoshop how-to articles by experienced writers such as Rick Sammon and Rob Sheppard. I myself find this journal useful and I recommend it to beginners as a good all-round digital photography resource. *PCPhoto* is published monthly and is available via subscription for \$11.95 at www.pcphotomag.com or all newsstands and bookstores.

 *The Digital Image*. (Intermediate to Advanced/Professional) This small journal is available by subscription only through George Lepp's *Lepp Institute of Digital Imaging*. George Lepp is a prolific writer and nature photographer extraordinaire. He has been around for quite some time and is now full-time digital. His school offers a number of

highly regarded digital photography and Photoshop workshops. Each issue offers two or three high-quality and detailed articles many of which cover optimization of your digital images via photographic techniques and Photoshop. Some recent articles covered Photoshop curves, color management, mastering selections and more. One unfortunate aspect is that up until this past spring the chief contributor to *The Digital Image* was Tim Grey who is another "who's who" of digital photography and Photoshop instruction. His articles are always "keepers!" Tim has since joined Microsoft in order to develop a digital photography emphasis in new Windows operating systems. The new *The Digital Image* contributors are great technical writers, but they don't yet approach Tim's quality and depth. I still recommend this little journal, though. *The Digital Image* is published quarterly and is by subscription only for \$35 from the Lepp Institute at www.leppphoto.com. If you can get any 2003 to early 2005 back-issues for your digital library, it would be worth it. Check the website!

 *Digital Photo Pro*. (Intermediate to Advanced/Professional) This journal is only a couple of years old but is one of the most comprehensive (read "technical"), yet easy to follow, digital photography journals available. Each issue offers no-nonsense technical articles by well-known digital photographers, teachers and authors such as my favorites: Jeff Schewe as well as Bruce Fraser, who has written my highly recom-

mended "Real World..." series of Digital Photography books (*Real World Digital Photography*, *Real World Photoshop CS2*). I have consistently found the articles in *DPP* to be of tremendous value to me. If you are a beginner, please don't be misled by my descriptions of this journal. There are also several good articles profiling top professional digital photographers and their work as well as other articles of interest to all. If you are a serious amateur, or certainly a professional digital photographer, this is the journal for you and is tops in my recommendations. *DPP* is published bi-monthly and is available by subscription or at larger newsstands and bookstores. The cost for a subscription is \$20 and available at www.digitalphotopro.com.

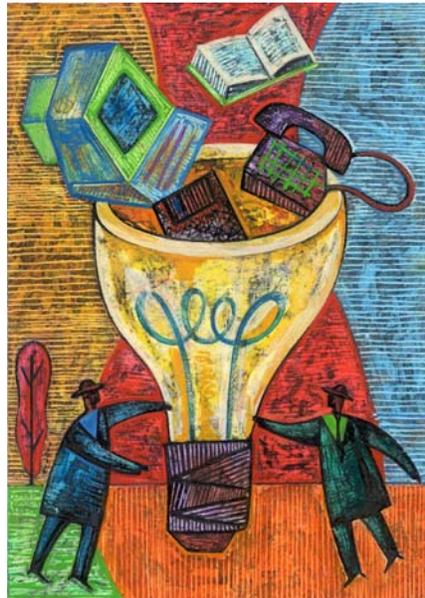
 *Photoshop User* (Beginners to Advanced). This is published by NAPP (the National Association of Photoshop Professionals) and is the Number One Adobe Photoshop-Only journal. *Photoshop User* great Photoshop tutorials and How-To's written by top professionals in the business. About 85% of the content is pertinent to photography, the remainder being more targeted towards graphic arts. The journal is published bi-monthly, and while it is available at book superstores for \$9.95, it is included with a \$99 yearly membership to NAPP. You can derive many benefits from a NAPP membership. You get access to a member-only website where there are hundreds of online tutorials and videos, free downloads, as well as your own member-only photo galleries. There are several

(Continued on page 13)

Recommended Reading for the New Year

(Continued from page 12)

member discounts available from service, software and hardware vendors as well as from national electronics outlets such as PCMall. With my NAPP membership I now shop for all my software and computer hardware from PCMall and enjoy the best prices anywhere. The money I save in one year pays for my membership many times over. NAPP also publishes excellent books and DVD tutorials, all at member discount. Finally, NAPP membership provides discounts when attending the numerous seminars they sponsor or conduct as well as the semi-annual Photo-shopWorld Expo 4-day extravaganza for Photoshop gear-heads like me! For more information, visit www.photoshopuser.com.



📖 The old standbys are *Popular Photography & Imaging* and *Shutterbug* which I have been subscribing to for years. Both have

been around since the "old" days and have smoothly transitioned over to excellent coverage of all things-digital, as well as maintaining a proportional amount of editorial content on film photography and darkroom technique. If I had to choose one, it would be *Shutterbug* for more "progressive" digital photography content and equipment news and reviews. Both are available at newsstands. You can subscribe to *Popular Photography & Imaging* for \$12 at www.pophoto.com, and to *Shutterbug* for \$17.95 via their website www.shutterbug.net. 🐞

Coming Events

• **January 2**

7:30 p.m. Instruction Night

• **January 9**

7:30 p.m. Slide and Digital Competitions

• **January 16**

7:30 p.m. Print Night

• **January 28**

8 a.m.—4:30 p.m.

73rd WIEP Judging

Cokesbury

6:30 p.m. Judges' Banquet
(pg. 6)

• **January 30**

7:30 p.m. Speaker Night
Cokesbury Auditorium

• **February 3**

Digital entry deadline for
February competition