



The Reflector



www.delawarephotographicsociety.org • Delaware Photographic Society

June 2005

President's Thoughts

What an exciting two years it has been for the Delaware Photographic Society! In that time frame, we have moved to a bigger and better meeting facility that provides us with much more flexibility. The purchase of a digital projector has been an asset to instruction nights, lectures, the WIEP slide show, and photo essays. In fact, eight out of ten projected entries this April for the photo essay contest were with the digital projector – only two were conventional slides. Presenting the WIEP slide show with a digital projector

facilitated the use of a better projection schedule with less equipment to lug around, and the expansion of the slide show creation group. We started having digital competitions with the new projector and plan to schedule regular digital contests next season.

Over the past two years, we have had a host of print exhibits including locations at Longwood Gardens, Winterthur, Wilmington Library (exchange exhibit), North Wilmington Library, Jewish Community Center, Center for Horticulture, Helen F. Graham Cancer Center, and Wilmington Drama

League. About 9 field trips were organized from as close as Hagley Museum and the Nemours Mansion, to as far away as Washington, D.C. and the Finger Lakes region of New York State. A host of guest speakers came to our meetings, with increased attendance as Cokesbury residents were invited to join us.

Our Internet web page continues to be a real asset for distributing information about the Society and as a place to attract new members. In this digital age, the number of DPS members receiving the online version of *The Reflector*, increased

(Continued on page 3)

Annual DPS Picnic

Sunday, July 17 • 12 Noon
Brandywine Springs Park,
Lawson Pavilion

Don't miss this year's DPS Picnic in nearby Brandywine Springs Park on Faulkland Road (Rte. 34), just off Newport Gap Pike (Rte. 41). Hamburgers and hot dogs will be provided, but please bring your own beverages (alcohol not permitted) and salad or dessert to share. You might want to bring lawn chairs. RSVP to Jeff Smith at 302.368.1089/jasmix@comcast.net.

Directions from I-95: Take Rte. 141 north to Route 62 West. Follow 62 west until, after crossing Rte. 2 (Kirkwood Highway) it becomes 41 North. Follow 41 north to Rte. 34, turn right. The park is immediately on the right. The Lawson Pavilion is beyond the baseball fields from the parking lot. It is permissible to drive to the pavilion by ignoring the "No Motorized Vehicles" sign and following the lane to its end. Parking adjacent to the pavilion is limited, especially if the ground is soft.



Leaf Crack Design © 2005 Karl Leck
Slide-of-the-Year

Calendar of Events...

June 13 & 20...7:30 p.m. Digital Slide Show Workshop

July 11... 7:30 p.m. Digital SIG Workshop

July 17...12 p.m. DPS Picnic

August 1 & 29...7:30 p.m. Digital SIG Workshop

**DELAWARE PHOTOGRAPHIC SOCIETY
2004-2005**

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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.

Digital Slide Show Workshops

Contributed by Dave Hutton

June 13 and 20 • 7:30 p.m.

It appears that the traditional slide show is going the way of the buggy whip, into oblivion. Digital slide shows are rapidly taking over, as it did for our WIEP slide show this season, and for 8 out of 10 projected shows in our annual photo essay contest.

So, if you would like to learn more about this new technology please come to our digital slide show workshops at our usual meeting location in the Cokesbury DuPont Pavilion. The workshops are free to DPS members.

Any number of computer software packages are available for the production of slide shows: I personally have 4 that would work. However, these workshops will emphasize ProShow Gold, the software that was used to produce

the 2005 WIEP slide show. It is reasonably user-friendly and pretty flexible.

To assist us in these workshops we have invited Elaine and Jim Drain for the first presentation. Their outline is as follows: Introduction to ProShow Gold, What it is, How do I get it? Download — pitfalls, Disk, Demo of a show, Demo of making a show, Inserting pictures, Adding music, Voice over, Editing a show, Options. Followed by Q&A for all levels.

Secondly, Ralph Baron will go into some further details: Putting the show on disk — discussion of the options and what all the options do, Format: VCD, CVD, SCVD, XVCD, XSVCD, Demonstration, Burning a disk, NTSC/PAL: What are they? Includes Video shows, Still shows, Default, CD Writer, Speed, Encoding Quality, Desaturation, Use still.

Summer 2005 Digital SIG Programs

Three digital workshops have been scheduled by Sandro Cuccia during the summer at 7:30 p.m at the usual Cokesbury location.

- **July 11, 2005** “So You Are Considering the Move to Digital—What You Need to Know”. We will discuss pros and cons, point and shoot versus SLR, computer and software recommendations, printing options and more. No digital experience required.

- **August 1, 2005** — “Automating Photoshop”. Photoshop and Elements can help harness the power of the computer by automating

many processes of interest to photographers. During this 90 minute seminar, we look at batch processing of images, contact sheet generation, “Picture Package,” and “Web Photo Gallery” plus an introduction to Photoshop Actions. For digital photographers with little or no experience with Photoshop or Elements.

- **August 29, 2005** — “Photoshop Power for Photographers”

See the cool things you can do in the “digital darkroom” using Photoshop and Elements. This 90 minute seminar is suited for digital photographers of all levels.

President's Message

(Continued from page 1)

from 15% to 52%. *The Reflector* continues to be our main means of communication with our members.

We have also done well in interclub competitions. Over the past two years we have won all four categories of the annual DVCCC contest – two each year, and in 2004, we won 1st place in the Watford, England invitational competition. The annual Wilmington International Exhibition of Photography continues to be very successful.

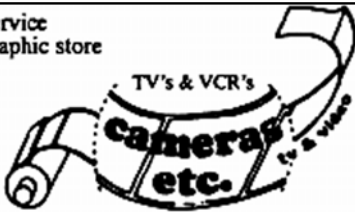
... *this is not possible without the help of a host of volunteers...*

All of this is not possible without the help of a host of volunteers out of our 211 membership. So, in departing as Society president, let me say many thanks to all of those who have contributed so much to our continued success. I wish my successor, Jeff Smith, the very best.

Dave

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James F. Cycyk - President

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Another Team Effort

Sharon Coffey
Reflector Editor

My thanks to the many members who have faithfully supported *The Reflector* with contributions, time, energy and enthusiasm. Bob Coffey played a major role in every issue, from contributing articles to optimizing photos. Erik Kissa faithfully researched and answered Q&A inquiries and continued to keep us informed on the latest in photo equipment. Steve Furlong, Marian and Herb Sargeant, Irene Thomas, Frank Miles, Ralph Baron, Bill Talarowski, and June and Bob McKenney willingly answered the call for articles, and Sandro Cuccia stepped forward with his digital expertise. Patsy Costis offered her proofing skills and helped us keep our “i”s dotted and “t”s crossed. Academy Printing always provided excellent print quality, produced quickly, and with a smile. I greatly appreciate the support of Dave Hutton and thank him for his many contributions to *The Reflector* and our Society.

Next year, why not share your travels, adventures, photographs, tips, or bios with our interested readers? Please send contributions to Sharon at SESCoffey@aol.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 others at the same address for junior and nonresident members. Dues for first-year members are \$20 per person.
- *The Reflector* is a monthly publication of the DPS. Contribution deadline is the third Monday of the month. Send announcements and 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: I would like to switch from film to digital capture. Would a digital camera with a built-in zoom lens be useful for entering digital photography?

A: A small point and shoot digital camera is useful for its intended purpose but a limited tool for learning digital photography. The user reviews I have read indicate that most casual users are delighted with their small digital cameras. In contrast, most serious photographers switching from a film SLR to a built-in-lens digital camera are disappointed with the shortcomings of the new camera.

The quality of digital cameras with a fixed zoom lens has been improving while the price has come down. The start-up time is now shorter but is still longer than that of digital SLR cameras. The shutter lag of most cameras is now acceptable but the write time may be long and may require a pause of several seconds before the next shot. Some cameras have an antishake mechanism for sharp pictures. Some cameras use AA batteries, others have a rechargeable battery. The lens closes automatically when switching the camera off or if there is a lens cap on a string.

The viewfinder is small and inaccurate. The LCD screen is live for composing but the image is hard to see in bright light. Some cameras have a swivel LCD, liked

by some and disliked by others.

The range of the built-in zoom lens starts usually above the wide view angle. Some Kodak cameras (DX7630) have a 0.6x wide angle accessory converter.

The lens of the digital cameras with a very small sensor has a very short focal length and consequently, a small aperture. The depth of field is therefore very wide which is either beneficial or undesirable, depending on the situation.

The quality of the images is usually good at the lowest ISO settings but the noise increases steeply with the increasing sensitivity and becomes unacceptable at higher ISO settings.

The cameras can be included in three categories: the lightweight (about 4oz, 3-4 megapixels), the medium weight (7-8 oz, 5-7 megapixels) and the heavy weights looking like SLR cameras (about 1 lb, 7 to 8 MP megapixels). The large digital cameras have lost their initial appeal because the price of the SLR digital cameras has been dropping to the same price range. The small lightweight cameras are difficult to hold steady and their control buttons are too small for large hands. This leaves the medium size digital cameras as the best choice. At the present, the Kodak DX7630 (a large 2.2" LCD screen, lens cap), the Canon A95 (swivel LCD) and SD500, the Fuji E550, and the Olympus C-5500 are popular but this may change as newer models come along.



Q: How can I determine if a Nikon lens is an AIS and not an AI lens?

A: The AI lenses have a meter coupling ridge and the indexing (meter coupling) prong has two holes. The prong is for older non-AI cameras. The AIS (Automatic Indexing Shutter) has a lens-type signal groove providing information for Program and Shutter Priority modes. If the number corresponding to the smallest aperture (the largest number) is orange on both the main aperture and the ADR (aperture direct readout) lines, the lens has an AIS mount. If only the main aperture line has an orange number, the lens is probably not an AIS lens. The lens-type groove on the rear flange of the AIS lenses is another distinction. The AI and AIS lenses fit digital Nikon cameras but function only in the manual mode of the camera, without camera exposure metering.

(Continued on page 5)

FOR SALE

- **Kodak Carousel**
Slide Projectors
 - **Ektagraphic III A, III AM, III AS** models
All autofocus, various other features
 - **Carousel 4600**
Autofocus as well as Remote Focus
- Contact C. Shambelan**
shambelanc@aol.com

Questions & Answers

(Continued from page 4)

Q: *My digital files are growing rapidly and I need a system for retrieval of images. What are the options?*

A: Digital photography has created a flood of files for two reasons. Firstly, photographers shoot more images because the cost of film is no longer a limiting factor. Secondly, each image may be stored in several formats and various stages of editing: a RAW file from the camera, the converted RAW file, and the edited image. Some photographers save several versions of the edited image. The image may be saved in the Photoshop PDS format or as a TIFF file.

Several file management programs are available for organizing files of digital images: the Adobe browser, the ACDSee 7, the iView MediaPro 2.6, the Canto Cumulus, the Extensis Portfolio, the Fotoware FotoSation Pro, and others. Trial versions are available at www.acdsystems.com,

www.iview-multimedia.com, www.canto.com, www.extensis.com, and www.fotoware.com. The Adobe browser can find a tagged image everywhere on the hard drive or on a CD. The tags are keywords added to the images. The more specific the search, the more keywords will be needed to describe the image to be selected. The search can be speeded by limiting the time span (the timeline) or the number or folders (categories) searched.

I organize my images in folders and subfolders and burn a CD when the content of a subfolder has reached the capacity of a CD. The images on a CD belong to the same category and the title as well as the contact sheet of the CD helps to find an image even without the help of the Adobe browser. If the catalog of images on the hard drive is lost, each CD becomes an independent source of images. Mixing unrelated images on a CD complicates file management.

The most important rule for organizing images is quite simple—do not create a file management

problem by storing images you will never need. Before saving an image, ask the question — why am I doing this? Is the image useful for stock photography, exhibitions, contests, sales to a client, or is it valuable for some other reason? Does the image have an archival value?

File management starts with reducing the number of images. Not only inferior images are deleted but good images as well. Of five technically faultless similar images, three or four must go to make space for the best image.

Q: *I like the Nikon D70 camera but miss the grip with the vertical shutter release.*

A: A vertical grip, the PowerGrip, is available from Hoodman (www.HoodmanUSA.com) for the Nikon D70, Canon D20, and Canon Rebel XT. The grip uses a fiberoptic cable to operate the infrared shutter release.

Send questions to ekissa@aol.com

Letter to the Editor

The DPS photo essay competition in April ran smoothly, and the images were good. However, I think that we've lost sight of the objective of the essay competition as it was conceived many years ago.

As originally conceived, the essays were to tell a story; a story that had a beginning, a middle and an end. Each image (and the narration too, in the categories where narration is allowed) was to move the story along. Simple

examples are a series of images of a tight flower bud that gradually opens to a beautiful bloom and a butterfly emerging from a pupa. A group of images of just a similar subject, i.e. kids, buildings or birds, does not meet the judging criteria.

Maybe this story-line concept should be reemphasized when the rules are rewritten later this year to incorporate digital shows.

In the past, our winners have

made up highly original stories and poems of love affairs and mysteries. A travelogue might meet the definition if it tells a story that moves the viewer through a specific time and area. Essay images must be taken for the specific essay.

I hope that all of next year's entrants will put every bit of their imaginations into their stories.

Herb Sargeant

Slide and Print-of-the-Year Awards

Judges: Eric Crossan, Nancy Breslin, and John Schoonover

Slide-of-the-Year

Karl Leck – Leaf Crack Design

Honorable Mentions:

Joe Bernofsky – *Orchid Number 23*

Gus Costis – *Mykonos Windmills*

Patsy Costis – *Row Boat*

Eileen Furlong – *Hot Air Balloon*

Karl Leck – *Zipper Eye*

Peter Lindtner – *Tulips*



And the winner is...*Ghost Car* by Karl Leck
Bob Hunt announces Color Print-of-the-Year

Frank Miles – *White Ibis*

Don Pivonka – *Feet*

Herb Sargeant – *Sedona*

Fred Seyfert – *Gilded Balconies*

Monochrome Print-of-the-Year

Karl Leck – Tree Topped Granite

Honorable Mentions:

Karl Leck – *Lace Leaf*

Frank DiPietrapaul – *Grave Yard*

Ray Firmani – *Confederate Officer*

Bill Talarowski –

Another Day Another Dollar

Bob Coffey – *Full Sail Ahead*

Dave Hutton – *Bryce Canyon # 2*

Tom Oathout – *Columns & Stairs*

Jane Strobach – *Broken Wheel*

Bob Hunt – *You Talkin' to Me?*

Steve Furlong – *B-24*

Judges: Carson Zullinger, John Cox, and Kathleen Berhalter

Color Print-of-the-Year

Karl Leck – Ghost Car

Honorable Mentions:

Bob Coffey – *Wannabe Bidders*

Bill Talarowski –

First Taste of Winter

Laszlo Hopp – *Harsh Times*

Steve Furlong –

Abandoned at Blackwater

Jane Strobach – *Headlights*

Marvin Gerstein –

Winter Survivors

Frank DiPietrapaul –

Ride to Heaven

Bob Hunt – *Mom's Hands Sewing*

Joe Bernofsky – *Twin Towers*

Karl Leck – *Grey Horse & Sheep*

Print-of-the-year judges,
Carson Zullinger and
Kathleen Berhalter,
making the final cut.



Photos by Bob Coffey

Service Awards

The 2004-2005 Awards Committee is pleased to present Service Awards and a special commendation to the following members who took on the responsibility of managing our society's operations and functions, which in turn demanded their time, energy, and expertise.

Gus Costis, Chair
Peg Rafal

Distinguished Status of Associate Member:

Bob Coffey
Karl Leck
Jeff Smith

Gold Service Medal:

Gus Costis



Bronze Service Medals:

Eileen Furlong
Steve Furlong
Tom Hallenbeck
Laszlo Hopp

Special Commendation:

Ralph Baron

Presidential Award:

Dave Hutton

May Digital Competition Results

Costis, P	<i>Maine Boat_</i>	24	Fulde, R	<i>Portland Light</i>	15
Fulde, R	<i>Distant Storm</i>	23	Montemurro, R	<i>Goose</i>	15
Strobach, J	<i>Montreal Architecture</i>	23	Engel, S	<i>Ball Nut</i>	14
Berkowitz, S	<i>Goldfinch</i>	22	Tuttle, R	<i>Hagley Water Wheel</i>	14
Ritchie, B	<i>Aruba Butterfly</i>	22	Ritchie, B	<i>Osprey Lunch</i>	14
Fulde, L	<i>West Quoddy</i>	22	McKenney, J	<i>Gracie</i>	14
Coffey, B	<i>La Maison Blanche</i>	21	Engel, S	<i>Bryce Canyon</i>	14
Clark, S	<i>Yellow Mum</i>	21	Culbertson, J	<i>Valley Forge Runner</i>	14
Berkowitz, S	<i>Lots of hats</i>	21	Everds, N	<i>Vendor at Oaxaca Mar...</i>	14
Culbertson, J	<i>Winged Freedom</i>	21	Rigdon, R	<i>Cinque Terre</i>	14
Everds, N	<i>Maine Harbor at Dawn</i>	20	Tuttle, R	<i>Heads Up Goose</i>	14
Costis, P	<i>Arch southwest</i>	20	Tauber, T	<i>Soap bubbles</i>	14
Nagy, M	<i>Steve & Pal</i>	20	Webb, J	<i>Tree Trio</i>	13
Costis, P	<i>Calla Lily</i>	20	Gerstein, M	<i>Georgia Daises</i>	13
Leck, K	<i>Sailing In a Storm</i>	20	Nagy, M	<i>Love</i>	13
Gerstein, M	<i>Simply a Lilly</i>	20	Elliott, M	<i>Double-crested Corm...</i>	13
Tauber, T	<i>They don't pray all...</i>	20	Moretti, J	<i>Pompeii/Vesuvius</i>	13
Coffey, B	<i>This Hat's for You</i>	20	Montemurro, R	<i>Take Off</i>	13
Fulde, L	<i>Picturesque Vista</i>	19	Costis, G	<i>Acropolis Night View</i>	13
Culbertson, J	<i>Glade Creek Grist Mill</i>	19	Nagy, M	<i>South View</i>	13
Leck, K	<i>Khouri Potter</i>	19	Furlong, S	<i>Thunderbird Rising</i>	13
Gerstein, H	<i>Lighted Plant</i>	19	Hutton, D	<i>Cheetah</i>	12
Coffey, B	<i>Wannabe Bidders</i>	19	Gerstein, H	<i>Pods</i>	12
Fulde, L	<i>Pink Lupen</i>	19	Leck, K	<i>Marsh Mallow Reflection</i>	12
Clark, S	<i>Varenna View</i>	19	Blanknbker, J	<i>Yellow Rose</i>	12
Leck, K	<i>Hot Lips Tree</i>	19	McKenney, B	<i>Tulips</i>	12
Gerstein, H	<i>Sunkissed</i>	19	Culbertson, J	<i>Marching towards...</i>	12
Fulde, R	<i>Hornet</i>	18	Furlong, S	<i>Observation Deck</i>	12
Costis, G	<i>3 Windmills</i>	18	Hutton, D	<i>Hyatt Falls</i>	12
Berkowitz, S	<i>Bald Eagle</i>	18	Baron, R	<i>Chichen Itza #2</i>	12
Gerstein, M	<i>Girl on Roof</i>	18	Strobach, J	<i>Racing Carts</i>	12
Elliott, M	<i>Tree Swallows</i>	18	Strobach, J	<i>Approaching Albatross</i>	12
Gerstein, H	<i>Losing My Curls</i>	18	McKenney, J	<i>Patriotic Banjo</i>	12
Everds, N	<i>Osprey with Flounder</i>	18	Rigdon, R	<i>Geyser Basin</i>	11
Baron, R	<i>At My Mother's Feet</i>	18	Ritchie, B	<i>Ship Statue</i>	11
Tauber, T	<i>Big sister</i>	17	Everds, N	<i>Heron Fledgling with...</i>	11
Furlong, S	<i>The Orchid Has Eyes</i>	17	Tauber, T	<i>Bhutanese beauty</i>	11
Tuttle, R	<i>Rhododendron Rain</i>	17	McKenney, B	<i>Mt. Cuba Spring</i>	11
Baron, R	<i>Lonesome Palm</i>	17	Blanknbkr	<i>Longwood Autumn</i>	11
Costis, P	<i>Canyonlands</i>	17	McKenney, B	<i>Abandoned</i>	11
Berkowitz, S	<i>Bluebird</i>	17	Hutton, D	<i>Valley Garden</i>	11
Clark, S	<i>Fra Angelico's Burial...</i>	17	Webb, J	<i>Yup a Fire Alright</i>	10
McKenney, J	<i>Down the Spiral Stair...</i>	16	Blanknbakr, J	<i>Heidelberg Castle</i>	10
Clark, S	<i>Tulips</i>	16	Webb, J	<i>Snowbird</i>	10
Engel, S	<i>Stonefaced</i>	16	Montemurro, R	<i>Got Food?</i>	10
Rigdon, R	<i>Lower Falls</i>	16	Blanknbakr, J	<i>Flowering Tree</i>	10
Nagy, M	<i>Steamy</i>	16	McKenney, B	<i>Rainbow</i>	10
Moretti, J	<i>Bass Head Light</i>	16	Gerstein, M	<i>Lighthouse Space</i>	10
Baron, R	<i>Chichen Itza #1</i>	15	Moretti, J	<i>Look there!</i>	9
Strobach, J	<i>Yellow Trillium</i>	15	Hutton, D	<i>Zion #3</i>	9
Montemurro, R	<i>Kirby's Mill</i>	15	Ritchie, B	<i>Billy Branch</i>	9
McKenney, J	<i>Galaria</i>	15	Engel, S	<i>Friends Forever</i>	9
Moretti, J	<i>Whale Watching</i>	15			
Fulde, R	<i>Bumble Bee</i>	15			
Coffey, B	<i>Caboose Motel</i>	15			
Furlong, S	<i>Blue Balloon from...</i>	15			
Fulde, L	<i>Columbine</i>	15			
Costis, G	<i>Brown Shutters</i>	15			
Webb, J	<i>Moon ride</i>	15			
Costis, G	<i>Windmill Sunset</i>	15			



Print Awards

MONOCHROME — ASSIGNED

Class A

1 st Gerstein, M	145 points
2 nd Tuttle, R	77 points

Salon

1 st Furlong, S	318 points
2 nd Hutton, D	290 points
3 rd Oathout, T	270 points

MONOCHROME — OPEN

Class A

1 st Gerstein, M	204 points
2 nd Lindtner, P	192 points
3 rd Strobach, J	104 points

Salon

1 st Firmani, R	354 points
2 nd DiPietrapaul, F	330 points

3 rd Furlong, S	318 points
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COLOR — ASSIGNED

Small Print

1 st Pivonka, D	309 points
2 nd Nagy, M	279 points
3 rd McKenney, J	247 points

Class A

1 st Hopp, L	243 points
2 nd Gerstein, M	236 points
3 rd Williams, L	230 points

Salon

1 st Coffey, B	339 points
2 nd Furlong, S	338 points
3 rd Dave Hutton	300 points

COLOR—OPEN

Small Print

1 st Canby, T	314 points
2 nd Nagy, M	310 points
3 rd Lindtner, P	303 points

Class A

1 st Hopp, L	289 points
2 nd Gerstein, M	281 points
3 rd Gerstein, H	255 points

Salon

1 st Bernofsky, J	341 points
2 nd Coffey, B	334 points
2 nd DiPietrapaul, F	334 points
3 rd Furlong, S	324 points

CREATIVE

1 st Furlong, S	177 points
2 nd Talarowski, B	174 points
3 rd DiPietrapaul, F	172 points

May Print Results

Many thanks to our May print judges:
Aileen Mumford, Erric Zippe and John Hamilton

MONOCHROME — ASSIGNED "Broken and Abandoned"

Class A

Williams, L	<i>Grey House with...</i>	21*
Strobach, J	<i>Broken Wheel</i>	20*
Gerstein, M	<i>Bacca Barn</i>	19
Tuttle, R	<i>Nature Prevails</i>	19
Gerstein, M	<i>Georgia Barn</i>	16

Salon

Coffey, B	<i>Really Old and...</i>	22*
DiPietrapl, F	<i>Old Door</i>	22*
Leck, K	<i>Nature Car</i>	22*
DiPietrapl, F	<i>Concrete Silos</i>	21*
Furlong, S	<i>Busted Bird Bath</i>	21*
	<i>Robert W</i>	20
Leck, K	<i>Abandoned</i>	20
Oathout, T	<i>No Title Two</i>	20
Hunt, B	<i>House on rt 322</i>	19
Oathout, T	<i>No Title One</i>	19
Hutton, D	<i>Railroad Track</i>	18
	<i>This Old House #2</i>	17
Magnani, R	<i>Sealed Up</i>	17

MONOCHROME — OPEN

Class A

Strobach, J	<i>Not a Happy Face</i>	23*
	<i>Waterfall Veil</i>	22*
Gerstein, M	<i>Empty Space</i>	19
	<i>Turkey Point View</i>	19

Salon

Oathout, T	<i>No Title One</i>	23*
Coffey, B	<i>Full Sail Ahead</i>	22*
Leck, K	<i>Twigs & Shadow</i>	22*
Bernofsky, J	<i>Serenity In B7W</i>	21*
Coffey, B	<i>Winterthur Station in</i>	21*
Firmani, R	<i>The Knitting Corner</i>	21*
DiPietrapl, F	<i>Blackwater Falls W.V.</i>	20
Firmani, R	<i>Our lady of Peace</i>	20
Furlong, S	<i>DD-724</i>	20
Leck, K	<i>Old Steam Shovel</i>	20
DiPietrapl, F	<i>Old Bohemia</i>	19
Furlong, S	<i>Lighter Than Air</i>	19
Oathout, T	<i>No Title Two</i>	18

COLOR — ASSIGNED

Small Print (Color or Monochrome)

Hunt, P	<i>Stage Left</i>	19*
Nagy, M	<i>Exp 4.30.63</i>	19*
Williams, F	<i>A tin Roof of yester-</i>	19*
Carsch, E	<i>Broken on Mothers</i>	18*
Hunt, P	<i>Old Green Door</i>	18*
Pivonka, D	<i>Haunted 2</i>	18*
Williams, F	<i>In its Hay-day</i>	18*
McKenney, J	<i>Scraps</i>	17
	<i>Shattered Merchandise</i>	17
Nagy, M	<i>Almost Done</i>	17
Pivonka, D	<i>Seen Better Days</i>	17
Carsch, E	<i>Dowell in Yorklynn</i>	16
McKenney, B	<i>Planted in the Woods</i>	16

Class A

Strobach, J	<i>Headlights</i>	23*
Gerstein, M	<i>Chester Church</i>	21*
Tuttle, R	<i>Abandoned Arch</i>	21*
	<i>Rubber & Rust</i>	21*
Williams, L	<i>Hancock's Garage</i>	21*
	<i>Jersey Crane</i>	21*
Strobach, J	<i>Just Needs A Few</i>	20*
Hopp, L	<i>Chain</i>	19
Gerstein, H	<i>Just Us Goats</i>	18
Gerstein, M	<i>Holy Warehouse</i>	18

Salon

Leck, K	<i>Ghost Car</i>	25*
Coffey, B	<i>Gap RR Station</i>	24*
Furlong, S	<i>Abandoned at...</i>	24*
Leck, K	<i>Old Garden Bench</i>	24*
DiPietrapl, F	<i>Retired Hoop</i>	23*
Coffey, B	<i>Westward Ho</i>	22*
Furlong, S	<i>Stage Harbor Sentry</i>	22*
Oathout, T	<i>(No Title2)</i>	22*
DiPietrapl, F	<i>Abandoned Gas</i>	21
Oathout, T	<i>(No Title1)</i>	20
Hutton, D	<i>This Old House #1</i>	19
	<i>Broken Tree</i>	18
Magnani, R	<i>Gigo</i>	18
	<i>Stripped</i>	18

COLOR — OPEN

Small Print (Color or Monochrome)

Pivonka., D	<i>In Bloom #2</i>	24*
Blankenkbr, E	<i>Peonies</i>	23*
Nagy, M	<i>Gates #4</i>	23*
Pivonka., D	<i>Natures Beauty</i>	22*
Lindtner, P	<i>Red Orchids</i>	21*
Canby, T	<i>You Look Lovely Today</i>	20

Hunt, P	<i>San Vicenti Point Light</i>	20
McKenney, J	<i>Spring Garden-</i>	20
Miller, C	<i>Along The</i>	20
	<i>Artist in Paris</i>	20
Canby, T	<i>Close - Up</i>	19
McKenney, B	<i>Bleeding Heart</i>	19
Nagy, M	<i>Peek -A - Boo</i>	19
Lindtner, P	<i>Tulip Garden</i>	18
McKenney, B	<i>Jack In The Pulpit</i>	18
McKenney, J	<i>Schools Out!</i>	17

Class A

Strobach, J	<i>Shopping For Buggies</i>	25*
Hopp, L	<i>Sunrise in the Harbor</i>	24*
Tuttle, R	<i>Plumage</i>	22*
Hopp, L	<i>Sunrise in the Harbor</i>	20*
Shambelan, C	<i>Ice Skater with Color</i>	20*
Sieja, S	<i>Yellow</i>	20*
Gerstein, M	<i>Remember Me</i>	19
	<i>Simply a Lilly</i>	19
Shambelan, C	<i>Peggy's Cove Light</i>	19
Strobach, J	<i>Going Up</i>	19
Gerstein, H	<i>High Lights</i>	18
	<i>Shadowed Smile</i>	18
Sieja, S	<i>Orchid</i>	18
Blankenkbr, J	<i>Goodstay Iris</i>	17

Salon

Coffey, B	<i>Amish Horse Auction</i>	22*
DiPietrapl, F	<i>Zoo One</i>	22*
Hunt, B	<i>Philly City Hall</i>	22*
Bernofsky, J	<i>Hagley Door</i>	21*
Leck, K	<i>Viking Woman</i>	21*
Randolph, L	<i>Little Princess</i>	21*
	<i>Summer Fun</i>	21*
Bernofsky, J	<i>Daffodils on Hillside</i>	20*
Coffey, B	<i>To Bid or Not to Bid</i>	20*
Furlong, S	<i>Lancaster Liftoff</i>	20*
Oathout, T	<i>No Title 2</i>	20*
Hunt, B	<i>What Are You Lookin...</i>	19
Leck, K	<i>Henbit</i>	19
Oathout, T	<i>No Title 1</i>	19
DiPietrapl, F	<i>New Castle Sunset</i>	18
Hutton, D	<i>Basketball Game</i>	18
Williams, A	<i>Azalea</i>	18
Furlong, S	<i>Orchid # 11</i>	17
Hutton, D	<i>Surf's Up</i>	17
Williams, A	<i>Pacific Sunset</i>	17

CREATIVE

DiPietrapl, F	<i>Coming Storm</i>	23*
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(Continued on page 9)

May Slide Results

Many thanks to our May slide judges:
Bob Coffey, Bob Hunt, and Jeff Smith.

ASSIGNED "Broken or Abandoned"

Class B

Furlong, E	<i>Stage Harbor Skiff</i>	19*
Pivonka, D	<i>V 8</i>	19*
		17
Furlong, E		14

Class A

Costis, P	<i>Home Sweet Home</i>	16*
Nagy, M	<i>Rusty</i>	16*
Hohmann, J		15/15
Nagy, M		15
Costis, P		14
Webber, A Sr.		10

Salon

Miles, F	<i>Phir Ruin</i>	21*
Strobach, J	<i>Needs a Few Repairs</i>	21*
Leck, K	<i>Rusted Wheelbarrow</i>	19*
Miles, F	<i>Colorado Cabin</i>	19*
Costis, G		18/17
Leck, K		18
Strobach, J		18
Hamilton, J		16/11

OPEN

Class B

Furlong, E	<i>Flying Tulips</i>	19*
Canby, T	<i>Look Lovely Today</i>	18*
Pivonka, D	<i>Purple</i>	18*
Furlong, E	<i>Pelican</i>	17*
Canby, T		15
Pivonka, D		13

Class A

Hohmann, J	<i>Shades of Green</i>	23*
Costis, P	<i>Row Boat</i>	22*
Lindtner, P	<i>Dicentra</i>	22*
Meredith, C	<i>Mammoth Springs</i>	21*
Hohmann, J	<i>Berry & Bark</i>	20*
Hopp, L	<i>Spinning Wheel</i>	19*
Meredith, C	<i>Old Faithful Sunset</i>	19*
Nagy, M		18/18
Shambelan, C		18/16
Costis, P		17
Lindtner, P		17
Webber, A Sr.		17/15
Williams, A		17/16

Salon

Hutton, D	<i>Balloons in Pittsburgh</i>	23*
Bernofsky, J	<i>Orchid 23'</i>	22*
Julien, S	<i>Beach Combers</i>	22*
Hamilton, J	<i>Delaware Door</i>	21*
Sargeant, H	<i>Horse Sale</i>	21*
Miles, F	<i>Sunset</i>	20*
Sargeant, H	<i>March Bank</i>	20*
Costis, G	<i>You Lookin' at Me?</i>	19*
Leck, K	<i>Strange Rocks</i>	19*
Miles, F	<i>On the Nest</i>	19*
Julien, S		18
Sargeant, M		18/16
Strobach, J		18/17
Costis, G		17
Hutton, D		17
Bernofsky, J		16
Leck, K		16
Hamilton, J		15

CREATIVE

Hohmann, J	<i>Bud in a Bottle</i>	21*
Leck, K	<i>Romance by Starlight</i>	19*
Strobach, J	<i>Emerging from Chaos</i>	19*
Lindtner, P	<i>Patterns of Nature</i>	17*
Pivonka, D	<i>Three of a Kind</i>	17*
Costis, P	<i>Horse in Motion</i>	16*
Furlong, E	<i>Ice Dragon</i>	16*
Bernofsky, J		15
Costis, P		15
Nagy, M		14
Webber, A Sr.		14
Hopp, L		13
Shambelan, C		13

Slide Awards

Class A — Assigned

- 1st Joe Hohmann — 292 points
- 2nd Monika Nagy — 267 points
- 3rd Pasty Costis — 256 points

Salon — Assigned

- 1st Frank Miles — 301 points
- 2nd Jane Strobach — 265 points
- 3rd Gus Costis — 258 points

Class B — Open

- 1st Tom Canby — 306 points
- 2nd Don Pivonka — 294 points
- 3rd Eileen Furlong — 292 points

Class A — Open

- 1st Monika Nagy — 291 points
- 1st Joe Hohmann — 291 points
- 2nd Cole Meredith — 278 points

Salon — Open

- 1st Herb Sargeant — 311 points
- 2nd Miriam Sargeant — 306 points
- 3rd Frank Miles — 295 points

Creative


- 1st Pasty Costis — 156 points
- 2nd Joe Hohmann — 155 points
- 3rd Jane Strobach — 149 points

May Print Results

(Continued from page 8)

Leck, K	<i>Public & Private Self</i>	23*
Bernofsky, J	<i>Lilly Pond at ...</i>	21*
Coffey, B	<i>Reflecting</i>	21*
Furlong, S	<i>The Polinator</i>	21*
Shambelan, C	<i>Cactus (solarized)</i>	21*
Hutton, D	<i>New York New York</i>	20
Oathout, T	<i>No Name</i>	20
Miller, C	<i>Sharp Edged</i>	19
Strobach, J	<i>Fantasy in Chrome</i>	19
Talarowski, B	<i>Bug off Lady</i>	19
Hopp, L	<i>Weapon \$ Game</i>	18
Nagy, M	<i>Love</i>	18

* Denotes prints eligible for print-of-the-yr.



ATTENTION

**First Time
Winners**

If you have NEVER received a plaque for the brass plate(s) engraved with your print, slide, or photo essay award, please contact Awards Chairman Gus Costis 302.798-8195, or gtcostis@comcast.net. Additional plaques are available for big-time winners.

Conferences

☛ New England Camera Club Council (NECCC) 60th Annual Photographic Conference, Amherst, Mass., July 15-17, 2005

Start planning for this big annual event held at UMass at Amherst. This event is an inexpensive, highly acclaimed yearly series of seminars and workshops. Subjects will again include Digital Imaging, Nature, Travel, Printmaking, PJ, Lighting/Portraiture, and Slide and print competitions open to all attendees. 2005 Showcase Events

include historical reenactments featuring His Majesty's 10th Regiment of Foot in America (www.redcoat.org), and *The Traveler* presented by Moose Peterson. Models will be available for portraits. It is also a good opportunity to pick up supplies at the vendors' booths. You may register before June 24 for a reduced fee. For a registration form, write to Abraham Reisman, 51 Emerson St., Springfield, MA 01118 or www.neccc.org.

☛ Berks Camera Club will hold its 46th Annual Photographic Conference at Kutztown Univ., Kutztown, Pa from June 10–12. The 2005 conference will feature: digital programs and software packages, models, tabletop setups, and print and slide competitions. Special showcase programs will be presented by Carol Ann Rogus and Russell Armstrong. For more information and to download an application, go to www.burkscameraclub.org.

Summertime is Membership Renewal

Membership renewal and dues notices will be mailed in early July for the new year starting on July 1. Notices will be sent electronically, except to members who either do not have e-mail, or have requested that they receive notices by postal mail. A reminder notice will be sent in early August to those who have not renewed their memberships. Postal mail will be used exclusively for this second notice.

We ask your help in keeping our postage expenses down by responding promptly to our first mailing and sending your dues payment. If you have any questions or requests regarding dues notices, contact Treasurer, Tom Hallenbeck at 610.274.1345 or hallentj@msn.com.

Reminder...2005 dues must be paid to participate in DPS exhibits.

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 at 302.731.4815 or DGHut36@aol.com.

Jeff Smith will be the exhibitor for June and Dianne Carnegie will be exhibiting in July.

- Dave Hutton will exhibit his images at the Newark Senior Center during the month of July. The Center is located at 200 White Chapel Drive, Newark, Delaware.

New Member

Chris P. Miller
208 Joyce Circle
Avondale, PA 19311
610.268.3635
philchris_17897@msn.com

Assigned Subjects

September – *In the Park*

October – *Moods or Emotions*

November – *Out of Place*

January – *Dance*

February – *Fashion*

March – *Distorted*

April – *Gates*

May – *Americana*

REWARD!!!

A package of irreplaceable photos was inadvertently placed in the wrong print portfolio during the January Print Night meeting. **Please recheck your cases...** Contact Monica at 302.628.7722 or monicanagy@msn.com.

Your Keyword Strategy

Sandro V. Cuccia
svcphoto@comcast.net

An important aspect of your image file organization is your ability to do fast and efficient searching. You can search by filename and by metadata. Recall from previous discussions that metadata is “data about data.” Image files generated by digital cameras contain metadata that presents technical data about the image (exposure information) and the camera (manufacturer, model, etc). This is known as EXIF data. Image editing programs, like Photoshop Elements, also allow you to add custom metadata called IPTC data to image files. Along with image description, copyright information and more, you can add **KEYWORDS** to an image file. Keywords are the “key” to quickly organizing and finding your files.

Before haphazardly applying keywords to your image file workflow, you need to give this some logical thought, otherwise this aspect of your digital workflow

becomes unmanageable and you stand the chance of abandoning it out of frustration. When I first started setting up my keyword list in early versions of Photoshop, my tendency was to create an inventory of all objects and aspects of the image. For example, this image of some abandoned storefronts in Socorro, NM initially had the following keywords assigned: Socorro, NM, New Mexico, the southwest, abandoned America, desolation, buildings, doors, windows, sky, clouds, street, rural, and saloons. That’s just too much! Nowadays, I like to take a minimalist approach to many of my digital procedures, and keywording is no exception. I strive to assign the least number of keywords needed to find an image at a later date. Before assigning keywords to images I ask myself, “Self, would I ever use this keyword to search for an image?” In the Socorro image, upon reconsideration, I realized that I will find this image in the future by searching on a combination of only these keywords:

Socorro, NM, and buildings. Those are the only keywords I really need to fit this image search into my workflow. There is an exception to this suggestion – if you photograph for stock agencies where you definitely should assign as many keywords as possible to the images since you can’t control or predict what criteria potential clients will use when searching for desired images.

Finally, if you are serious about establishing a lean and mean digital workflow, don’t put off assigning keywords to your images. The very best time to assign keywords is when you are transferring your images into your image manager software (Photoshop and other browser/catalogers). By procrastinating, you will quickly accumulate an inventory of images through which you cannot search using keywords, which defeats the purpose of using keywords in the first place. And just as important – be **consistent** in your keywording approach. ☺



Socorro, NM © Sandro Cuccia