



# The Reflector



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

March 2006

## President's Message

I'll use this space to report on several decisions made by your Board of Directors at our February meeting.

First, the Board approved the appointment of John Blankenbaker to serve the remainder of Tom Hallenbeck's term as Treasurer. Thanks, John, for accepting this responsibility, and thanks, Tom, for all the work you've done for us over the past several years. Best wishes for your new life in Maine.

The Board approved funding for the purchase of a new scoring system for our competitions. The new system is marketed by RMF Enterprises, a company operated by

Dick Freiders, current president of PSA. His company manufactured the systems we have used for as long as I can remember, and the current system is a new technology approach to scoring competitions. Three hand-held devices plug into a laptop computer, which displays the judges' scores and the total, just as the "blue box" we currently use does. It may become necessary to purchase or solicit a laptop, probably used and possibly somewhat outmoded, for dedicated use to the scoring. If anyone out there has one, I'd like to hear about it. After we've tested this system, and convinced ourselves of



The "eyes" have it. Bob and Diana Leitch caught in the eagle's eye.  
Photo by Bob Coffey

its suitability and reliability, we'll have to consider possibly purchasing more sets. We'll need to

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## March Program — *Storytelling with Pictures* by Dave LaBelle

March 27, 2006 • 7:30 pm  
Cokesbury Auditorium

Dave LaBelle will present *Storytelling with Pictures*. The program centers on the fun of feature photography and the place Dave believes it should have in newspapers and magazines. During his distinguished career as a nationally recognized photojournalist, Dave has worked for 20 newspapers and magazines and

received numerous prestigious awards. He recently celebrated the publication of his newest book, *The Great Picture Hunt 2*, which explores the art and ethics of feature picture hunting and showcases work from his 35 years in the business. His first book, *The Great Picture Hunt*, published in 1989, was used in college classrooms across America and Canada for nearly 10 years. That edition is considered a collector's item in

photojournalism circles. He currently teaches photojournalism at the University of Kentucky

If possible, 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 [bobcoffey@aol.com](mailto:bobcoffey@aol.com)/610.388.2741. Dinner cost is \$15, all inclusive. The check should be payable to DPS. Sorry, no walk-ins.

Limit 30.

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2005-2006**

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[www.delawarephotographicsociety.org](http://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

Instruction night sessions are held the first Monday of the month in the DuPont Pavilion. For more information, contact Karl Leck at [usesa@earthlink.net](mailto:usesa@earthlink.net).

### March 6: Easy Digital Color Corrections — Karl Leck

Ever notice that there are only a few DPS photographers who show digital pictures of people? For some, their preferred subject may be non-human. For others, the problem may be trouble getting color that looks real. How can we get good flesh tones? How can we correct the color casts of lighting or reflections on the subject?

In the March 6 Instruction Night we will look at some of the easier methods in Photoshop to adjust color. Starting with the set up of

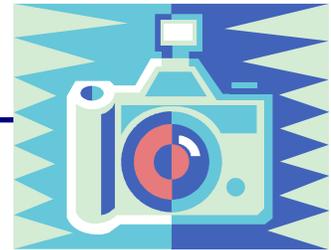
the monitor and program we will proceed to Auto Color, Variations, Color Balance, and several ways to use the Eye Dropper tool. Some images require overall color adjustments while some need only localized help. Others may need only the adjustment of one color.

After we know how to obtain good, realistic color, we can depart to some special color effects such as turning day into night. Join us for another adventure in the super size realm of digital photography.

- April 3: *Digital Masking* — Jane Strobach
- May 1: *Sharpening: The digital super tool and how to use it well* — Karl Leck

## Field Trip

Due to the hectic WIEP schedule, the planned field trip to the Italian-South Street district of Philadelphia has been postponed until March. The date will be announced via e-mail and at meetings. Organizer, Tom Oathout is



also trying to arrange for a model to be available. For information, contact Tom at 302.836.0148.

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## President's Message

(Continued from page 1)

ultimately replace all three of the scoring system sets we currently use for judging the Wilmington International as well as monthly competitions.

The Board also authorized the purchase of a 3-chip video camera, probably used, if a suitable unit can be found. Thanks to Bob Coffey for volunteering to attempt to find one within budget on eBay. This will be used to project the prints in competition with the digital projector, allowing the many attendees on print night to actually see the images.

The Board also voted to pursue several activities, for which your help is needed. A committee will be formed to plan for our September program, which will be an observation of our 75th anniversary. Another committee will be formed to study the possibility of adding a digital section to the Wilmington International.

Peter Lindtner has made a preliminary contact with Longwood Gardens, and they are interested in hosting another display of work

by the members of the Delaware Photographic Society, in conjunction with Longwood's 100th anniversary in 2007. A very successful exhibit was held at Longwood two years ago. A point person for arranging this exhibit is urgently needed, to get us on their schedule and begin planning.

The Board also supported the Photographic Society of America's Youth program. This program is a print competition with 5 categories for high school students. Any of our members with contacts in any of our area high schools are urged to contact myself or Lynn Maniscalco for information which can then be provided to teachers. As the deadline for entries is May 6, time is at a premium.

Many ideas are raised for worthwhile activities the Society might pursue. All too often, I've seen them come to little or nothing, for lack of a willing ball-carrier. Step up and take your turn, I think you'll find it worthwhile.

*Jeff*

### 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](mailto:SESCoffey@aol.com).

• Visit our Web site at:  
[www.delawarephotographicsociety.org](http://www.delawarephotographicsociety.org)

## Horizon Workshop Summit

Steve Gottlieb, founder/director/instructor of Horizon Workshops, will hold the first "Annual Photography Summit" on May 5, 6, and 7, 2006 at his studio in Chesapeake City, Md. The three-day weekend program will consist of lectures by Horizon faculty and other leading photographers



(including DPS's own Karl Leck and Bob Coffey), portfolio reviews, photo competition with great prizes, field trips with Horizon faculty, and personal shooting time in scenic, historic Chesapeake City. Register early and the entire weekend is only \$200. For a detailed description of the individual sessions and bios of the presenters visit the Horizon Web site, [Horizonworkshops.com](http://Horizonworkshops.com).

## Questions & Answers

Contributed monthly by Erik Kissa

**Q:** *I edit my images with the Adobe Photoshop Elements but miss the Curves adjustment. Does the Version 4 of the Elements have the Curves tool?*

**A:** No, Photoshop Elements 4 does not have Curves but a plug-in software can remedy this shortcoming.

A book entitled "The Hidden Power of Photoshop Elements 3" by Richard Lynch comes with a CD for installation in Elements. The book is available in bookstores (\$39.99). The tools on the CD include Curves, the very useful Color Balance, Channels, Masking, Enhanced Sharpening, Color Separations, and many others. The software can be downloaded free from [www.hiddenelements.com](http://www.hiddenelements.com) but the book (355 pages) is very helpful and informative, even for photographers who have the full Photoshop.

The CD for Elements 3 does not open in Photoshop Elements 4. A new version of the book for Photoshop Elements 4 is expected to be available in February.

**Q:** *How should I choose a digital SLR camera?*

**A:** This is quite simple because the choices are limited. Konica-Minolta is out, Olympus is struggling, Pentax is looking for a partnership, and Sigma with the Foveon sensor is an interesting camera with a narrow appeal. Canon and Nikon are the only real contenders in the DSLR game. Canon has been the leader in

digital photography but Nikon has come up with very attractive cameras. If you already have Canon lenses buy a Canon camera. If you have Nikon lenses, buy a Nikon. There is no need to change the brand, unless you have a very compelling reason to do it.

If you do not have old lenses, you have to enter the selection process. The first question is the sensor size. In the past, we had two film formats, medium format and 35mm format. Now we have three formats, medium (45x60mm or larger), 35mm (24x36mm), and APS-C (about 16x24mm). If you desire the traditional 35mm film size sensor, you need a Canon camera. Nikon DSLR cameras come only with CPS-C size sensors.

A full size (the traditional 35mm film size) sensor has several advantages. The large file size has plenty of pixels for huge prints or extensive cropping. The camera lens does not have a "conversion factor", a wide angle lens of a film camera is a wide angle lens on the digital camera. The larger sensor has a larger area for more pixels and less noise. The top of the line Canon EOS-1DS Mark II is still considered the best quality digital image maker, although it is heavy and not very convenient to handle. The differences in the image quality have narrowed and are no longer the main factor to consider when choosing a camera, especially for A3 prints or smaller. Furthermore, cameras with a full 35mm sensor are expensive. Their price starts at \$3,000 (Canon EOS 5D, 12.8 MP). The price will eventually come down, hopefully below \$2,000.

If you would be happy with a CPS-C size sensor, Canon has two cameras with a CPS-C sensor and Nikon has four. Which of these cameras is the best camera for you depends how much money you are willing to spend. In this group of cameras, more money buys a better camera regardless of the brand: Nikon D50 \$550 <Canon Rebel XT \$790 <Nikon D70s \$900 <Canon D20 \$1200 <Nikon D200 \$1700 <Nikon D2X \$5000. (Canon also has a camera, the EOS-1D MarkII N, with an intermediate size sensor and the cropping factor of 1.3x, \$4,000). Each step on this price ladder is a worthwhile improvement. Somewhere there is the price ceiling for you.

They are all good cameras without any serious deficiencies. They all have a fast start-up, short shutter lag, acceptable noise, high synch speed, a reasonably high fps firing rate, and an acceptable write time. A higher price gives you a camera with sturdier construction, more features or a better picture quality. A sports photographer may be willing to pay a higher price for a very fast cps rate but most photographers find a 4 fps rate to be sufficient.

A higher price does not improve all features. As an example, the lowest priced Nikon D50 (and the Nikon D70s) has the highest synch speed of 1/500 s and less noise than the Rebel XT. The 8 MP Rebel XT has a higher resolution and is easier to handle than the Nikon D50.

A camera which produced good pictures last year still makes good pictures today. A new model is an

*(Continued on page 5)*

## Questions & Answers

improvement but does not make the old model bad. If money is an important consideration, a used camera may be an attractive buy.

**Q:** *I have read that the pixel count is unimportant. If this is true, why do professional DSLR cameras have a higher pixel count than the entry level cameras?*

**A:** The pixel count matters, of course. The number of pixels is one of the important factors determining the image quality. More pixels mean more resolution although not necessarily a better picture quality. Sharpness is not determined solely by the number of pixels. Sharpness depends on the processor in the camera, the format of files, and the quality of the lens as well.

An image with a large file size (more information) can make large print, even after extensive cropping. A 6.1MP camera produces a Photoshop PDS file of about 17.5MB. This means that the maximum print size is 6.7x10.2" if we print with the ideal 300ppi resolution. If we accept a 200 ppi resolution, the print size will be 10 x 15". A camera with a 10MP sensor can make a 13x19" print at 200ppi resolution. Actually, very good 13x19" prints can be made with a 6MP camera as well. This is possible with digital interpolation of data. The results can be satisfactory but digital wizardry cannot generate data like a camera.

The number of pixels has an upper practical limit determined

by the sensor size. The size of the pixel (photosite) and the pixel density (number sites per unit area) are important factors. A larger pixel collects more light and requires less amplification than a smaller pixel to achieve the same ISO value. Cramping more pixels onto a sensor means making the pixels smaller. As a result, more amplification is needed and the noise level increases, especially at higher ISO settings. Another potential problem with high pixel density is the risk of crosstalk and, subsequently, more noise. Consequently, the maximum pixel count is limited by the sensor size. For point-and-shoot cameras and digicams the upper practical limit seems to be 6MP, for DSLR cameras with a APS-C sensor the limit is 12 MP, and for the full size 35mm sensor, the maximum of 16MP probably will not be exceeded.

**Q:** *Is travel photography pictorial photography or photojournalism?*

**A:** Travel photography can be both, depending on the intended use of the travel pictures. The primary purpose of pictorial photography is to create beautiful images of a country for photographic exhibitions, magazines and books, travel brochures, picture postcards, and calendars. Pictorial pictures show the beautiful side of a country without attempting to balance beauty and realism. Pictorial beauty of a travel photograph is achieved by an artful presentation of a scene or the local people, not by a manipulation in the computer.

*National Geographic* has been known for its high quality photography but the new editor-in-chief of *National Geographic*, Chris Johns, has changed the magazine and embarked on photojournalism. He prefers pictures to be a little rough, more revealing than a perfect postcard or calendar picture. He believes travel pictures should not look produced but tell a candidly recorded story. Photojournalism has the objective to tell it the way it is, without esthetic preferences.

Photojournalism in extreme is looking for the shock value by recording misery, poverty and human suffering.

**Q:** *Some of my slides are in glass mounts. Should I remove the slides from glass mounts to improve their archival storage stability?*

**A:** Some photographers remove slides from glass mounts for long-term storage. This is a recommended procedure and a reasonable thing to do, although I have not noticed a deterioration of slides mounted in glass.

The slides in glassless mounts have an outstanding record of longevity. My Kodachrome slides stored in individual slots of metal boxes have not faded noticeably in over 50 years. The newer Kodak and Fuji E6 films have lasted at least three decades. Although glass mounts are not recommended for archival storage, the Kodachrome slides I had mounted in glass forty years ago are still good. However, some Ektachrome and Fuji slides

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## What Exactly Is WIEP?

Contributed by John Toutkaldjian

As a member of DPS since only November, 2005, I was also new to WIEP whose judging was held Saturday, January 28, 2006 at Cokesbury. I attended because I wanted to get a feel for the competition, how it is run and view some of the wonderful photographs I knew would be presented to the judges.

The competition attracts entries from all over the world. There are basically three major categories: slides, prints and photojournalism. This year the nine judges came from as far as Washington State and England, all with impressive credentials. Judging occurs concurrently, and at the end of the day the thousands of entries are winnowed down to “accepted” and “award winners” in each category. These photographs and slides comprise about a third of the total submitted. They are then displayed at a banquet that night and subsequently at the University of Delaware in February. Additionally, they are produced in a catalog and also packaged for presentation to clubs, nursing homes and other audiences throughout the year.

The judging would be held at Cokesbury. After wandering around a bit, I found a delightful woman at the WIEP check-in desk and was told the different rooms where judging would be conducted. Of course, I immediately forgot. However, the slide judging was easy to find because it was right behind me.

The slides were projected onto a screen in an auditorium where there were perhaps fifteen people



Score keepers, Eli Biado, Nancy Everds, and Eileen Furlong “in lock step with one another.”

watching. About ten of them were involved in some manner with the judging. I was surprised there were so few in the audience.

Prints and PJs were judged in separate rooms elsewhere in the main Cokesbury building. I had fun riding up and down in the elevator trying to find my way. These two competitions were very difficult to observe and enjoy as the prints are too small for the distance one must sit to view them.

I realized very quickly that WIEP is not really intended for a viewing audience but for the judging of

photographs. It runs like a Swiss watch with DPS members in lock-step with one another in the tasks they need to perform. Of course, they’ve been doing it for seventy-three years, I’ve been told, so they certainly know what they’re doing. Regardless, it is quite an impressive accomplishment when one considers how complex this event is and the fact that it is all done (the judging at least) in one day. No telling the countless hours prior to this day and yet to come to prepare a presentation to the public at the U of D.

Congratulations to all. I’m proud to join such a dedicated group of photographers who are as passionate as I about photography. And what great photographs!

Will I compete in WIEP next year? Sure, but first I’ve got a lot of questions to ask and then a couple of pixels to sharpen to compete with this company of photographers. ☺

Start shooting, deadline for the 74<sup>th</sup> WIEP is January 20, 2007!



WIEP Chairman, Bob Hunt welcomes the audience to Arsh Hall for the digital presentation of accepted and award winning slides.

Photos by Bob Coffey

## Me and My Lensbaby Go Retro – Sicilian Style

By Sandro Cuccia  
 sandro@imagemedic.com  
 www.imagemedic.com

In recent years – perhaps as a reflection of my own condition – I have enjoyed giving my photographic images a distressed, aged appearance. Of course, in today's world of digital instant gratification this becomes an easy task when armed with a computer and Photoshop. Several years ago, in my pre-digital days, I began to explore some "alternate" photography processes and methods. Rather than rely strictly on darkroom techniques, I decided to approach this from the camera's perspective. And so, I was introduced to some less-than-ordinary plastic cult-cameras such as the \$15 "toy" Diana camera from the 60s, the haphazardly-built Chinese Holga, and the classic pinhole camera. The first two, with their light leaks and plastic lens aberrations turned out astonishingly unique and delightfully sloppy photographs. The pinhole camera produced images with a hard-to-describe ethereal, timeless quality to them. This photography style is not for everyone - but I love it! With all the digital marvels we take for granted now, it is refreshing to go retro and to rely on sheer photographic theory in attempting to capture those perfect moments with these dust-bin cameras. The flaws that these cameras introduce make the experience even more interesting, and at the end of the day your eye for composition is the only variable that you can control.

Knowing that the digital SLR is a perfect platform for experimental photography, I began to look for a

way to obtain my beloved toy camera look with my digital cameras. Enter the Lensbaby. Introduced about three years ago, the Lensbaby is a simple, single element lens mounted in a flexible housing which allows it not only to be focused, but tilted as well. The aperture can be varied from f/2.8 to f/8 by using fixed aperture stops that you change by manually exchanging washer-like rings with an included tool.



Talk about all-manual photography! With your two middle fingers of each hand, you compress the lens to focus it, and you can apply tilt if you want an extra "effect." Once you've focused, by pivoting the front element of the Lensbaby around to move the area of focus off-center, you create a more pronounced defocusing around the edges. There is no communication between the Lensbaby and your camera, which means that your camera lacks a certain amount of exposure control. The end result is

the appearance of quality degradation in the image - exactly what I love about the Lensbaby! It's an eye-of-the-beholder thing. Of course, the beauty of using the Lensbaby on my DSLR is that I can view the result immediately and fine-tune as necessary in order to get just the right look.

In September 2005, I spent a month in Sicily. I return to my native country regularly and always tote the ever-present panoply of photographic paraphernalia. This time I decided to do something radical – I carried with me my Nikon D70 body and my Lensbaby. That's it! It was a remarkably liberating experience, and something I recommend to all photographers looking for a creativity boost. Not to mention that your photographic skills are sharpened when you are forced to make do without a bunch of options and gadgets to bail you out of photographic predicaments.

Please take a look at my series of Lensbaby images taken on this Sicily trip by visiting [www.imagemedic.com](http://www.imagemedic.com) and clicking on the "Special - Lensbaby Images" link.

For these images, I used a first generation Lensbaby (the Original – \$96). The newest Lensbaby 2.0 (\$150) is the brighter, sharper and faster model. Both are available for all major camera mounts. For information or to purchase a Lensbaby, visit [www.lensbabies.com](http://www.lensbabies.com).

Are you in the photographic doldrums? With a Lensbaby, you too can stimulate photographic inspiration and capture a unique new look with superb blurring, dreamy highlights, and subtle prismatic color distortions, and all without Photoshop! ☺

## Photo Essay Competition – April 24

(OR, YOUR GOLDEN OPPORTUNITY TO DISPLAY YOUR CREATIVITY)

For those DPS members who want to show off their creative talents, April 24 is just the date you should circle on your calendar – this is the date set aside for the 2006 Photo Essay Competition.

In this connection, the following documents can be found on the DPS website: *Rules and Classes*, *Judging Criteria and Point Values*, *Slide and Digital Essay Classes – Defined*, and *Photo Essay Entry Form*. Simply go to: [www.delawarephotographicsociety.org](http://www.delawarephotographicsociety.org) and then click on “Rules for April Photo Essay Competition” under “Upcoming Events.”

In order to accommodate the *digital* creation and projection of

photo essays (in addition to slides and prints), the *RULES AND CLASSES have changed*. Also, the scoring for photo essays has been “tightened.” Some of you are, most likely, either putting together your photo essay, collecting images for your entry, or at least, thinking about entering the photo essay competition. Therefore, it is important that you read and understand the new rules and classes. Key among the rules is that a photo essay *must tell a story*.

Hard copies of the documents posted on the DPS website will be available as handouts during the March and April meetings.

Patsy Costis  
Photo Essay Chair

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## How I Made This Shot

By Steve Berkowitz



THAT SHOT was taken in Denali NP in Alaska in August 2005 on a photo trip with Joe and MaryAnn McDonald. The mountain is so high that it makes its own weather and it is very often cloudy at the top. We were there for 5 days and

every day it rained or was cloudy. On the last morning, as we were leaving the park, it was clear and we had a beautiful view of the mountain. To get this shot, I used a tripod and set my camera (Canon 10D with a 14 to 40mm lens) mode

to manual. I used a bubble level to make sure my camera was level. My exposure was 1/8 at f/11. I took 3 images from left to right and in PS used Photomerge to stitch them together.

### Assigned Subjects:

March – *Distorted*  
April – *Gates*  
May – *Americana*

## Member News

• Congratulations to the following DPS members who received awards and acceptances in the 73rd WIEP. **Ralph Baron, Steve Berkowitz** (HM Slides), **Tom Canby, Diane Carnegie, Bob Coffey, Frank DiPietrapaul** (DVCCC Medal Color Prints), **Doug Donor, Val Donor, Mike Elliott** (DPS Bronze Medal), **Nancy Everds, Eileen Furlong, Steve Furlong** (DPS Bronze PJ Slides, DVCCC PJ Prints), **Marvin Gerstein, John Hamilton, Bob Hunt, Karl Leck** (DPS Silver PJ Prints, DVCCC PJ Slides, HM PJ Prints) **June McKenney, Monica Nagy, Tom Oathout, Marian Sargeant, Jane Strobach, Bill Talarowski** (DVCCC Monochrome Prints), and **Tom Tauber**.

• A juried committee of the Del. Division of the Arts has selected Billie Travalini's photography to be on exhibit in the Carvel State Office Building, Mezzanine Gallery, 820 N. French St., Wilmington. Billie's photos of life in Delaware and Spain will be displayed

through March 2006. The opening reception for the exhibit will be **Friday, March 3**, from 5 to 8 p.m. Billie invites DPS members and guests to stop by to say hello.

• Former DPS member, Steve Scott, has a terrific Web site: [www.plateaus-light.com](http://www.plateaus-light.com). Steve's landscapes celebrate the beauty of Colorado Plateau and capture the vivid colors of the western US.



**Found** — a pair of dark sunglasses was found in the auditorium after the January 27 program. Contact Jeff Smith at 302.368.1089.

## 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 only 5 items, no larger than 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 [DavidHutton18@comcast.net](mailto:DavidHutton18@comcast.net).

**Beth Kingsley Hawkins** is currently exhibiting her images at three area locations:

• Beth is the featured artist presenting a solo exhibit: "Somewhere over the Rainbow: a Photographer's Journey toward the Light" displaying 40+ photographs at the Towson Unitarian-Universalist Church, Gallery Unicorn, Towson, Md. (exit 27B off I-695, 1.3 miles N. on Dulaney Valley Rd. entrance on left). The exhibit will run through March 26.

## Q&A

(Continued from page 5)

which had been mounted in glass and projected repeatedly had formed a hazy film on the inner side of the cover glass. Apparently a volatile substance, perhaps the plasticizer, had evaporated and condensed on the glass. Although the slides inside the mount still looked good, it is prudent to project only duplicate slides. Save the original for archival storage.

The glass mount can affect the contrast of the image. The Anti-Newton etching of the glass surface is like a diffuser. The softening effect is subtle and may not be noticeable.

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

• "Flower Spirits" at Fit, Fitness Center on 62 Rockford Road, in Wilmington, pass the Delaware Art Museum, bear right down the hill, and turn right onto Rockford Rd. at the stop sign.

• "Heroine's Journey" is a 45-piece exhibit featuring Beth's largest slot canyon images at the OUT of the FIRE Restaurant on Goldsborough St. in downtown Easton, Md.