



The Reflector



Volume 64, Issue 6

MARCH 2012

CALENDAR

- **March 4**
79th WIEP,
Second Showing
- **March 5**
Instruction Night
- **March 9**
Projected Image
entry deadline
- **March 12, 7:30pm**
Projected Image
Competition
- **March 16**
Print entry deadline
- **March 19, 7:30pm**
Print Competition
- **March 26**
Program Night

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Town 10

>> Guest Speaker, Kendall Messick, March 26

Kendall Messick will present his program, *"Photography is Only Part of the Story"*, on Monday, March 26, 2012, at 7:30 pm in the Cokesbury Auditorium. For the past twenty years, Kendall has been focused on creating long-term documentary projects that have stretched the boundaries of still photography as an exclusive medium to tell stories. Each of his projects begins with still photographs but ultimately incorporate film, video, audio recordings and other assorted media. Kendall considers each of these multi-media projects to be portraits that reflect on the human experience and the nature of memory.

The four critically acclaimed exhibitions that Kendall has created over the past seventeen years will be the focus of his talk. They are as follows:

(1) **Corapeake (1995-2001)**, which chronicles the stories of the aging African-American residents of a small Southern community;

(2) **The Projectionist (2001-2007)**, focused on the story of Delaware projectionist, Gordon Brinckle, who dedicated his life to pursuing his dream of owning a movie palace by quietly building it in his basement;

(3) **Impermanence (2006-2009)**, which was an extended self-portrait created as the artist came to terms with a significant fire that ravaged his home and studio in 2006; and

(4) **Swann Song (2001-2012)**, based on

the life of Elaine Swann, a ninety-two-year-old New York actress and comedienne.

During his talk, Kendall will talk about his working practice, sharing images that are at the heart of each project and many of the stories behind them.

Kendall has harbored a lifelong fascination with the magic of still photography, which led him to study at the School of Visual Arts and the International Center of Photography in New York. Until today, he has maintained a steadfast dedication to the use of film, rather than digital media, for his fine art photography.

He was born and raised in Delaware and for the past twenty-five years has been based in the New York area. Kendall's films and exhibitions continue to travel to museums and galleries domestically and internationally, and Princeton Architectural Press published his first monograph (*The Projectionist*) in the fall of 2010.

Dinner with Speaker is at 6pm in the Cokesbury main dining room. Advance reservations are required at \$17.50. To RSVP, contact **Eileen Furlong** at **302.764.6922** or **efurlong@comcast.net**



"Opening Act" by KENDALL MESSICK



"Miss Virginia" by KENDALL MESSICK

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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 educational organization.

>> The Monthly Ramble — What Phase Are You In?

What makes a photo club great is that you can be exposed to many different interests and styles. While sitting among the membership and viewing a competition I often say "I would like to try that technique." I also can pick out the maker from the images because so many of us develop a style and rarely deviate from what works.

When I opened my studio in 1976 I decided to emulate a great Hollywood photographer of the 1930's George Hurrell. His Glamour style influenced my portraiture, but I had difficulty getting the same effects with strobes that he achieved with hot lights. Shooting primarily in color added another variation. I ended up with an effective, but less predictable result.

Locally we had a well-regarded wedding photographer named Phil Linguini who's wedding photos were taken at a very low angle, very distinctive. The closer he was to his subjects, the more obvious his point of view. Well, it wasn't a mystery why his photos were distinctive after I met him. He stood just under 5' tall and shot from the waist with his twin lens Rollie's.

Developing a signature style can be intentional, accidental or just what gets you noticed. A rather successful, but obscure Australian born, New Zealand, photographer started working with newborns by placing them in complimentary, and sometimes precarious poses, generally while they slept. Most of us know Anne Geddes. Her work has always received mixed reviews, but the cash keeps rolling in.

This year I entered what I call my Kodacolor phase. Many of us remember Kodacolor print film of the 40's and beyond.

Kodacolor II introduced in 1973 differed from Kodak's professional line and was somewhat unpredictable.

First, it was sold from the shelf, not the refrigerator, so that its renderings would change, depending on how it was stored. Its most distinguishing characteristics were high contrast and bright-to-unrealistic color pallet. Punch was often used to describe an image printed from a slightly overexposed negative. When shooting at ASA 50, print colors took on an almost neon look; unfortunately, so did skin tones.

Now, instead of just looking for content I also look for strong color and have become a good friend of the saturation slider in Photoshop. Although I'm not in the Pete Turner school (yet), I am having fun trying to recreate the vivid images with a look of the past.

If they are not already familiar, check out the work of George Hurrell and Pete Turner.

Just another reminder - this month's Instruction Night, "Flash and Lighting." Pete Lounsbury will be giving great tips on the use of single, direct flash techniques, and I will be having fun with my "studio on the cheap." If things permit, Bob Coffey will be reviewing Nikon wireless techniques.

Join us and bring your questions.

BOB HUNT, *President*



>> Instruction Night, Flash and Lighting, March 5

The March 5 session on Flash and Lighting will be presented by Bob Hunt and Pete Lounsbury. A different format will be used that will resemble a trade show with stationary teachers and a rotating classroom. As well as being informative, this should be

a lot of fun, so try to attend. Bob Hunt will unveil his portrait studio for under \$100 that includes flash units, light stands, radio control and light modifiers that work with any camera system.

>> 2012 Photo Show Competition, April 30

I would like to remind everyone that DPS has its annual Photo Show competition on April 30. It will start at 7 PM. Last year's show ran like clockwork. The deadline for getting entries to me is April 23. It is a lot of fun to view the print competition entries and watch projected image entries, so be sure to circle this date on your calendar. But it is even more fun to join in the competition. If you have taken a number of photographs that individually might not win first place in a competition but in concert with others could make an interesting slide show or print show, by all means give it a try. Photodex has just released an updated version of its excellent software (suitable for PCs, not for Macs), ProShow Gold, which is available on its website.

The rules for this year are unchanged from those of 2011. You can find the rules on the DPS website. There will be awards for first, second and third place in each of

the four categories, and one "Best in Show" award which can go to either a print or a projected image photo show.

Several of those who entered the print competition in recent years put together their entry using layers in Photoshop and then used an outside printer like Costco to make a poster size single print within the dimensions allowed in the rules. The winner last year, Jantina Tuthill, pasted photos on a board to tell the story, so either approach is perfectly acceptable. If you need advice on putting a projected image photo show together using ProShow Gold, feel free to get in touch with myself, Dee Langevin, Gus Costis, Sandra McCarthy, Pete Lounsbury or John Toutkaldjian. Questions about the rules should be addressed to me at osbergdk@gmail.com

I encourage you to join in this fun competition. Best of luck!

DAVE OSBERG



"Balanced Ecosystem" by DEE LANGEVIN
January Creative High Score

THUMBNAILS

- Instruction Night is held the first Monday of the month at 7:30pm.
 - Competition nights are held on the second and third Mondays at 7:30pm.
 - Program night is the last Monday of the month October—March at 7:30pm.
 - Location: duPont Pavilion, Cokesbury Village, 726 Loveville Rd, Hockessin, DE 19707.
- Guest speaker programs are presented in the Cokesbury auditorium on Level C.
- Membership dues should be addressed to: DPS Treasurer, Dick Greenwood 301 Lawnfield Place, Kennett Square, PA 19348.

Dues: \$35, individuals; \$25, others at the same address; half the individual fee for junior or nonresident members; first-year members, \$20 per person.

- The Reflector is published by the Delaware Photographic Society. Material may not be reproduced without written permission. Please send announcements or articles to Theresa Yanick at tmyanick@comcast.net.
- Members are encouraged to participate in the Yahoo group, DPS-Exchange, DPSExchange@yahoo.com
- Visit our Web site at: www.dps-photo.org



This program is made possible, in part, by grants from the Delaware Division of the Arts, a state agency dedicated to nurturing and supporting the arts in Delaware, in partnership with the National Endowment for the Arts.



"Leopard Girl" by JANTINA TUTHILL
January Creative High Score

>> Photo Travel Circuit

The closing date of the Photo Travel circuit is March 5; more info and easy online entry at www.dvcccpt.org

It's a great opportunity to get multiple evaluations of your images and a chance to try your luck without waiting for

next year's WIEP. Some DPS members were very successful last year. It's a series of three different judgments of the same images, with six medals reserved for local entrants.

LYNN TROY MANISCALCO

>> Spring in the Garden, Longwood Exhibit

The next DPS exhibit at the Longwood Gardens Visitor Center will be from March 30 to June 1. The theme is Spring in the Garden. Emphasis should be on images from Longwood, but other images "that make the heart soar with flowers blooming again" and are non-garden specific will also be considered.

Each DPS member may enter up to 6 prints. Each print should be mounted on 16x20 backing board with a white overmat (no colors or off-whites please) that has a 12"x16" opening. In other words, the actual image area showing will be 12"x16" horizontal or vertical, and the package will fit in

a 16x20 metal frame.

Subject matter can include garden rebirth with spring flowers, shrubs, trees, butterflies, etc. I expect a lot of Longwood tulip pictures!

The preliminary deadline to get your prints to Karl Leck (Mendenhall, PA 610-388-0298) or Jane Strobach (near Prices Corner 302-994-8167) is March 10.

We need time for Longwood staff to select prints for hanging and to frame the show.

KARL LECK

>> PSA Inter-club Nature Competition

DPS has entered the PSA Inter-club Nature Competition for the first time and is doing quite well. It is a three-round competition, and we were in 4th place out of 39 clubs after Round 1. Round 2 has been submitted, and is being judged in February. At this time, I do not have the results. For Round 3, I will be submitting our final 6 nature images, so please consider sending your very best nature photos to me at osbergdk@gmail.com.

My deadline for receiving your images is March 8. The pixel dimensions cannot exceed 1024 pixels wide and 768

pixels high. The file must be a JPEG under 1.7 MB; sRGB color will show up the best in this competition. It is important to read the rules for this competition, as nature competitions have some restrictions on what is allowed. The rules can be found by Googling PSA Interclub Nature Competition, and once on that page, click on 2011-2012 Entry Rules. The important part is on Page 2, under "Eligibility." I look forward to receiving a few of your very best nature images!"

DAVE OSBERG

79th Wilmington International Exhibition Judging

Image by BOB HUNT



Recording Scores in the print room. Mike Elliott, Dee Langevin, Marvin Gerstein and Jane Strobach.

Image by BOB HUNT



Photo of Jim Smigie, Alistair Gillanders, Pete Lounsbury and Ed Ford viewing data.

WIEP Awards for DPS Members

- GUS COSTIS** Photojournalism Projected Image Honor Ribbon
- FRANK DIPIETRA PAUL** Large Monochrome Print DPS Bronze (Judge's Choice)
- ED FORD** Small Photojournalism Print DVCCC
- HELEN GERSTEIN** Photojournalism Projected Image DVCCC
- MARVIN GERSTEIN** Large Color Print DPS Silver
- BOB HUNT** Large Color Print IIWF Gold
- CAROL KANE** Large Monochrome Print Honor Ribbon
- DEE LANGEVIN** Large Color Print Honor Ribbon
- DEE LANGEVIN** Small Color Print DVCCC
- DEE LANGEVIN** Color Projected Image DVCCC
- KARL LECK** Small Photojournalism Print DPS Silver
- LYNN TROY MANISCALCO** Large Color Print DVCCC
- TOM OATHOUT** Large Monochrome Print DVCCC
- TOM OATHOUT** Small Photojournalism Print PSA Mid-Atlantic
- DON PIVONKA** Large Monochrome Print DPS Silver
- JOHN TOUTKALDJIAN** Large Color Print Honor Ribbon
- JANTINA STIEKEMA TUTHILL**, Large Color Print Honor Ribbon



“Prayer” by ISA EBRAHIM BAHRAIN
Best in Show Color Projected Image



“Great Horned Owl” by DEE LANGEVIN
DVCCC Medal Color Projected Image

>> *Winning Images...*



“Attached to Sea” by MIKHAIL BONDAR, Ukraine
PSA Silver Medal



“Paltry Dinner” by FRANK DIPIETRAPAUL
DPS Bronze Medal, Monochrome Print



“It Takes Two 2012” by TOM OATHOUT
PSA Mid-Atlantic Gold Medal, PJ Print

This image was shot at Bombay Hook last summer after water levels dropped allowing many birds access to small fish that were confined to shallow ponds. I used a 500 mm lens on a Nikon D7000 and shot the original in color. I was doing some test printing on an Epson 4000 printer in B & W and decided to print this image in sepia tone.

***“U Call That a Tip?”* by MARVIN GERSTEIN**
DPS Silver Medal, Large Color Print

I am a fan of diners. I like the ambience, the diversity of customers, and, yes, the food. So when I had the opportunity to participate in a photo shoot arranged by a friend at a retro fifties diner in northeast Philadelphia, I didn't hesitate. During my diner career, I've been entertained by quite a few sassy waitresses. This image represents just such an attitude, and I was pleased to be able to document it. Communicating an emotion is a key objective of my photography. I try to make photographs that convey a mood or feeling in the viewer, whether it is a candid street shot of a human subject or, as in this case, a model. *(The photograph was taken with a 50mm lens mounted on my Nikon D90, f1.4, 1/200, ISO 640 with ambient light.)*



***“Theresa’s Doors”* by BOB HUNT**
IIFW Gold Medal, Large Color Print

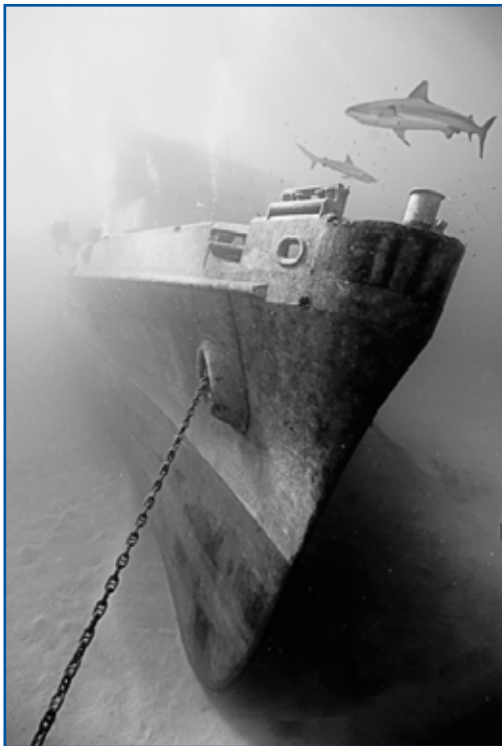
This Image was inspired by Theresa Yanick on a field trip to Eastern State Penitentiary. What made the image possible was a very wide angle lens 12-24mm at 12mm. The original large print of this Image was not accepted in 2009. I “Revisited” the image with a different crop and increasing saturation. Other than that there was very little Photoshop involved.



***“Violent Muddy Water”* by KARL LECK**
DPS Silver Medal, PJ Print

The 2011 Delaware Mud Run at Frightland, just south of the canal, was my first mud run. It was a sunny, cool fall day and the participants seemed to be really pumped. After walking several miles of the course and photographing some Frightland remnants, I learned that most of the best photo spots were not far from the start/finish line. I should have just followed Fred Comegys. After shooting several waves of participants through two mud ponds, I went to the next-to-last pond obstacle. A slick, wet mud hill dropped into a pond full of water and ice cubes. Participants could not avoid a splash into the icy water. I used a 70-200 mm f/2.8 zoom on a 12 MP digital body at ISO 400-800 to provide a high enough shutter speed to freeze the splashes. The resulting close-up images showed strong expressions. I had to clean mud spatter off my camera and lens. It was a terrific photo opportunity, and I'm glad I didn't sign up to be a participant.





“Final Resting Place” by DON PIVONKA

DPS Silver Medal, Monochrome Print

When I saw last year’s assigned topic of Boats/Ships, I couldn’t believe my luck. I was already preparing for a week-long scuba-diving trip to the Cayman Islands. On a trip to these islands, approximately 15 years earlier, I had made a dive on a beautiful small ship wreck named the Ora Verde, so I knew that I would have the opportunity to take a unique ship photograph (i.e., a sunken ship). Once in the islands, I was thinking this will be a “piece of cake” as the captain accepted a request to return to the wreck. Unfortunately, upon arriving at the bottom to see the wreck, it was apparent that time had taken its toll. The wreck had been beaten by a storm and was now nothing but a bunch of low lying twisted plates and cables in the sand. I was extremely disappointed as I finished my dive with only photos of indiscernible rusted metal plates and the knowledge that there were no other wreck dives on our agenda. On the last day of the trip, however, the captain stated that he had a special dive for us. We were going to a wreck called the Kittiwake. The Kittiwake had only been down a couple of months and stood upright in 65 feet of water.

Not knowing that this treat was coming, I had been making 5 dives per day and planning on diving the final day of the trip. Therefore, my new plan was to jump in, take a bow shot for the competition, and exit – the whole thing was to be over in 5 minutes with very little additional accumulation of nitrogen in my system prior to the flight home. The first

part worked – I jumped in... Unfortunately, however, the dive boat was not anchored directly over the wreck. Once in the water, I could see nothing but blue and sand with no clue of which way to head. I thought to myself, “great, a week of diving and no wreck shots.” Even worse, back on the boat, how could I face the captain (who brought me to the site to get a wreck shot) only to say that I couldn’t find a 250ft upright freighter in the pristine blue Caribbean water. Not a good feeling.

Upon assessing the situation, I realized that I was in deeper water than the stated 65 ft depth of the wreck, so I took a compass reading and started following the bottom incline to more shallow water. After swimming what seemed like forever (probably about two minutes) I saw a faint grey shadow in front of me. A sure sign of the wreck: what a relief. As I approached it, I found that I was at the stern in about 60 feet of water. I took a quick shot of the propeller and then headed directly to the bow for the shot I had envisioned. Luckily, other divers had not yet arrived and I had a clear shot. I took about 5 frames and immediately started my ascent to the surface - to avoid taking on any further nitrogen and remain within my safety margin. The shots were taken in ambient light using a Nikon D70 with a 12-24 lens (set at 12 mm) in an underwater housing. Using Photoshop, the image was first converted to black and white, contrast was adjusted, and a blue tint was added. We won’t talk about the mysterious appearance of the sharks.

I owe the club for this one. Had it not been for the club’s assigned topics (with its rivalry and fellowship), I definitely would have sat out that dive and would not have captured the photo.



WIEP Entry Pick Up:

Entries may be picked up at the Greenville Place apartment Saturday, March 10, or Wednesday, March 14. The apartment is located at 115 A Senatorial Dr, Greenville. Please consider staying for an hour or two to help! Volunteers are needed to unframe and assist with the return process.

Ken Potter receiving his bronze service medal (he was not at the June awards night), honored for coming back from Ohio to assist with the PJ judging for the past ten years since moving there.



Image by ESTHER STEFFENS

>> DPS January Showcase Images

"Lubber Grasshopper" by JOHN HAEDO
Salon Open Print High Score



"Get Your Own" by MIKE ELLIOTT
Salon Open Print High Score

"Going Under" by KARL LECK
Salon Open Print High Score



>> Articles and Images Needed

If you would like to share an article or have anything to say, we'd like to put it in print! Please forward all information to tmyanick@comcast.net.

What famous photographer pulled a cigar out of Winston Churchill's mouth during a portrait session?

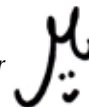
>> Exhibit/Art On The Town

Local photographers Gary Regulski and Brian Truono set out to create views of Delaware in a different light. Gary's infrared landscapes show the Small Wonder state in a different spectrum altogether - creating exotic scenes out of the ordinary. Brian's use of the High Dynamic Range photographic process results in photographs that are as crisp and nuanced as fine paintings. Each artist's work manifests traditional values of expression, imagination and clarity through cutting-edge digital tools.

Shipley Lofts at 701 Shipley Street in Wilmington on March 2 as part of the Art on the Town.

Now accepting articles/images for The Reflector April issue. **Deadline March 9, 2012.**

THERESA YANICK, *Reflector Editor*



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>> Assigned Subjects 2012

March 2012 – Bridges
April 2012 – Waterfalls

>> Assigned Subjects 2012-2013

September – Delicate [concept]
October – Unposed Portrait [genre]
November – Framed [composition]
January – Toy [noun]
February – Opposites [concept]
March – Painted with Light [technique]
April – Automobile Detail [genre]