



The Reflector



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

May 2007

President's Message

On the “extra” Monday this past month, we held an informative activity, *You Be the Judge*. I hope that those of us who participated came away with a little more understanding of the judging process, and of the implications of our competitions in general.

We've long recognized that the competitions are a major part of what we do, and that our members differ widely on their motivations for participating or not. Some, myself included, participate now and then, with the intent of getting some feedback on whatever I'm doing. And others, myself once included, compete regularly, and are fiercely competitive. Others do not participate at all, either observing, or not even attending those meetings.



Table for Two by Marvin Gerstein

For the past few years, I've worked with our competition judges' chairs, Tom Tauber and Ellen Carsch, and others, to recruit, review, and evaluate our pool of judges, and to prepare them as well as possible to do the job. As ever, the results have been mixed. I may be paraphrasing, but

Joe Bernofsky has pointed out that, “the best judges are the ones who like my work, period.”

From my perspective, the best judges are those who take just enough time to be perceptive, and make valuable, articulate and polite comments.

On some occasions, particularly print nights, the number of entries and the time taken to score them has resulted in either few, brief comments or long meetings. Given the choice, I prefer long meetings, but there have been complaints. A competition and panel of judges that do not produce comments are, in my opinion, of little value.

I encourage members to call for comment, politely and in a neutral voice. I do not feel the need to

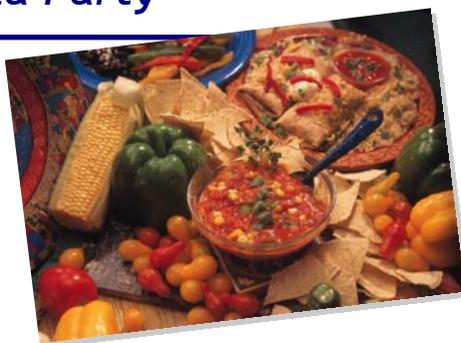
(Continued on page 7)

Annual Awards – Pizza Party

June 4 • 6 p.m.

Don't miss the Annual Awards festivities when members receive recognition for those hard won points and much deserved service medals. This popular event offers a casual venue and menu of salads, pizza, and dessert. Soda and wine will be provided.

Family and friends are most welcome!!! Total cost for the evening is \$10 per person. Please RSVP to Carole Clarke by Friday, June 1.



Volunteers are needed to help with the evening's setup and/or serving. For information, contact Carole at 610.358.5191 or cnclarke@aol.com.

Calendar of Events

- May 7
7:30 pm Instruction Night (pg 3)
Digital entry deadline
- May 14
7:30 pm Slide/Digital Night
- May 17
6:30 pm Slide-of-the-Yr. and
Digital Image-of-the-Yr. Judging
- May 21
7:30 pm Print Night
- May 22
6:30 pm Print-of-the-Yr. Judging
- June 4
6 pm Pizza-Awards Party

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2006-2007**

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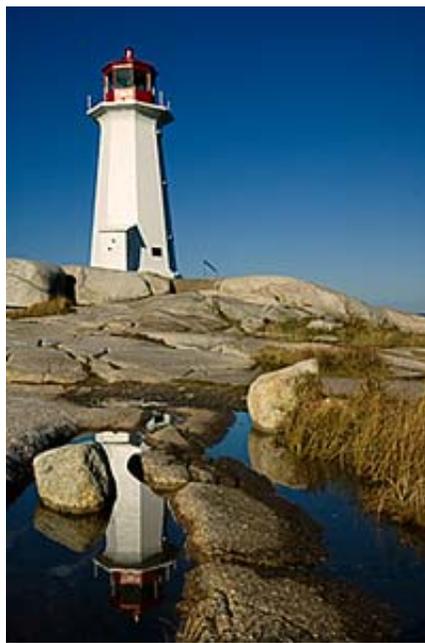
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www.delawarephotographicsociety.org

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 educational organization.

How I Got This Shot...or, f/16 and Be There



Peggy's Cove Light © Robert Coffey

By Bob Coffey

Located an hour's drive south of Halifax, Peggy's Cove is one of the best-known Meccas for photographers. It is a veritable treasure trove of quaint cottages and picturesque fishing boats in a small, rocky Nova Scotia harbor.

Last fall Sharon and I took a cruise that included a one-day stop in Halifax. We were faced with the usual pick-list of shore excursions, which do not allow sufficient time for serious photographers to shoot, and I especially wanted to visit Peggy's Cove. So, I contacted a friend in Halifax, Archie McCulloch, for his recommendations on optimizing an all-too-brief visit.

Archie and Fred Greene, from the Photographic Guild of Nova Scotia, served as WIEP judges several years ago. While here, they

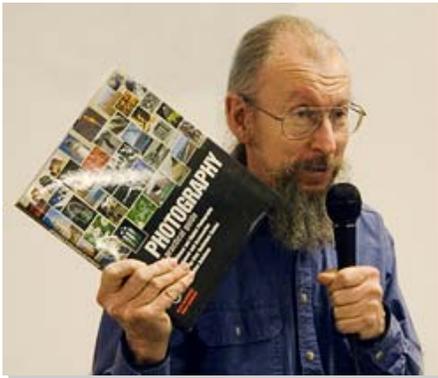
presented a fantastic multi-image wide screen show, *Sails in the Wind*, about the Halifax tall ships parade. Archie immediately responded with a gracious offer to act as our guide for the day. At the last minute his colleague, Terry Carroll, also a former WIEP judge, stepped in as our guide.

Terry met us at the dock very early and urged us to hurry so we could beat the crowds as he gestured to a long line of tour buses in the parking lot. We did, and he did, arriving at Peggy's Cove before the onslaught. One of my favorite images taken that day was a straight shot — the only trick was getting there. The absence of throngs of people scattered all over the landscape is not due to using the Clone tool in Photoshop, but to Terry's actions in taking us there early and locating Bill Talarowski's famous tripod holes.

Meeting people through PSA events, hosting WIEP judges, and entertaining guests from around the world help to form friendships based on a mutual love of photography. One never knows when our paths will cross again. As a result, we had a wonderful photo outing with Terry and are most grateful to him for taking the time to be such a terrific guide and host.

And an unexpected bonus, last week we received a phone call from Princess Cruise Lines with the news that this image had won their photography contest — the prize being a cruise to Alaska or the Caribbean. This serves as additional motivation to shoot, shoot, shoot and to enter contests. You never know when the next shot will be a prizewinner. 🐾

Instruction Night



Instruction Night sessions are held the first Monday of the month at 7:30 p.m. Classes are free to DPS members. If you would like to suggest topics for the next Society year that begins in September, please contact Education Director, Karl Leck, at 610.388.0298 or usesa@earthlink.

May 7: 5 Photographers Discuss their 5 Favorite Images Each – The High Five

Five of the Delaware Photographic Society's most successful photographers will each show five favorite images and tell you what attracted them to the image. The images may be their own or by another photographer. The photographers will be Ray Firmani, Eric Kissa, Lynn Maniscalco, Bob Coffey, and Bill Talarowski.

The conversations will be interactive with the audience to enhance learning from the 200+ years of photography experience of these image makers.

Delaware Images Requested

DPS has a contract with the PNC Bank to provide images for the calendar they give their business customers. The bank pays \$135 for each image, plus \$200 for the image used as the calendar cover. Each year in June, DPS submits images for their selection; nineteen DPS members submitted nearly a thousand images for the 2007 calendar.

Photos taken in all areas of Delaware are wanted, from all three counties, and during all seasons of the year, in all types of weather. Images must be exposed in a horizontal (landscape) format. They may be of any subject, but attractive scenes are usually selected. Photos of a specific religious group should not be submitted. If recognizable persons are shown, a photo release must

be included with your submission.

Images may be made as slides (submit in plastic sheets), prints (5"x7" or 8"x12") or digitally (digital images submitted as prints). Each photo should include the maker's name and the location shown.

Any number of images may be submitted, and photos that were previously submitted, but not selected, can be resubmitted. Keep a detailed list of your submissions; if your digital image is selected, PNC will request that you submit a high resolution disk with the image. Submissions will be returned to the maker in December.

Every member that submits images will be given a copy of the calendar.

Vignettes



- Instruction Night is held the first Monday of the month at 7:30p.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, John Blankenbaker, P.O. Box 120, Chadds Ford, PA 19317. Dues are \$35 for individuals, \$25 for others at the same address, and half the individual for junior or nonresident members. The 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 of 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 at 48 Partridge Lane, Kennett Square, PA 19348, 610.388.2741 or SESCoffey@aol.com.

- DPS members are encouraged to participate in our Yahoo! group, DPS-Exchange. For information, go to DPS-Exchange@yahoo.com

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

Questions & Answers



Contributed monthly by Erik Kissa

For more information on photographic equipment and techniques visit me at: www.psa-newmember.org/consultation_services/equipment.html

The text on the website is revised to keep it up to date.

Please note: The Q/A Section is complete in the e-version of the Reflector. The hard copy may not include the entire Q/A Section.

Q: Which tripod head with quick-release is the best for outdoor use?

A: A good tripod head must meet several requirements, some of which are contradictory. The tripod head must be strong to support the weight of the camera and the lens, allow precise and firm but rapid and convenient positioning of the lens, have a light weight for carrying the tripod outdoors, be affordable and have a convenient but reliable quick-release system. The price of a tripod head starts from about \$40 and goes to well above \$600.

Three systems are being used: a ball head, a three-way adjustment with gears, and a pan head, mainly for video cameras. A tripod head with a ball joint is the most convenient and the quickest to adjust. As a rule, a larger ball can carry a heavier load and make the adjustment of the camera position

smoother but is heavier and more expensive. A medium size ball head can support a digital camera with a medium weight lens but is not as convenient to adjust as a large ball head with friction control. Fluid ball heads use a hydraulic system to lock the ball tighter with less effort. A “gription” ball head with a handle makes the positioning of the camera even faster but lessens the camera stability in the vertical position.

Tripod heads with a ball joint are the most practical. The weight of the tripod head may limit how frequently the tripod is used. My recommendation, buy the largest and heaviest tripod ball head you can conveniently carry.

I have several tripod heads but use mostly two Manfrotto tripod heads: a medium size ball head and a three-way adjustable tripod head. The medium size ball head is usually on my tripod, although the fine adjustments test sometimes my patience. The three-way tripod head can adjust the camera position precisely and smoothly with a minimum effort. However, the three-way tripod head is heavy and

bulky and does not leave my house on a hot day. I know that bird photographers with heavy telelenses use an Arca ball head weighing 3.5 lb, but they do not walk around with the tripod on the shoulder. My heaviest lens, the f/2.8 70-200mm zoom, has a vibration reduction system and can be used handheld without a tripod.

The quick release is an important tripod head accessory. Some of the good tripod heads come only with their own release system which may not be the best available. I have been using the Strob-frame quick release for years without any problems. The Strob-frame system is very convenient, reliable, easy to use, and is small and light. Keep in mind that other accessories, such as flash brackets and monopods, need the same quick release system to be compatible.

Q: How can I reduce noise in my digital images?

A: The noise in digital images resembles superficially the graininess of film. Digital noise and film graininess are both lower when the image is captured at a lower ISO value of film or a digital camera. Noise and graininess can be reduced during processing; a fine grain developer for film or a noise reduction program in the digital camera or the computer. In both cases, a reduction of noise or graininess decreases the sharpness and contrast of the image but the similarities between graininess of film and digital noise end here.

Digital noise is mainly lumi-

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Questions & Answers

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nance noise or chrominance noise (“color noise”). Luminance noise has the appearance of grain. Chrominance noise is evident as a variation in hue of color. Luminance noise is more harmful than chrominance noise. Luminance noise reduces the appearance of the image more than chrominance noise because luminance noise is imbedded in the detail of the image. Luminance noise is difficult to remove because at the pixel level noise cannot be distinguished electronically from the detail of the image. Sometimes the difference between noise and detail is perceptual. The texture of concrete and the grain of luminance noise are similar. Chrominance noise is not only easier to remove than luminance noise but its side effects, such as reduced saturation and color accuracy, are less noticeable as well.

Luminance noise is caused by electronic interactions and crosstalk in the sensor. Consequently, the design and size of the sensor have a pronounced effect on the noise level. Noise is affected by the sensitivity, spacing and size of the photosite that contains a light sensitive photodiode. In a small sensor the photosites are crammed together and very small. The close spacing of photosites facilitates undesirable electronic interactions. Furthermore, their smaller size means lower sensitivity of the photosite to light and, therefore, more amplification of the signal. Noise increases with a higher amplification of the signal because noise is amplified together with the signal.

Noise is inevitable, but a small amount of it can be controlled. Noise management consists of two steps: (a) minimizing noise generated during picture taking, and (b) reducing noise in the resulting image. The noise generated during picture taking can be minimized by using a low ISO value. The ISO value of a film and the ISO setting of a digital camera have different meanings. In a film camera the ISO values represent the sensitivity of the film. In a digital camera the sensitivity of the sensor does not change and higher ISO values are generated by more amplification. Because amplification of the signal amplifies noise as well, the lowest ISO setting will produce the least amount of noise.

Underexposure increases noise and must be avoided. For the same reason, noise is more apparent in shadow areas. Because noise increases with increasing exposure time, a long exposure time should be avoided, if possible. High temperatures increase noise and should be avoided.

Most DSL cameras have noise reduction programs designed to control either the noise generated at high ISO values or during long exposures. Because noise reduction reduces the sharpness and contrast, the strength of noise reduction can be varied in order to select the minimum amount needed. In Photoshop CS2 noise reduction is available in the RAW editor or in the Filter/Noise/Noise reduction. The noise reduction in the CS2 is basic. Whereas plug-in software for noise reduction is more powerful. Noise Ninja has two sets of sliders, one for lumi-

nance and the other for color. Noise Ninja comes in two versions which are available for purchase at www.picturecode.com.

Noise is more apparent in smooth areas than in texture. Because sharpness loss in smooth areas is not consequential, strong noise reduction can be applied after selecting the smooth area.

The noise level of modern DSLR cameras is so low that a graininess of film is no longer a yardstick. The noticeable noise of top quality DSRL cameras begins now at ISO values above 800.

Erik Kissa

Send questions to ekissa@aol.com



The Photographic Society of America (PSA) is the largest organization of its kind in the world, bringing together amateur and professionals in all the varied fields of photography, including color slides, nature, pictorial prints, stereo (3D), electronic photography, video/motion pictures, photojournalism, travel photography, and devotees of every process in which the worldwide membership is interested. Help from experts and educational programs is available to all members. Find out more about the PSA from these websites:
www.psa-photo.org and
delawarephotographicsociety.org.

Focus on Tom Tauber

It's not easy for me to think of something worthwhile to tell my fellow DPS members, given the high level of photographic achievement I see in our competitions. I still think of my better images as lucky shots, rather than resulting from masterful employment of technique and creativity.

The reason is probably that I am pretty new at this. Although I started photography in my teens and got into slides in my twenties (including developing Anscochrome), from my thirties to fifties a heavy work schedule as manager and later president of a 300-employee company in the aerospace industry limited my photography mostly to taking snapshots of my family, house, dogs and friends.

This changed a bit when I started traveling for fun, and in the extreme led to one-trip harvests of 90 rolls of film and 90 envelopes of 4x6 drugstore color prints that mostly ended up in shoeboxes. This seemed like a dead end.

And then came Digital Photography, a semiretirement, and DPS, and everything changed.

In the summer of 2003, I bought a Nikon D70 and dove into its arcane and mysterious manual. In December, Paul Antal, whom I had met in the Austrian Society, emailed me the "Reflector" and I was hooked. I began to come to the meetings in March 2004 and have missed only a few since.

What I value most in DPS is the generosity of so many good photographers to share their work, knowledge, experience and even



Photo by Tom Tauber

their secrets. DPS gives me a measure for my work and an incentive to do better, as well as the techniques to do so.

My passion is travel photography, especially people. Although I sometimes feel like a trespasser, particularly in countries where

natives don't like to be photographed, getting out my camera has often been an icebreaker and a way to communicate with people whose language I don't speak. Either a wave with the camera or the hand to get their attention, or a smiling and wordless inquiry whether it would be ok to take their picture will often produce an image that does not look posed.

At other times the answer is sitting in a market for two hours while Grace is shopping. People eventually forget about a tourist with two Nikon SLRs around his neck if he sits there long enough.

One of my goals is to broaden my range and extend my comfort zone. I will credit my first good Altered Reality images to Karl Leck, my first good Photoshop work to Jane Strobach, my first good flash picture to Bob Coffey, and my first really good landscape to Bill Talarowski. And I'll credit a lot of encouragement to Monica Nagy and heaps of technical knowledge to Erik Kissa. Thanks.

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Workshops and Seminars

• New England Camera Club Council (NECCC) July 13-15, Amherst, Mass.

This looks like a particularly good year for the photo conference in Amherst, put on by the New England Council of Camera Clubs (NECCC). They even have an air-conditioned dorm this year! The featured speaker is Joe McNally (National Geographic, Time, Sports Illustrated, etc.). Other special speakers are Vincent Laforet (Pulitzer prize), John Paul Caponigro (digital fine art printing), Rick Sammon (27 travel books), Jerome Hamilton (portrait lighting) Tony Sweet and Steve Gottlieb from our backyard, and of course, there will be the usual 10-20 terrific models in indoor and outdoor settings. Cost is \$120 for registration, \$25 (no A/C) to \$50 (A/C) per person/night dorm room, and \$33-53 for meals in cafeteria (pretty good food). It's the best bargain in photo workshops anywhere. If you have never been to Amherst, you should go to this eight-ring photo circus for complete immersion in photography for 2-3 days. If you have been before, this looks like a good year, particularly for digital printing. Canon and Nikon will even be there to loan equipment. Get details on all the presentations, activities, and registration at www.neccc.org.

There is also a photography competition in color slides, mono and color prints, model photographs, and now digital images.

DPS members, Lillian Fulde and Karl Leck have between them won most of the Best of Show in all of those competition categories (except the new digital section) against all comers including the

pictures of the year from all 80+ New England clubs. So, if you register, remember to enter the competitions and help DPS maintain our strong showing. See you there!
Karl Leck



*An artist captures the beauty of a Mt. Cuba landscape
Photo by June McKenney*

- A two-weekend photography workshop for beginners and intermediates is being offered at Mt. Cuba Center in Greenville, DE on May 19-20 and June 2-3. The cost for all four classes is \$200.

For more information, contact workshop instructor, Chris Starr at info@mtcubacenter.org.



*PSA International
Conference of Photography
Tucson, Arizona
September 2-8, 2007
www.psa-photo.org*

Member News

At the Annual DVCCC Spring Foto Fling held on April 28, **Monica Nagy** was awarded a 1st place in Print Set, 1st place in Small Print, and 2nd place in Color Print. **Lynn Maniscalco** was awarded a silver medal for Side Sequence and the bronze medal for Nature.

President's Message

(Continued from page 1)

identify the person requesting comment, nor their reason for doing so. If they do have a particular question, they should simply speak up at the point the judges are requested to comment. I also feel that commentary should come from the judges, who were invited there to do so, not from the audience.

I also encourage members to be "good sports." Recognizing that judging is subjective, and that our competitions should be enjoyed, win or lose, keeps us open to different opinions, and ultimately, knowledge, which is far more valuable than glory.

Jeff