



# The Reflector



Delaware Photographic Society

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

November 2008  
Volume 60, Issue 8

## Another Perspective

### Judges and Judging

By Tom Tauber  
Judges Chair

**B**etween our fourteen monthly competitions, two year-end contests and the photo show, the task of the Judges Chair is to seat 51 qualified individuals in front of the light box or screen.

Although the club has no written rules requiring that a judge serve only once a year, this has become our standard practice (Jon Cox, who judged both October competitions because of his expertise in macro and close-up photography, was an exception). For reasons of objectivity, we also don't want to use DPS members, except in the event of a very short-notice cancellation or a no-show, as happened on October 13. Furthermore, we have set a goal that one of our three judges should

be a new judge, because we need replacements for judges who have moved away, or are disinclined or too busy to serve, and because we are always looking for new perspectives. Thus, we are looking for up to 17 new judges every year.

Let me tell you briefly how the process works: I start making phone calls three to four weeks ahead. Most often, I get an answering machine, and 50% of the time no-one calls back. Emails are generally ineffective. Obviously, new judges require a bit more work and arm twisting. I try to mix up the judges by photographic specialty.

After I have signed up the three judges for a competition, I email them our "Guidelines for Judging Monthly Competitions" (if you are interested in reading these documents — there is one for prints and a separate one for projected images

— for a copy send me an email at [tetauber@comcast.net](mailto:tetauber@comcast.net).

Lynn Maniscalco and some others have been a great help, since they have fed me information on potential new judges. If you come across a photographer whose work you respect, send me contact information. I follow up every lead.

As a reminder, I call each judge a few days before the competition, but I'll have a much longer conversation with a new judge. I also brief all three judges on the night of the competition.

*(Continued on page 2)*

## November Speaker — Sam Gray

### November 24 • 7:30pm

*Images, Concepts and Techniques*  
Cokesbury Auditorium

Sam Gray will present some of his favorite images and discuss photographic concepts and thought

processes along with post processing techniques.

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.

### Calendar of Events

#### • Thru November 23

DPS/Longwood Exhibit

#### • November 3

Projected Image Deadline  
7:30pm — Instruction Night

#### • November 10

7:30pm — Projected Image  
Competition

#### • November 15

10:00am—4pm — Field Trip,  
Greenbank Mills

#### • November 17

7:30pm — Print Competition

#### • November 24

7:30pm — Speaker Program  
Cokesbury Auditorium Level C

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2008-2009**

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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.

## Another Perspective

*(Continued from page 1)*

It's relatively rare to find a potential new judge who has prior judging experience. Individuals who have taught photography often make good judges, even if they have not judged before.

In my briefings, I repeatedly stress the importance of scoring both according to our objective criteria, and to spread out the scores to avoid bunching. These goals can be difficult to reconcile. I strongly emphasize that Assigned Subject images that do not meet the subject need to be scored a ONE or a TWO. Some assignments leave more room for interpretation than others, but the October 13 projected image competition demonstrated again how some judges ignore this seemingly simple instruction.

Those judges who have judged several competitions for us tend to be more consistent and better understand our scoring system and criteria. Currently, we have a list of about 80 judges who have been regulars during the last three years. As this list is growing through the addition of new judges, the Judges Chair's task will become easier.

We tend to like the judges that score our own images high and think less of those who score low.

Over the course of a year, this tends to even out. Sometimes we get a threesome whose scores differ widely. This makes the "comments" even more important. A judge whose scores are consistently very different from those of the others should be challenged. If his or her explanation is sound, we can learn from that. Consistency is more important than the range of the scores a particular judge uses. We also look for judges who make thoughtful and responsive comments.

We should treat the judges with respect. I encourage you to engage them in conversation during the intermission. After all, they volunteer their time, and we want them to have a good time and come back. We should also use the opportunity to learn from these professionals who, in many cases, have looked at tens of thousands of images and make their living with photography, which is not an easy thing to do in today's competitive environment.

I encourage all DPS members to give me feedback on the judges. Let me know how you think the judges did — send me an email at [tetauber@comcast.net](mailto:tetauber@comcast.net). And don't forget to look for new potential judges! ☺



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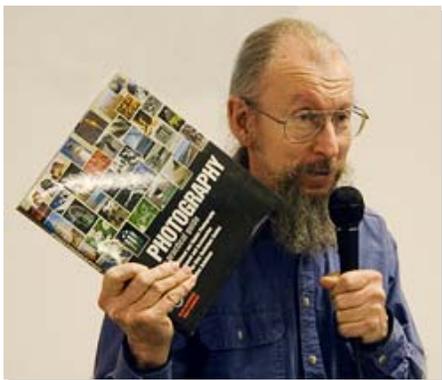
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## Instruction Night Schedule



**I**nstruction Night sessions are held the first Monday of the month, October – May in the Cokesbury duPont Pavilion at 7:30 p.m.

- **November 3: *Stereo Photography*** by Mike McCann

The purpose of the session is to explain the principles, show how to view stereo photos, with illustrations from Salvador Dali's work, with and without optical aids,

and to show how to make your own stereo photo pairs, with and without special cameras. The Loreo stereo adapter for DSLRs will be demonstrated as will some guidelines for making accurately aligned, comfortably viewable, stereo photographic pairs with image processing software.

- December 1: *M&M; Mounting and Matting Prints for Competition and Exhibition* by Bob Hunt & Karl Leck
- January 5: *Making a Photo Story* by Bob Fleischer
- February 2: *Photographing Moving Subjects*
- March 2: *Camera Handling and Point of View*
- April 6: *Photographic Gadgets and Resources*
- May 4: *A Photographer Who Influenced Me*

## Continuing Photoshop Elements

- **Beginners Classes**

John Haedo conducts free weekly digital classes for beginners at Edgemoor Community Center, 500 Duncan Rd., Wilmington. Join us at 7 p.m. on November 6, 13, 20 and December 4 and 11. For more information, please contact John at [john581@comcast.net](mailto:john581@comcast.net).

- **Advanced Workshop**

An outside instructor will provide additional hands-on instruction in photo enhancement on Saturday, November 1, from 9 a.m. to 4 p.m. in the duPont Pavilion at Cokesbury. Class size is limited and there is a nominal fee for this one-day

session. To register, contact Lynn at [Ltmphoto@juno.com](mailto:Ltmphoto@juno.com).



- **Newark Classes**

Classes are also taught by Pete Lounsbury in Rm. 2 at the Newark Senior Center, 200 White Chapel Dr., Newark, DE 19713 at 7 p.m. on the second Tuesday of each month; [www.newarkseniorcenter.com](http://www.newarkseniorcenter.com). For class information, contact Pete at [lounsburyus@comcast.net](mailto:lounsburyus@comcast.net).

### Vignettes



- Instruction Night is held the first Monday of the month at 7:30pm.
- Competition nights are held on the second and third Mondays at 7:30 pm.
- Program night is the last Monday of the month at 7:30 pm.
- Location: Cokesbury Village, DuPont Pavilion, 726 Loveville Road, Hockessin, DE 19707. Guest speaker programs are presented in the Cokesbury auditorium.
- 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. Dues for first-year members are \$20 per person.

- *The Reflector* is published by the Delaware Photographic Society, and printed by Academy Printing. No material may be reproduced without written permission. Contribution deadline is the third Monday of the month. Send announcements or articles to Sharon Coffey at 48 Partridge Lane, Kennett Square, PA 19348 or [SESCoffey@aol.com](mailto:SESCoffey@aol.com).

- DPS members are encouraged to participate in our Yahoo group, DPS-Exchange. For information, go to [DPS-Exchange@yahoo.com](mailto:DPS-Exchange@yahoo.com)

- Visit our Web site at:

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

## Photography Today

By Dick Greenwood



*Cathedral 3 by Dick Greenwood*

I am hard pressed to say whether or not I fully approve of the digital revolution in photography. On the one hand there is that part of me that is genuinely excited about the new technology, the new opportunities, the new ways. I can remember a time when I commandeered the kids' bathroom so I could set up a darkroom and do my own printing. Now a couple of square feet on my desk accommodates my printer and no one has to dance past the bathroom door. Those were days when a roll of film gave me 24 or 36 chances to do what I wanted. (How many of you can remember the fiendish joy you felt when you got 25 or 37 exposures from a single roll? It was like you had beaten "the man.")

On the other hand, the droves of new photographers who think nothing of capturing hundreds of exposures in order to get one or two have pushed into a corner the "art" of photography. At this point in my discussion, it's okay if you're recoiling and hissing "elitist" at

me. I can take it. And I have to admit that there are times when I appall myself with a cheapening of the art form.

A good case in point is a project I embarked upon a couple of years ago. At the time I was focused primarily on photographing things equestrian: horses, riders, events, jumpers, bales of hay, you name it; if it had a pile of manure within twenty feet I would photograph it. Because horses are among the most beautiful of God's creatures and are most beautiful when they are running, I decided I would shoot a calendar that comprised 12 photos—plus a 13<sup>th</sup> for the cover—of running horses with all four feet off of the ground. It seemed like a worthy endeavor, and people would go "Oooooooooo" when I told them what I had set out to do.

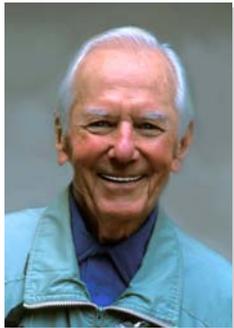
Having cut my teeth on a manual feed camera, the project seemed honorable and difficult, so I puffed out my chest and set out to capture my images. Capturing an image of a horse with all four feet off the ground turned out to be a "fish in the barrel" proposition. I was using a Nikon 8008 at the time, and its motor drive made it simple. All I had to do was get a sunny day, a good background, your run of the mill terrified horse, and a towel. I would enter the field, position myself favorably in relation to the sun, start yelling and waving the towel, and shoot away. Out of 36—37 on those days when the camera gods were smiling on me—exposures, I'd usually get two or three with all four feet off of the ground. Fish in a barrel, I say, fish in a barrel!

At about this time I got my first good digital camera, a Nikon D1, and suddenly the water had been

drained and it was fish at the bottom of a short, dry barrel. I didn't even have to worry about how many exposures it took. There were days when an hour's worth of shooting would yield two or three different horses in full flight. But the fun had gone out of the process. Suddenly, it was like I was a grandparent taking photos of my first grandchild; everything was cute and adorable and sweet. The joy of photography, the capturing of the quintessentially beautiful scene of power and grace, had been subsumed by the technology. I abandoned the project.

My latest love is High Dynamic Range (HDR) photography, but I'm beginning to wonder if I haven't painted myself into the same corner. HDR takes a set of exposures—each two stops separated from the other—that are shot by bracketing exposure times and uses software to select the best localized exposures and combine them into a single image. (If that doesn't make sense to you, stop me and get the full, cure for insomnia explanation.) Every image becomes dramatic and eye-catching. But it becomes too easy. So here is my resolution, my challenge to all: I am going to start defining assignments—the subject of the month for example—and giving myself 36 exposures to complete them. I will have just 36 exposures to pick a response, find the composition, determine the correct exposure, and capture the image. If I don't do it in 36 exposures, I will not submit an entry in that month's completion. (One caveat: on some days the digital gods may smile down on me and give me a 37<sup>th</sup> try. Keep your fingers crossed for me.) ☞

## Questions & Answers



*Contributed  
monthly by  
Erik Kissa*

For more information on photographic equipment and techniques visit me at [www.psa-newmember.org](http://www.psa-newmember.org), open Consultation Services, and click on Exploring Equipment and its Use.

**Q:** *Does the histogram in the camera show the accuracy of the exposure?*

**A:** Only if you use the JPEG format. (Note: Technically, JPEG is not a format but a compression mode). When shooting RAW, the histogram on the LCD panel of the camera can be misleading.

**Q:** *What is your impression of the new Nikon SB-900 flash?*

**A:** My first impression is that the SB-900 flash is big, heavy and expensive. The SB-800 is much smaller and lighter. With batteries, the SB-900 weighs 511g (18 oz) and the SB-800 weighs 446g (15.7 oz). The SB-900 looks more like the SB-25 but is a little thicker and almost an inch longer.

The SB-900 offers many new features in addition to these found in the SB-800, with the exception of the fifth battery option. The SB-900 is built better than the SB-800 and appears sturdier. However, the light output is slightly lower than that of the SB-800. Their guide

numbers at the 35mm zoom positions (ISO 200, ft, in FX format) are 158 and 174, respectively. The SB-900 features three light distribution modes: Standard, Even, and Center Weighted. Sport photographers may like the option of a powerful, albeit narrow, center weighted beam. The zoom range has been extended from 17mm to 200mm and the FX or FD format can be selected automatically (FX cameras) or manually (FD cameras) to adjust the flash beam according to the size of the sensor.

The thermal cutoff system with a thermometer to protect the flash from overheating during rapid recycling is nice but not absolutely necessary. I have never fried a flash because I always switched flashes when the flash became warm.

The switch with the On, Remote, and Master positions makes the selection simpler than the custom setting mode of the SB-800. However, the switch is tiny and difficult to turn. The Master position of the switch may not be as useful as it seems. Flash photography with the SB-900 as a master on the camera and another SB-900 in the hand is a muscle-building exercise. I would rather use the SB-800 or the built-in flash as the master, instead of the heavy SB-900 flash.

The flash head of the SB-900 can rotate 180 degrees in either direction. Color correction gels are now held firmly in the new plastic holder, an improvement over the flimsy gels of the SB-800.

Conclusion: Although the SB-900 is probably the best flash unit on the market, it is unlikely that the SB-900 will appeal to a wide spectrum of users like the SB-800 did. The SB-900 is designed mainly for

photojournalists using the Nikon D3 camera, although the improved interface and the controls may broaden the appeal to other photographers.

**Q:** *Does macro mean only a life size or larger image on film or a sensor?*

**A:** The definition of macrophotography is indeed that the image on film or on a sensor must be as large (life size) or larger than the size of the object being photographed. The practical meaning of this definition is to define a special category of lenses corrected for macro work. Real macro lenses can make life size (1:1 magnification ratio) images. Some zoom lenses, sold as macro lenses, can focus at a close distance and reproduce an object with a magnification ratio even as large as 1:2. These lenses are not real macro lenses and do not have the optical characteristics of the true macro lenses.

The definition of macro goes back to the 35mm film transparencies and is valid for the full size (FX) sensor as well. The definition becomes a little murky with digital capture. On an APS-C size (FD) sensor the 1:1 magnification ratio of a macro lens results in a 1.5 or 1.6x magnification because of the cropping factor. For the tiny sensor of pocket size point and shoot cameras, the definition has lost its exact meaning.

**Q:** *You talked about the importance of using electronic flash in close-up photography but*

*(Continued on page 6)*

## Questions & Answers

(Continued from page 5)

*some of your prints showed that flash was not needed. How do you explain this?*

**A**: The time I had available for my talk in September was barely sufficient to show the flash equipment but too short to explain flash photography. If the ambient light is favorable, flash may not be needed or may be even undesirable. Sometimes a reflector is all that is needed.

I had made two prints of a flower, one photographed with flash and the other without flash. The prints appeared to be identical because the petals of a flower were flat and the ambient light came from the same direction as the flash on the camera. When the ambient light and the light from the flash come from different directions, the effect of the flash is quite evident. Two prints of a flower illustrated this condition. Without flash the flower appeared to be softer, whereas flash increased the contrast. The effect of the flash depends on the distance as well. When the flash is close to the subject, the items closer to the camera are flooded with light and the background is dark.

My approach to close-up photography is to use flash to supplement the ambient light and not become the sole source of illumination. Lighting techniques for close-up photography are similar to portrait photography.

If flat lighting with a flash on a camera is acceptable, a pocket size point-and shoot (PS) camera can easily produce a detailed macro or close-up photograph. The minimum distance of some PS cameras is 2

cm or even 1 cm (0.4 inches). The picture shown was photographed with the Pentax Optio W60, f/4.5, ISO 400, focal length 7.5 mm.



**Q**: *How do I shoot in the rain?*

**A**: The challenge of shooting in rain is to keep the camera dry and, if possible, the photographer as well. I have used most rain covers made for DSRL cameras, the Probella and an enclosure for a PS camera. They are inconvenient and at sometime during shooting, the camera had to be handled with wet hands. I decided therefore to buy a waterproof camera. According to the information I have, the Pentax Optio W60 is preferable to its Olympus counterparts, and I bought it for \$275.

I could not test the camera at 13 feet under water but the camera passed a 10-minute immersion test in a dishpan filled with water. The camera has a 10MP sensor, face recognition, blink detection, a battery level indicator and a 240-page manual. Like almost all PS cameras, the Pentax Optio W60 does not have an optical viewfinder and the 2.5" LCD screen is difficult to see in

bright sunlight. The Canon IS 700 and IS 850 with optical viewfinders are easier to use but do not like rain. The Pentax Optio W60 has a stiffer shutter release than the Canon cameras, probably because of the waterproof seal. The camera does not have optical stabilization. Although it is difficult to keep the camera steady, the images were surprisingly sharp at 100% magnification on the computer screen. The camera shake is reduced by using a large aperture to generate a high shutter speed. In sunshine an exposure at f/4.5 and ISO 50 has the shutter speed of 1/500 s. According to shooting conditions, the sensitivity (ISO value) is adjusted automatically by default. At ISO 400 the noise is still low. If camera shake causes unsharpness, a digital shake correction can be made by a selection in the menu.

The Pentax camera business was sold to Hoya, but the warranty is still valid.

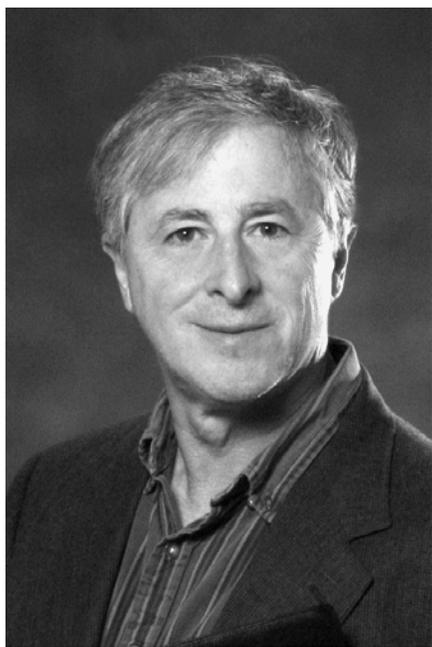
**Q**: *What does EXIF stand for?*

**A**: EXIF is an acronym for Exchangeable Image File Format, a basis for the image file structure and the metadata tags that record camera and exposure information.

Erik Kissa

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

## Focus on *Pete Lounsbury*



*Pete Lounsbury*

I grew up in a very small Catskill Mountain village about 100 miles north of New York City. I graduated from the State University of NY in 1976 with a degree in Journalism. In college, I was given a Honeywell Pentax Spotmatic to learn photojournalism. Despite its faults I really liked the Pentax but later switched to Nikon. Now I use both Nikon and Canon digital cameras.

In my twenties, I managed photo retail stores for State Photo in Albany NY, Barkers in Hudson, NY and Allan's in Atlanta, GA. In 1982, I was a photo tech under Drs. Grundzig and King as they developed the angioplasty technique at Emory University Hospital in Atlanta, GA.

In 1985, I ran the photo department at a local college in Emporia, KS. There I managed the darkroom, coordinated a staff of photographers and developed Ektachromes for slide shows using dissolve "computers" run by cassette tape

recorders. I got an associate degree in theology at Emporia in 1986.

I married my wife, Rose, in 1987. We have a daughter, Anna, who was home-schooled until high school age and then graduated from the Wilmington Charter School this year. She now attends Moravian College in Bethlehem, PA. Rose teaches science at the Wilmington Charter School.

After spending my twenties roaming all over the country, I moved from Oklahoma to Wilmington, DE in 1987. I found a job as a photographer and operations manager for *Homes and Land Magazine*. From there I established a wedding photography and portrait business which I have been operating for close to 20 years.

Right now, I own Pete Lounsbury Photography at Brandywine Springs Studio which is located at the end of Washington Ave. in the Cedars. Here I do mostly professional portraits for realtors, lawyers, etc. I've done about 1000 weddings since 1977. I like to offer affordable photography to newlyweds who ordinarily might not be able to afford good wedding photography. I am also the photographer for about 5 small schools and many businesses.

During my career, I've had the good fortune to photograph many famous people. For years, with the American Institute of Public Service, I met and photographed many senators, politicians and celebrities including Hillary Clinton. I photographed John Glenn as we walked from the Capitol building to the Supreme Court being chased by a group of school children. I even got to photograph first lady Laura Bush as she mysteriously appeared from behind a paneled wall at the Su-

preme Court building. With the Smart Talk group I photographed many celebrities, from Brooke Shields to Madelyn Albright.

I love watching Shakespearean plays, and have videotaped at least 15 productions for the Arden Shakespeare Gild where I am a gild member. I use MiniDV equipment and edit using Pinnacle, Roxio and Ulead Movie Factory.

Also, I have written 2 books which are available on Amazon.com. They are both Christian of the radical reformed nature: *Jesus and the Blind Man* and *The Last Wedding Feast*.

I thoroughly enjoy my activities with The Delaware Photographic Society. Previous to joining I rarely participated in photo competitions. I have been learning tons of new things and enjoy the instruction and fellowship. I especially enjoy the challenge of the photo assignments. My websites are [www.Lounsbury.US](http://www.Lounsbury.US), [www.PeteLounsbury.SmugMug.com](http://www.PeteLounsbury.SmugMug.com), [PeteLounsbury.blogspot.com](http://PeteLounsbury.blogspot.com), and [Withoutthegate.com](http://Withoutthegate.com). My e-mail is [Lounsburyus@comcast.net](mailto:Lounsburyus@comcast.net). ☪



*Lily 2 by Tom Tauber*

*October winning projected image*

## November Field Trip

• Join us on **Saturday, November 15**, at Greenbank Mills and Philips Farm, from 10am – 4pm to photograph historic buildings and costumed interpreters. Greenbank Mills is a living history museum with programs focusing on a variety of aspects of the Early Republic (1790-1830): the gristmill, the textile factory, and daily life at the 1794 Philips House and 19th-century farm.

Greenbank Mill is located at 500 Greenbank Road, Wilmington, DE 19808. Admission is \$7 for adults, and \$5 seniors and children. ([www.Greenbankmill.org](http://www.Greenbankmill.org)) For more information, contact Steven Sieja at [ssieja@mikenbuilders.com](mailto:ssieja@mikenbuilders.com) or 302.547.2344.



Greenbank Militia by Robert Coffey

**But wait there's more...** A field trip to Conowingo Dam is being discussed for later in November as well as an evening excursion in December to photograph holiday lights. More information at meetings.

## DPS Exhibit at Longwood Gardens



Morning Golden Oak by Bill Hill

**T**he DPS member exhibit, *Colors of Autumn*, continues through November 23 in the Visitor Center at Longwood Gardens, Kennett Square, PA 10348. The juried exhibit features the beautiful fall colors seen in the northeast region of the country. An admission fee is not required to view the photographs in the Visitor Center. Garden hours are from 9 a.m.—5 p.m. daily. For information, [www.longwoodgardens.org](http://www.longwoodgardens.org).

## Available Discounts and Rebates

• **Wilmington Blueprint**, 2704 W. 3<sup>rd</sup> St., Wilmington 19805 offers a 20% discount on mount board and other art supplies to DPS members. Mention DPS when ordering. Tel: 302.652.3364.

• **American Frame** offers a 5% rebate to our organization. Mention reference #P163 when placing your order. You may view products at [www.americanframe.com](http://www.americanframe.com) or call 1.800.537.0944 for a catalog.



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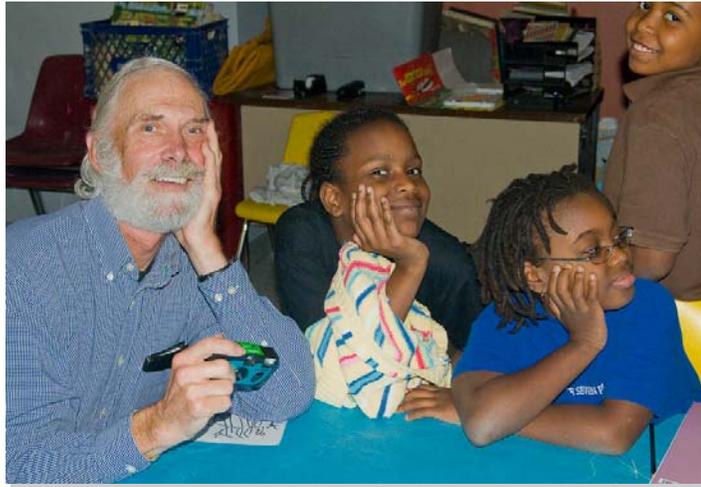
## Member News

• Karl Leck's image, *My Body — My Choice*, was selected as part of the Christina Cultural Arts Center and Delaware Art Museum's *Eye/I Witness Gordon Parks Arts Competition*. The exhibition of selected images will be from November 4, 2008 to January 4, 2009 in the Museum's Bank of America Education Wing. The artists selected for the exhibition will be recognized during the Museum's Art on the Town program on Friday, November 7, beginning at 7 p.m.

*My Body — My Choice* was a DPS Bronze Medal winner in the 2005 WIEP. The image was also awarded the Photographic Society of America's 2005 Smith Award for Photojournalist of the Year.



*My Body-My Choice* by Karl Leck



Bob Leitch poses with students at the Christina Cultural Arts Center during an instruction session with Bob Coffey as part of the Wilmington In-Focus program. Photo: Bob Coffey

• At the recent PSA conference, Dave Hutton received a medal for *Bee in the Dahlia* and an acceptance in the Color Open category of the PSA Electronic Imaging Division as well as an acceptance in the Monochrome Open category.

Dave received two medals in the Georgia Circuit Electronic Imaging contest plus numerous acceptances and honorable mentions. The Georgia Circuit consists of six contests.

## 2009 PNC Calendar Acceptances

**T**wenty-four DPS members submitted 1,098 prints and slides to the PNC Bank for their selection of images for the 2009 PNC calendar. The Bank has now chosen the photographs for the calendar. Congratulations to those whose images were accepted, *Emily Reed, Vince Jankowski, Dee Langevin, Erik Kissa, Joanne Moretti, Robert Coffey, John Hamilton, Jane Strobach, and Larry Williams*. Thank you to all who submitted entries.

It is expected that all slides and prints will be returned to those who submitted in mid or late November.

Remember that it is not too early to start shooting for the 2010 calendar. Remember to shoot horizontal orientation only. Photos must be in Delaware, and any in which individuals are recognizable require a model release. PNC is looking for photos in all three Delaware counties and all four seasons of the year.

Marvin Gerstein  
PNC Calendar Coordinator  
[marvtu@aol.com](mailto:marvtu@aol.com)

## USPhotoGroup.com

**W**ww.usphotogroup.com is a new Web site created by Gary Stanley and his colleagues to help further the education and joy of photography. Besides developing educational eBooks and CDs designed to help further your knowledge and understanding of photography and the new digital age, there is also a series of travel CDs and eBooks based on some of Gary's favorite places to photograph in the US and Europe. Their goal is to share image galleries, slideshows, travel guides and an on-line magazine. The site will display beautiful photographs from talented photographers and pro-

vide training programs and advice to those interested in developing their photographic skills and artistry.

Gary Stanley will be one of our WIEP judges in January and will be staying over the weekend to be a DPS guest speaker the following Monday night. I attended his presentation at the NECCC conference in Amherst last summer and was quite impressed, so the invitation was extended. Gary's Web site also contains tutorials on DPI vs. PPI and color printing that are the best I've seen. Have a look at *USPhotoGroup.com*.

Bob Coffey



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



*Bee by Don Pivonka  
High-scoring October print entry*

### FOR SALE

Fuji Digital Camera Finepix S2 PRO, mint condition, original box all books and cords. Body only. Uses Nikon F mount. Shoots Tiff, RGB, CCD, Raw, JPEG. High definition color processor. ISO 100 to 1600. Shutter speeds up to 1/4000. Dual Slots - AC power adapter. \$425 or best offer  
Call Peter B. Kaplan  
302.234.6600