



# The Reflector

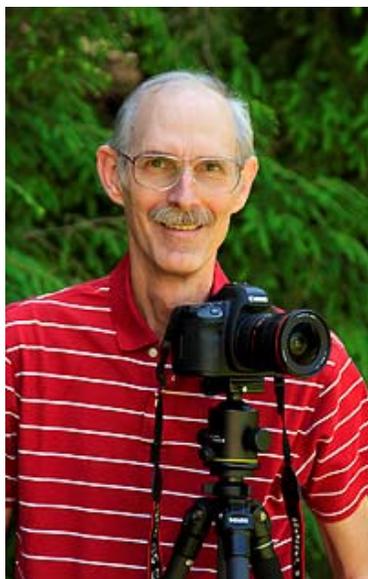


Delaware Photographic Society  
Volume 62, Issue 3

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

November 2009

## Joe LeFevre Presents November Program



Joe LeFevre

Nov. 30 • 7:30pm  
*Now That I'm There, What Next?*  
*Making Fine Art Nature*  
*Photographs*  
Cokesbury Auditorium, Level C

All of us that saw Joe LeFevre's photography at Amherst this summer were really wowed with his photography and impressed with his dynamic presentation. Joe, a landscape and nature photographer from Oswego, New York, is a popular convention speaker who has taught and inspired thousands of people throughout the United States with his remarkable imagery

at venues that include the 2008 PSA International Conference and the New England Camera Club Council annual convention at UMass Amherst in 2007. He has won many awards in photographic competitions, and his work has appeared in *Outdoor Photographer*, *Adirondack Life*, and *New York State Conservationist* magazines.

Join us at 6pm for dinner with the speaker in a private Cokesbury dining room. Reservations must be made in advance to John Hamilton at [deljohn@aol.com](mailto:deljohn@aol.com) / 302.479.0222. Dinner cost is \$17.50, all inclusive. Sorry, no walk-ins.

## My Thoughts

By Karl Leck, President

Delaware Photographic Society and the stress of success is on my mind. We just finished a three-hour print competition meeting. A little bit of the time was due to scoring device problems, but the majority of the evening was taken up with viewing and judging hundreds of very nice prints (212). The long evening is the stress brought on by our success in making great prints. Those that did not have to leave enjoyed comments by the judges and by Bill Talarowski, as

well as the fellowship of our group.

I loved seeing so many prints. I think print making is "real" photography as has been practiced using various processes for over 175 years. Today Costco is the picture printer that Eastman Kodak was in 1900. Many of us have marvelous inkjet printers to create prints at home in ordinary room light rather than dimly lit darkrooms that smelled of vinegar (acetic acid stop bath) and rotten eggs (sulfide toners). I cannot remember a time in years past when so many excellent

*(Continued on page 2)*

### Calendar of Events

#### Nov. 2

Entry Deadline

Projected Image Competition

#### Nov. 2

7:30pm – Instruction Night

Print Critique (pg. 3)

#### Nov. 9

7:30pm – Projected Image Competition

#### Nov. 16

7:30pm – Print Competition

#### Nov. 23

7pm – Board Meeting

#### Nov. 30

6pm – Dinner with Speaker

7:30pm – Joe LeFevre

Cokesbury Auditorium, Level C

**Inside this issue...** Print Critique by Jay Greene.....page 3  
In Focus with Dee Langevin .....page 6

Field Trip to NY and Liberty State Park.... page 12  
All-day Print Workshop.....page 12

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2009-2010

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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.

## My Thoughts

*(Continued from page 1)*

prints were shown in one evening as they are now. When I dig out my old successful camera club prints from the past, I look at most of them with some nostalgia, but with full realization that they would not succeed today. I have improved that much with experience and especially with the new technologies, and I'm certain that my fellow DPS members have also.

Back in those "goode olde days" of the 60's and 70's in Baltimore, we would actually go out for snack food after competition nights, then sometimes retire to someone's home for more pictures, conversation, and beer, etc. until wee hours. How did I ever do that stuff? I don't wish evenings that long on our group today, but it did remind me of the inconvenience we accepted for the sheer joy of sharing our photography. As our present-day system evolves and as we continue our success, let's enjoy the photography, brush back inconveniences, and help make DPS an organization of great, and maybe slightly maverick, photographic artists.

We have begun a better defined workflow for print night. When we get more accustomed to this method, I think the evening will be more efficient and shorter. Everyone should be aware that immediately after the judging, prints are in class piles in two different areas. You can reclaim your "unselected" prints during the refreshment break in the area where you entered them. Please do not get into the piles of "Selected" prints with the clipboards and score sheets located on the opposite side of the room until after the Selected top-scoring prints are shown after the break.

We are now using a calibration chart to adjust the projector before each competition. To my eyes the projected images of our prints at the October 19 meeting closely matched the color and contrast of the prints in the lightbox. We will also try the calibration chart method for the projected image competition.

A major DPS print exhibition is scheduled at Gallery 919 in Wilmington in May 2011. With all the excellent prints we are making now, this could be a knock-out show. We have 18 months to think about our lifetime best images.

If you would like to see your prints exhibited in our shows at other venues, contact Jeff Smith at [jepesmix@comcast.net](mailto:jepesmix@comcast.net) for details and arrangements. Jeff could use additional non-controversial subject prints for various venues like the Helen Graham Cancer Center library where we have rotating exhibits.

Dianne Carnegie is looking for a Print Chairperson for our international exhibition. Also, it would be helpful, but not necessary, that you be available Wednesday and Saturday mornings in January and March for print unpacking and repacking. We have many experienced workers including Dianne, Jeff Smith and myself who will be working to help you learn the process. This is a great way to get a close-hand look at all of the entered prints with lots of informal commentary, learn the mechanics of the exhibition and share the fellowship that develops during our work sessions. See page 7 for more details.

Now, I must start work on my images for November's print competition and the images to enter in WIEP. Are you working on yours? ☺

## Instruction Night Lineup

**I**nstruction Night classes are held in the duPont Pavilion at 7:30pm, on the first Monday of the month. For additional information, contact Education Director, Bob Coffey at [bobcoffey@aol.com](mailto:bobcoffey@aol.com) or 610.388.2741.

- November 2: *Print Critique*, Jay Greene. The best instruction in print competition comes from the judges' comments during the contest. Historically, print makers have had more commentary due to their smaller number, resulting in more time for instructive discussion. As a frequent DPS judge for many years, Jay has developed a well-deserved reputation for his outstanding critique by concentrating on the positive aspect of how a print could have been made better. Bring one

of your problem prints for him to review and learn how you could improve it.

- December 7: *Composition*, Joe Rossbach
- January 4: *Preparing Images for Slide Shows, Competition, E-Mail and Website*, Bob Coffey
- January 31: All-day workshop on *Getting the Most Out of Your Printer*; Gary Stanley; Maine; fee
- February 1: *The Art of Nature Photography*, Gary Stanley
- March 1: *ProShow Gold Slide Show Preparation*; John Toutkaldjian and Pete Lounsbury
- April 5: *HDR (High Dynamic Range) Photography*, Dick Greenwood
- May 3: *Flash Photography (with emphasis on wireless)*, Bob Coffey

## Free Photography Classes

### ▪ Beginner's Elements Classes

John Haedo teaches a free Photo-shop Elements class on Tuesdays at 7pm in Rm 301-B, Edgemoor Comm. Center, 500 Duncan Road, Wilmington. For more information, you may contact John at 484.480.4430 or [john581@comcast.net](mailto:john581@comcast.net).



### ▪ Newark Classes

Photoshop Elements classes are taught in Newark the first Wednesday of each month at 7pm. Pete Lounsbury teaches the class in Rm. 2 at the Newark Senior Center, 200 White Chapel Drive, Newark, DE 19713. For more information, contact Pete at [lounsburyus@comcast.net](mailto:lounsburyus@comcast.net) or at 302.636.0868.

- Bob Hunt is teaching a basic class "Getting the most from your digital camera" on Thursdays at 7pm at Edgemoor Community Center, 500 Duncan Rd, Wilmington, DE 19809.

This hands-on class is suited for those new to photography or digital equipment. The comprehensive sessions will cover: getting beyond "point and shoot", learning the creative modes, making adjustments for better photos, learning how to get the pictures off the camera, learning how to format your flash card, and learning how to get more pictures on a card. Bring your camera, owner's manual, and questions. For more information, contact Bob Hunt at [makingcopy@aol.com](mailto:makingcopy@aol.com). The sessions will run through *December 17*.

## 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.

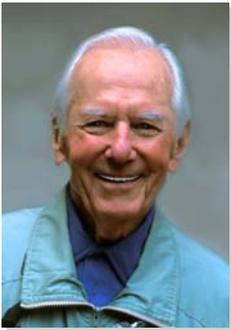
- *The Reflector* is published by the Delaware Photographic Society, and printed by Academy Printing. No material may be reproduced without written permission. Contribution deadline is the third Monday of the month. Send announcements or articles to Sharon Coffey at 48 Partridge Lane, Kennett Square,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

Delaware Division of the Arts  
 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.

## 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:** *When a photograph is successful, who deserves the credit, the model or the photographer?*

**A:** Some models get paid more than the photographer. It seems therefore that, at least in some cases, the model is more important than the photographer. A good model can create a pose essential for the success of the photograph. Recently I had the pleasure of photographing our member Fred Seyfert at Fort Delaware.



The photograph has been accepted by the PSA and the S4C exhibitions, the largest in USA. I believe that the credit of this success goes to Fred Seyfert who created the scene. My part was routine. I cloned some bricks to replace those washed out by a beam of bright light, darkened the front wall to emphasize depth, and gave Fred a little bit of suntan.



**Q:** *Tim Grey makes an assertion that I am not sure is correct. "With a smaller sensor, there are problems with using 'traditional' lenses because they will result in more light striking the sensor at something other than an orthogonal to the surface of the sensor. That can lead to light fall off (darkening at the edges) as well as reduced sharpness toward the edges of the image." Would you let me know what you think?*

**A:** What Tim Grey says is incorrect. Because the smaller sensor (APS-C or DX) uses only the center area of the full frame, the lenses which vignette (darken the corners) on a full frame sensor show no light fall off on an APS-C or DX sensor. Absolutely no vignetting. Because the smaller sensor uses only the center area where the sharpness is the highest, the loss of sharpness in corners and at the edges is eliminated as well. Again, Tim Grey does not have it right. Numerous photographs I have made with a "full frame" lens on a DX camera have been exhibited in International Exhibitions. This is in my opinion the practical evidence.

**Q:** *Which superzoom is the best for a Canon Rebel camera? The Canon superzoom is very expensive. Are the Sigma and Tamron superzooms just as good?*

**A:** This seemingly simple question is actually quite complicated. The superzooms eliminate frequent lens changes and prevent the contamination of the sensor. The superzooms are very popular, in spite of some serious deficiencies. The superzooms are either unsharp at the long end or have a noticeable distortion at the short end. Some lenses have both of these deficiencies. A superzoom is essentially an 18-120mm zoom lens with a less sharp extension to the 200mm or 270mm focal length. Lens creep is common.

The best superzoom is the Canon 18-200mm f/3.5-5.6 IS lens (The weight is 1.1 lb). The lens is acceptably sharp over the whole zoom range and the optical stabilization (IS) is effective. The main deficiencies are the noticeable distortion at the 18mm end and the lens creep. The price (about \$700) is much higher than the price of Sigma and Tamron superzooms.

However, the price is not the only difference. The maximum aperture of the Sigma and Tamron superzooms at the long end is f/6.3, not f/5.6. Unlike the Canon pro cameras, the autofocus of the Rebel cameras does not function normally at apertures smaller than f/5.6. Therefore, the autofocus of the Sigma and Tamron superzooms is sluggish at the very long end.

Sigma has three superzooms: the 18-200mm f/3.5-6.3 (\$439),

*(Continued on page 5)*

## Questions & Answers

(Continued from page 4)

the 18-250mm (\$529), both with optical stabilization, and the old 18-200mm lens f/3.5-6.3 without stabilization (\$339). The Sigma lenses have the lowest distortion at the 18mm end of all superzooms .

The Tamron superzooms have more distortion at the 18mm end than the Sigma lenses. The Tamron lenses are somewhat sharper (one report) than the Sigma lenses at the long end of the zoom but not as sharp as the Canon superzoom. The first of the Tamron superzooms, the 18-200mm f/3.5-6.3 is still available and a bargain (\$230, after the rebate). The Tamron 18-250mm lens f/3.5-6.3 (\$470, 0.95 lb) and the 18-270mm lens (\$530, after rebate; 1.2 lb) are optically almost identical but the 18-270mm lens is stabilized.

Satisfaction with a superzoom depends on the reasons for buying the lens. People, who buy a superzoom to avoid lens changes and accept a considerable loss of optical quality, are happy. People, who expect a superzoom to have an optical performance comparable to a short range zoom, are disappointed.

**Q:** Which superzooms are the best for Nikon cameras?

**A:** The relative merit of Sigma and Tamron superzooms is the same for Nikon cameras as for Canon cameras. Unlike Canon, Nikon has discontinued the 28-200mm lens which is sharper than the superzoom.

The Nikon 18-200mm f/3.5-5.6 VR is the best superzoom for a Nikon camera. The new version of this immensely popular lens has eliminated lens creep. The dismal sharpness of the lens above 120mm

does not seem to affect sales. Perhaps most pictures are taken in the 18-120mm range where the sharpness is decent.

Instead of using a superzoom, frequent lens changes can be avoided by using two (or more) cameras. I use one with the 18-50mm f/2.8 lens and another with the 50-150mm f/2.8 lens. The pair of the two pro level constant f/2.8 lenses is vastly superior to a superzoom, but adds to the size and weight of the load.

Nikon (or Canon) does not make a zoom lens with the 50-150mm range. The choice is either the Sigma 50-150mm f/2.8 EX HSMII or the Tokina 35-150mm f/2.8. Unlike the Sigma, the Tokina lens does not have a motor and is suitable only for Nikon cameras with the focusing motor ("screwdriver") in the body.

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

### Assigned Subjects

November – *At Night*

January – *Fun*

February – *Ruins OR Dilapidation*

March – *Converging Lines*

April – *Light and Dark*

## PSA News

### How do I become a PSA member?

- Go to [www.PSA-photo.org](http://www.PSA-photo.org), click on MEMBERSHIP
- Select ONLINE MEMBERSHIP APPLICATION
- Fill out the form. Use Erik Kissa's name to answer the question: Who referred you to PSA?
- The cost of the membership is \$45 per Individual; \$40, Individual Senior (72 yrs. and older). The membership fee includes the *PSA Journal* (12 issues per year). If you have any questions, please contact Erik Kissa at [ekissa@aol.com](mailto:ekissa@aol.com).





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[www.camerasetc.net](http://www.camerasetc.net)

## Focus on *Dee Langevin*

I discovered photography relatively late in life. Although I took snapshots with a small Brownie camera as a child and always had a pocket camera for taking photos of family and travels, I didn't really get the bug until just recently.

The breakthrough came when I acquired my first digital camera 8 years ago, a Minolta point and shoot. It enabled me to take photos to my heart's content, without worrying about the cost of film and processing. The ability to get instant feedback made learning a quick and fun process.

Next, I acquired a Panasonic Lumix FZ10, a fixed lens camera that took amazing photos with its Leica lens. I began reading everything I could about photography to improve my images. I am primarily self-taught through trial and error and lots of reading. I worked at learning how to use manual settings and started entering online photo contests to get some feedback on my images. It took me 6 months of entries and gradual improvement to get my first Photo of the Day recognition online, but continued hard work and refinement of my skills has led to wins in over 1000 online competitions.

When I retired as an analytical chemist in 2006, I made the leap to an SLR and purchased a Canon 30D. As a scientist, learning the technical parameters of photography came relatively easy to me, but mastering the artistic aspects has been more of a challenge. In 2007, I relocated from Princeton, NJ to Townsend, DE and discovered DPS when I visited the 2008 WIEP. After attending a few club meetings in the spring of 2008, I joined DPS and completed



*Spring Church by Dee Langevin*

my first full year as a member in June.

I jumped right into club photo competitions, hoping to get feedback from the judges and learn from the experience. I had some background in digital competitions from my online experience, but this was my first attempt at printing images for competition. I wasted lots of ink and paper refining the process until I was satisfied with the results. I was thrilled when my images, both digital and print, were recognized with respectable scores and positive feedback from the judges, especially considering the caliber of competition and vast experience among club members. I was delighted to win recognition for my *Going to Carolina* slide show in the 2008 Photo Show competition.

My positive experience in DPS competitions and encouragement from club members prompted me to enter WIEP and other local and international competitions. I was for-

tunate to have 3 acceptances at WIEP and a gold medal for the Peoples' Choice award, one of the highlights of my year! I also had two photos accepted for the Biggs Shot Exhibition at the Biggs Museum of American Art in Dover and sold both images. Recently I joined PSA and have begun entering digital exhibitions, where I am well on my way to earning my first star.

*My positive experience in DPS...prompted me to enter WIEP and other competitions.*

I am grateful to DPS not only for a wealth of information and exposure to fabulous photography, but it has also enriched my life with some wonderful new friends and mentors. This past summer, I was honored to be asked to act as the Recording Secretary for the club, and give back a little in return for all the wonderful benefits I have received.☺

## 77<sup>th</sup> Wilmington International Exhibition Rapidly Approaching

▪ **WIEP is coming! WIEP is coming!** January will be here before we know it!!!

What is WIEP? The Wilmington International Exhibition of Photography is the biggest DPS project of the year, a true "labor of love." It requires dozens of volunteers to process approximately 3,000 print, slide, and digital image entries from around the world. Nine guest judges are invited for a weekend of fast-paced judging culminating with a banquet and display of award-winning images. One month later, the exhibit is shown at Arsh Hall on the Wilmington Campus of the University Of Delaware.

First things, first — in order to proceed, we need volunteers, beginning with a Print Chair (no experience necessary, we will train). Quite a few members have already signed up, but the more help the better! Hosts and back-up hosts are needed for the nine judges, drivers are needed to make airport or train runs, as well as eager hands for unpacking, computer entry, judging set up, help on judging day, exhibit hanging, unframing and repacking. If you can help with any of these

tasks, contact WIEP Chair Dianne Carnegie at [dicarnegie@msn.com](mailto:dicarnegie@msn.com).

Check out the new WIEP Web site at [www.wiep-photo.org](http://www.wiep-photo.org). Alistair Gillanders has done a great job, and with his guidance the process will be easier. Join in the fun and see images from around the world. Also, don't forget to enter your own images!

Dianne Carnegie — WIEP Chair  
410.398.2397

### Schedule

- **January 6** — Processing begins in Greenville and continues on Wednesday and Saturday mornings until the judging on January 23.
- **January 16** — Entry deadline
- **January 22** — Judging set-up at Cokesbury
- **January 23** — Judging Day followed by evening banquet
- **February 19** — Hang exhibit at Arsh Hall
- **February 21 & 28** — Audio-visual presentations at 1, 2, and 3pm
- **March 27** — Catalogs, awards, returns deadline

▪ **Photojournalism Entries for WIEP**

As the deadline for the 77<sup>th</sup> WIEP approaches, some DPS members are wondering what to enter in the Photojournalism (PJ) projected and print sections. PJ is telling stories with photographs, and a strong picture will tell the story quickly and completely. A great photojournalism subject is Human Interest, defined in PSA as images that depict a person or persons in an interactive, emotional, or unusual situation. Ethical considerations exclude set-up situations and image manipulation in these two categories.

For more information, go to [www.psa-photo.org](http://www.psa-photo.org) and click on Membership, then New Members, then Mentor Services, and then Storytelling Photography.

While there, check out the other mentor sites for helpful information on taking various other kinds of images and (one click back) note the many services and activities available to new PSA members. If you are interested in joining and/or have any questions, don't hesitate to ask.

Lynn Maniscalco  
[Ltmphoto@juno.com](mailto:Ltmphoto@juno.com)

## 2010 PNC Calendar Acceptances

**T**he Delaware Photographic Society has a contract with the PNC Bank of Delaware to provide images for the calendar that the bank presents to their business customers.

Every July, DPS submits images for PNC's selection. This year, thirty-three DPS members submitted 1,335 prints and slides for PNC's consideration.

The Bank has now chosen the

photographs for the 2010 calendar. Thank you to all who submitted and congratulations to those whose images were accepted: William Hill, Marvin Gerstein, Dee Langevin, Karl Leck, June McKenney, Emily Reed, Joanne Moretti, and Jane Strobach. It is expected that all slides and prints will be returned to those who submitted by mid or late November.

Believe it or not, it is not too

early to start shooting for the 2011 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

## Member News



▪ At the recent PSA conference in Yellowstone, Lynn Maniscalco was honored with the annual Photojournalism Division Chairman's Appreciation Award.

▪ Tom Tauber and Helen Gerstein have images in the October issue of the *PSA Journal* in the New Member Gallery.

▪ Individual awards were won by Don Pivonka (1st) and Steve Berkowitz (HM) in the PSA Council-vs-Council contest.



▲ Over 100 people attended the annual Pot Luck Supper followed by a presentation on Flickr by Sandro Cuccia. DPS President, Karl Leck, congratulates Al Webber, Sr. on the eve of his 102 birthday. Al offered sage advice on the secrets of his longevity.



▲ John and Eleanor Blankenbaker  
Photos by John Davis



End of the Day © 2009 Patsy Costis



Blue Truck © 2009 Gus Costis

### Call for Judges

If you know, or meet, any local photographers or videographers (professionals or accomplished amateurs) who you think could serve as judges for our monthly competitions, please send contact information to Tom Tauber at [tetauber@comcast.net](mailto:tetauber@comcast.net). DPS members are not eligible.

Tom Tauber, Judges Chairman

## PSA Inter-Club Creative Competition

Entries from all members are solicited to represent the Delaware Photographic Society in this year's PSA Inter-Club competition. Entries must be "altered reality," in jpeg format, and received no later than **November 7**. Please see entry #1926 in the DPS-Exchange for complete details or e-

mail Marvin at [ImagesByG@aol.com](mailto:ImagesByG@aol.com).

These photographs will be considered for inclusion in the group of six photos DPS submits for the first round of this contest. There will be two more rounds later in the year.

All images must be original work. Images may be altered by the maker, and artwork or computer

graphics created by the entrant may be incorporated, as long as the photographic content predominates. Images may not be constructed entirely within a computer. DPS won last year's contest. Let's keep our title

Marvin Gerstein, Coordinator

## Gary Stanley to Present All-day Print Workshop

**D**on't miss this great opportunity to learn how to *Get the Most Out of Your Printer*. During this all-day seminar, on **Sunday, January 31, 2010**, Gary Stanley will discuss and demonstrate the steps and considerations involved in making sure that your printed images match the ones you see on your monitor screen. The seminar will include image preparation in the camera, monitor calibration, color management, image optimization, printer selection, profiling, settings and paper type. Plus, you will be able to ask questions about your own equipment and settings.

Gary is a nationally known professional landscape, wildlife, and nature photographer based in New England. He has written several instructional books on digital pho-

tography and has lectured at many camera clubs. He has an excellent reputation for his great teaching skills, which he demonstrates in presentations at the annual New England Council of Camera Clubs Conference in Amherst, MA.

For information about his books, workshops and photo tours, visit Gary Stanley's Web site at [www.lightchasers.com](http://www.lightchasers.com).

There will be a charge of \$25 per person to attend the all-day seminar, payable to DPS in advance. The workshop is also open to non-DPS members.

The seminar will be held in the usual DPS meeting room. The times and lunch details will be announced later. For information and to sign up, contact Bob at 610.388.2741 or [bobcoffey@aol.com](mailto:bobcoffey@aol.com).

See page 3 for Gary's February 1 Instruction night program on the Art of Nature Photography. ☞



*Canal Bird Reflections*  
by Frank DiPietrapaul



*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).

## Times Square/Liberty State Park Field Trip

**O**n Saturday, November 7, Steven Sieja has organized a field trip to photograph activity around the Liberty State Park, Times Square, and the general excitement of the Big Apple. Two 15-passenger vans have been reserved for the day. The group will meet at 7am at Prices Corner Park and Ride (on Centreville Road) and return around 8pm. A \$25 fee to cover van rental, tolls, fuel and parking is required to reserve your place. If the vans are full, or if you wish to drive yourself, the group will meet at Liberty State Park before going into the city. For coordination purposes, cell phone numbers will be provided. For more information, contact Steven Sieja at [stevensieja29@gmail.com](mailto:stevensieja29@gmail.com) or 302.540.9283.

