



# The Reflector



[www.delawarephotographicsociety.org](http://www.delawarephotographicsociety.org) • Delaware Photographic Society

October 2007

PSA Award-Winning Publication

## Another Perspective

### PHOTO INSTRUCTION

By Karl Leck

A primary mission of the Delaware Photographic Society is education. We want to share our photographic knowledge freely with like-minded friends. Over the last 75 years the club has hosted outside speakers, given darkroom courses at several venues, given talks to local groups outside DPS, hosted and shown the Wilmington International Exhibition and displayed club photographs at many locations.

This year is no exception. In response to requests for more digital instruction beyond the monthly Instruction Night, DPS is presenting Tom Icklan's Photoshop Elements class in October, running a weekly free digital photography course by Bill Westerhoff on Tuesdays at the Edgemoor Community Center, and setting up users groups for full Photoshop and for Elements. Exhibitions are being arranged for several places including the Conservatory at Longwood Gardens.

Instruction Night presentations will be varied and interesting. Of

particular interest will be Close-Up and Macro Photography in Nature by Joseph Miller on November 5. This presentation was a hit at the Amherst conference this year. Other Instruction Nights will delve into artsy digital effects, digital infrared, Photo Essay with Jim Graham, inkjet printing, and a thoughtful discussion of the merits of monochrome versus color prints.

Join in, ask questions, and learn more about photography in all its aspects.

## Diane Shapiro Presents October Program

October 29 • 7:30 p.m.

*Beyond Competition: Getting Your Images into the Marketplace*



Diane Shapiro

Diane Shapiro from Bronxville, NY, will present her beautiful photographs and remind us that taking an outstanding photograph is only the first step. Photographers who want to see their images used must know which markets are most suitable – and how to present their photographs to that venue. She will give a working pros, insider view of the marketplace by outlining different requirements of the major image markets: editorial, commercial, fine art, and stock photography. Diane will also provide specific guidelines so that photographers can self-edit with an eye to increasing

their marketability. She has been the Director of the Photo Library for the Wildlife Conservation Society, and her work has been widely published in magazines and books for adults and children. She is a member of the American Society of Picture Professionals, Professional Women Photographers, and North American Nature Photographers Association.

Join us at 6 p.m. for dinner with the speaker in a private Cokesbury dining room. Reservations must be made in advance to Bob Coffey at [bobcoffey@aol.com](mailto:bobcoffey@aol.com)/610.388.2741. Dinner cost is \$16, all inclusive.

**Coming Events...** October 1 – Digital image entry deadline for 10/8/07  
October 8, 7:30 pm – Projected Image Night  
October 15, 7:30 pm – Print Night

October 27, Photoshop Elements class  
October 29, 6:00 pm. – Dinner with Speaker  
7:30 pm Program – Diane Shapiro

## DELAWARE PHOTOGRAPHIC SOCIETY 2007-2008

**President** — Lynn Maniscalco

302.478.6423 / [Ltmphoto@juno.com](mailto:Ltmphoto@juno.com)

**Vice President** — Bob Hunt

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[John.Blankenbaker@comcast.net](mailto:John.Blankenbaker@comcast.net)

**Education Director** — Karl Leck

610.388.0298 / [usesa@earthlink.net](mailto:usesa@earthlink.net)

**Projected Image Director** — Ken Seeney

610.497.1554 / [seeneyk@comcast.net](mailto:seeneyk@comcast.net)

**Print Director** — David Hutton

302.731.4815 / [dgh36@mac.com](mailto:dgh36@mac.com)

**Program Director** — Bob Coffey

610.388.2741 / [Bobcoffey@aol.com](mailto:Bobcoffey@aol.com)

**Reflector Editor** — Sharon Coffey

610.388.2741 / [SESCoffey@aol.com](mailto:SESCoffey@aol.com)

**Membership** — Marty Reed

302.655.1439 / [marty-mar@comcast.net](mailto:marty-mar@comcast.net)

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610.274.8316 / [gefeddo@aol.com](mailto:gefeddo@aol.com)

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302.836.0148 / [delawarefoto@yahoo.com](mailto:delawarefoto@yahoo.com)

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302.655.1439 / [mark4reed@comcast.net](mailto:mark4reed@comcast.net)

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

The Delaware Camera Club (DCC) was established January 28, 1931. DCC is a charter member of the Photographic Society of America and The Delaware Valley Council of Camera Clubs. In 2002 the name was changed to the Delaware Photographic Society (DPS) and the Society became a tax deductible educational organization.

## Eagles at Conowingo — November Field Trip

By Rob Tuttle

**November 10:** To calibrate expectations, photographing eagles at Conowingo, like nature photography in general, may yield few if any good images. There may be no dam eagles, or all the eagles may be perched on the high voltage towers laughing at the photographers waiting to take their picture. Besides the absence of eagles in range of the camera and lens, Conowingo's lighting is difficult. In the morning, it is hard not to shoot into the sun. To the west is a steep hill which results in the early afternoon shadows. Trees along the shore may jump into your view finder as you pan the eagles in flight. One may have to tussle for prime tripod territory. Often the best shot is missed while listening to another photographer bragging about the great shot obtained the previous year.

Despite these difficulties, excellent eagle images have been taken and there is no closer place to find eagles in great numbers. Eagles may pose in nearby trees. They may snatch fish from the fast moving current within photographic range. One might observe aerial dog

fights between eagles and between eagles and ospreys. The osprey often drops its prey and the eagle catches the fish before it hits the water. Sometimes nature can put on a great show!

You will need a telephoto lens, tripod or monopod with pan and tilt heads.

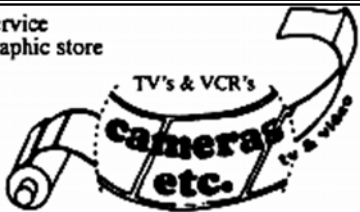
During October DPS meetings, this note will be on the table by the name tags. Mike Elliott and Steve Sieja will co-lead the expedition. Please feel free to discuss the trip with Mike, Steve or myself.

If you want to caravan to the site, meet me in the Newark Shopping Center at 7:30 a.m. on Saturday, November 10th. (Cars left in the parking lot will be towed.) Alternatively, meet at the end of the Conowingo Dam parking lot nearest the dam at 8:30 a.m.

For directions to the dam, go to <http://maps.google.com> and search for Shures Landing Road, Maryland. The dam parking lot is at the far end of the road.

November 30: Ray Firmani's favorite locations for night photography.

a full service  
photographic store



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TV & Video

**James F. Cycyk - President**

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*Please support our sponsor*

## Instruction Night Schedule



**E**ducation Director, Karl Leck has planned another action-packed year. Sessions are held the 1<sup>st</sup> Monday of the month in the duPont Pavilion.

### • October 1: Solve Your Problem; Bring it to the Club's Experts

This year we begin Instruction Nights with a help session for your problem image. Bring an image you may be having trouble optimizing, restoring, creating, or making ready to be competitive. If it's a print, we will discuss it in terms of the wet darkroom. If it's digital, bring it on a CD or USB flash drive and we will fuss with it in Photoshop to show a Before and an After version. Club members who have solved many photographic problems are invited to share their expertise, too. This will be a collaborative effort to solve problems and produce better pictures.

### • November 5: *Close-up and Macro Photography in Nature* – Joe Miller

This will be a special opportunity to see the close-up work of Joseph Miller who will visit us from Virginia. Nature abounds with unlimited close-up and macro opportunities. Using visual examples taken from our amazing natural world, this talk will explore a number of practical approaches to capturing close-up and macro images in nature photography and will attempt to delineate the differences between them. Learn how to handle background, composition, color and focus. Both film and digital photographers will be inspired and motivated to use their close-up and macro lenses more frequently and effectively.

### • December 3: *Basics of Inkjet Printing for Competition* – Karl Leck

• January 7: *Photo Essay* – Pulitzer Prize nominee, Jim Graham

### • February 4: *Should the Image be Color or Monochrome* – Karl Leck

• March 3: *Making Artsy Digital Images* – Karl Leck et al

• April 7: *Digital Infrared* – Karl Leck et al

• May 5: *Rain, Rainbows & Other Natural Phenomena by Digital Means* – Karl Leck

## 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)

## FOR SALE

• Canon EOS D60, Digital SLR, 6.3 Megapixels

• Canon 28-80 Zoom lens

Contact Don 302.529.9495 / [wood.don@verizon.net](mailto:wood.don@verizon.net)

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.

## Focus on Al Webber, Sr.



Al Webber, Sr.

I was born in Maine, commuted by trolley to Bates College, and graduated in 1928, just in time for the depression. Because I was preceded by a Bates man, I was fortunate to get a teaching job in a small public school. My first year I taught three sciences and conducted the orchestra and band. There were no pay raises for six years and no pay at all for 1932 until July. I joined the duPont Plastics Department in 1942 and retired in 1972 after 30 years.

Photography has been an important part of my life for 89 years. I got my first camera in 1918, earned by selling packets of seeds. It was a PREMO box camera, two speeds – Instantaneous (1/25) and Time. It had a fixed opening (ca.f.11) and used a 2¼x3¼ film pack, operating mechanically much like a Polaroid. I took many photos with it and still have it today. Sometime before 1925, I acquired a Kodak 2A, roll film, about 2.5x4 inches. But my first real purchase was in 1929, a Kodak 3A, 118 film, f5.6 and it took many good photos, until the size was no longer offered.

About 1932, a friend inherited the camera and supplies of a professional photographer, which she promptly donated to me. The 5x7 view camera (Zeiss Tessar lens) got a lot of use in the 1930s. I had sole use of the science department darkroom, made 30x40-inch prints for instructional purposes, and documented many of the school activities. When fire destroyed the original wing of the school, one of my photos made the rotogravure section of the Boston paper. With a 24-inch lens, I used it to photograph the 1932 solar eclipse. Included with the supplies were unexposed Lumiere Autochrome plates and Du-faycolor film, which gave me my first experience with color photography.

My first 35mm camera was the classic Argus C-3. I did my own B&W processing and used a lot of the early Anscochrome – slides now essentially monochrome. I also acquired an Exakta with lock-up mirror, which was convenient for use with my telescope.

In Berlin in 1956, I bought my Leica M-3, which gave me much pleasure for many years. With the Visoflex it became my first SLR, and I put a lot of Kodachrome through it. In 1971, Al Jr. met DCC members at WIEP, who talked him into joining the Delaware Camera Club. He got an acceptance at his first meeting, made with his Nikkormat. He promptly talked me into joining. I made it a point to enter my four-slide quota regularly, made it to Salon class, got a few ribbons and eight Wilmington International acceptances.

In 1975, I decided to go from RF to SLR and bought a Minolta XE-7 that I still use as a second camera. By 1991, autofocus tempted me.

Before I could make up my mind which to choose, my daughter gave me a Minolta Maxxum 7XI. With a convenient assortment of lenses and adapters, it is now my everyday camera, supporting my other hobbies – astronomy, lapidary and minerals.

I am an active member and past president of the Delaware Astronomical Society and enjoy the sky with a 10-inch Newtonian reflecting telescope in my hill-top observatory. Another interesting and rewarding hobby is cutting gemstones – a wonderful past-time for some 25 years. I also collect, mount and photograph (often in stereo) microscopic minerals. This interest has resulted in a 13-year membership in the Canadian Micromounters Association. My collection is now more than 2500 micro-mounts that have been shown to mineral organizations and other groups. ☺

*Editor's note: On October 10, Al celebrates his 100 birthday! His zeal, enthusiasm, abounding energy, and never-ending quest for knowledge is an inspiration to us all. We congratulate Al on his many inspiring accomplishments!*

**FOR SALE**

**Tamron Lens with  
Tiffen UV Filter AF 28-  
200mm Super Zoom  
Model: AO3N  
Filter Size: 62mm — \$100  
June McKenney  
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## 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](http://www.psa-newmember.org/consultation_services/equipment.html)

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

**Q:** Which long zoom lens should I buy for my D70s and D200 Nikon cameras? I have already a 24-120mm zoom lens.

**A:** The 24-120mm focal length corresponds to a 36-180mm focal length of a 35mm film camera lens. The longer end of the lens is already in the telephoto range. You need therefore a long telephoto lens. Which telephoto lens is the best depends on the purpose of the lens: wildlife, bird, landscape, portrait, travel, sport photography and so on. If the lens is used for handheld shooting, the lens needs optical stabilization, called vibration reduction (VR) by Nikon. At the present time Nikon has four VR telephoto zoom lenses.

The 70-200mm f/2.8 lens is an outstanding high speed (constant f/2.8) lens, with the 105-300mm equivalent of the 35mm camera. The f/2.8 power allows fast shutter speeds and a narrow depth of field when needed for a portrait as an example. The lens is too heavy and bulky for travel but quite comfortable for an occasional handheld shooting.

The 200-400mm lens (the 35mm equivalent is 300-600mm) is too

long for the D70s and D200 cameras, unless the lens is used for bird photography.

The 70-300mm lens has a good range (105-450mm is the 35mm equivalent) but the variable f-number (f/4.5 to 5.6) may not appeal to photographers who like to use a handheld exposure meter. Handheld shooting at 300mm tests the effectiveness of the VR system, requires a steady hand of the photographer and a reasonably fast shutter speed. The lens at 300mm is slightly soft at the 300mm end, but this is not objectionable because the 300mm focal length corresponds to a 450mm lens on the 35mm film camera.

The 80-400mm f/4.5-5.6 zoom lens is old by the current standards. The first generation VR system is not as effective as the recent ones.

The 18-200mm VR lens is a good travel lens but its optical performance, especially at the 200mm end, is not of highest quality.

If optical stabilization is not considered, a lighter weight and lower cost lens made by independent manufacturers, like the Sigma APO 70-300mm f/4-5.6 lens, may be

more comfortable for travel than a VR telephoto lens. Handheld shooting at long focal lengths reduces sharpness, however, and the camera needs to be mounted on a monopod or tripod for telephotography.

**Q:** A new Nikon DSLR camera has a full size 35mm sensor. Has Nikon finally realized that a full size sensor is superior?

**A:** Traditionally, Nikon follows Canon's lead, sometimes with superior results. A Nikon camera with a full size 35mm sensor was anticipated but it took a long time for the D3 to arrive.

A full 35mm size sensor has advantages but disadvantages as well. The disadvantages of the larger sensor are a higher price and more dust attraction, noticed by the owners of the Canon 5D cameras. The advantage of the larger sensor is to have more area for larger pixels or for more pixels. The pixels of the Nikon D3 are larger (8.45  $\mu\text{m}$ ) than the pixels in the APS-C size sensor of the D2x camera (5.5  $\mu\text{m}$ ). The larger pixels are more sensitive to light. The stronger signal needs less amplification and reduces noise at higher ISO values.

Canon is still ahead of Nikon with the largest number of pixels in the 35mm full frame sensor. Canon has crammed 21 megapixels into the 35mm frame of the EOS-1Ds Mark III camera. The large number of pixels equals or exceeds the number of pixels in the medium format sensors, 16.6 MP in the Hasselblad and 21.8 MP in the Mamiya digital back. The new Canon may endanger the existence of digital medium format

(Continued on page 6)

## Questions & Answers

(Continued from page 5)

cameras. The frame of a medium format film camera is six times larger than the frame of 35mm film. This is a big difference. The sensor in the medium format digital backs (37x37mm of the Hasselblad and 36x48mm of the Mamiya) is only twice as large as the 35mm digital sensor in the Canon. This may not be a sufficient difference to justify another camera system, especially when considering the cost. A digital back for a medium size camera costs as much as the Canon 1D-s Mark III camera!

Canon has stated that the large number of pixels in the Canon flagship camera improve tonal gradation and the resolution. The increase in resolution is not as large as the 21MP of the Canon and the 12MP of the Nikon D3 appear to suggest. The linear resolution of the Canon EOS-1Ds Mark III is only about 1.3 times higher than that of the Nikon D3.

The anticipated sharpness increase by the full size sensor may not be noticeable for another reason. When a lens designed for a 35mm camera is mounted on a camera with the APS-C size sensor (like in the other Nikon DSLR cameras), only the center of the area covered by the lens is used. This is the area where the lens is the sharpest. The full size sensor utilizes the whole field of the lens and the edge sharpness becomes important. A lens which is sharp from edge to edge on a camera with the APS size sensor, may not look sharp on a camera with a full size sensor.

The most important advantage of the full size sensor is the absence of the cropping factor. The lenses

have the same picture angle they have on a 35mm film camera. This is important for wide angle photography. Professional photographers prefer high speed (f/2.8) zoom lenses with a constant f-number for a faster shutter speed and a narrow depth of field, when needed. Nikon has a line of zoom lenses covering the wide-to-telephoto range: 14-24mm, 24-70mm, and 70-200mm, all with a constant f/2.8. In addition, Nikon has prime f/2.8 wide angle lenses, with the 14, 16, and 24mm focal lengths. Nikon cameras with the APS-C size sensor have only a 10.5mm f/2.8 fish eye and a 12-24mm f/4 wide angle zoom, which corresponds to the 18-36 mm range of the 35mm frame.

The cropping factor (1.5x) of the APS-C size sensor has an advantage in telephotography. A 200mm lens on a camera with the APS-C size sensor is equivalent to a 300mm lens on the full 35mm frame.

Will pros abandon their cameras with the APS-C size sensor and go with the D3? The D3 is an attractive camera but the new D300 will be a popular pro camera as well.



**Q:** *The quality of digital images is usually compared to the quality of images on 35mm film. Why is the quality of digital images not compared to the quality of images recorded on 4x5 size film?*

**A:** The different characteristics of an image captured digitally or recorded on film are already quite obvious when comparing 35mm size images. One medium is not better than the other, they are different. The digital images appear sharper because they do not have grain like film. The sharpness of a print, however, is limited by the digital printer.

Film has a superior color rendition, smooth tonal gradation and a wider dynamic range. The narrow dynamic range of digital photographs is intrinsic to digital capture and cannot be improved by increasing the number of pixels, as long as all of the pixels are similar. (Fuji Finepix S5 Pro camera has two types of pixels and a wider dynamic range).

A comparison of medium format images leads to the same conclusions but the 4x5" size film does not have a digital counterpart. Although a 4x5" sensor is technically feasible, the price would be outside of the commercial orbit. The sensors in the digital backs used with 4x5" cameras have a smaller area than the 4x5" film. The 39MP digital back, made by Phase One for 4x5" cameras, has a 49.1 x 38.8mm sensor (1.5 x 1.9"). The sensor is almost seven times smaller than the 4x5" film. A digital image is, therefore, unlikely to have the quality of a silver based print made with a 4x5" negative or the rich color of a 4x5" size Astia, Provia, or Velvia transparency.

The amazing progress of digital photography has not been fueled by the quality of the digital image which is not superior to film. Digital capture has so many advantages

(Continued on page 7)

## Wilmington University Exhibit



*Rain is Over*  
Marian Sargeant



*Grey Turban*  
Monica Nagy



*Blue Window with Yellow*  
Elisabeth Bard

Delaware Photographic Society members will exhibit their images at the Wilmington University (formerly Wilmington College) from October 12 to December 7.

You are invited to attend the Opening Reception on October 12, from 5 to 7:30 p.m. The exhibit will be held in the Peoples Library, second floor, on the Wilmington University Campus, 320 N. DuPont Highway, New Castle, Delaware, (Rte. 13, just north of Rte. 141).

Volunteers are needed to assist with the hanging of prints on October 10. Please contact exhibit coordinator, Jeff Smith, at 302.368.1089 or [jasmix@comcast.net](mailto:jasmix@comcast.net) for information or to help.

## Questions & Answers

(Continued from page 6)

over film that the different quality of a digital photograph is accepted as a characteristic of a new medium.

The practicality of digital photography is overwhelming. The captured image can be seen and processed immediately after taking a photograph, the exposure can be controlled with a histogram. The ISO values can be changed without having to change film. A white balance adjustment eliminates the need for daylight and Tungsten films, as well as the use of color correction filters. No need to buy film, one memory card can hold more exposures than 10 rolls of film. Inspection at airports does not damage digital images. The digital

camera is durable because it has less moving parts but is sensitive to humidity and dust.

Digital photography has not replaced film completely. Some people like the look of a print made with film. Some professional photographers have established a successful business by using only film. Most of my photography is digital, but I prefer the smooth tonality of film for flower photography and the stability of transparency film for archival storage.

Erik Kissa

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

## News item for Film Users

In May 2007, Postal regulations classified slide film mailers as parcels and not as letters. As a consequence, postage has increased from \$0.56 to \$1.30. Fuji accepts old E-6 slide mailers but the address has changed:

Fujicolor Processing  
P.O. Box 837  
Parsons, KS 67357

Slides arrive in 14 days and the quality is good. I use Fuji Provia 100 instead of digital capture when a superior tonality is needed, as an example, for flower photography.

## In the Dark About Lightroom???

By Bob Coffey

**A**dobe Lightroom (or LR) was developed for busy photographers who shoot lots of images that must be processed quickly and delivered to a client. It was designed from a photographer's approach; one that required high efficiency in downloading, sorting, editing, developing and delivering images via prints, slide shows and/or on a Web site. In all those aspects it succeeds very well, saving time and key-strokes. It is more intuitive with a shorter learning curve than Photoshop CS3 and some tasks are much more enjoyable. At a list price of \$299, is it for you?

Here are the pros and cons that I've discovered during rather intensive use (including one wedding) over the past three months.

**PROS** – RAW files can be viewed while still on the flash card prior to downloading, which is great for selecting and separating them into different folders. The Importing step enables simultaneous backup to an external hard drive while assigning new file names, keywords and meta-data. The organizational features are awesome with all manner of side-by-side comparisons, picks/rejects, star ratings, color coding and sorting parameters that streamlines the handling of hundreds of images at a time. The use of Collections for arranging groupings is very helpful. Selected images can be dragged into one or more Collections. These are only thumbnails and not copies, so they take up little storage space. This has helped me organize images for our Assigned Subjects.

Once selected, images can be quickly and easily processed

(Developed) using exciting new features such as Fill Light, Recovery, Clarity, Luminance, and many other slider operated adjustments. The exposure can be adjusted by clicking and dragging directly on the Histogram. Cropping can be done at various aspect ratios and the Straightening tool is most helpful. The Tone Curve facilitates adjustments with the cursor directly on the target area of the image by clicking and dragging to the desired lightening or darkening of a specific tone. All of these steps really speed up the workflow. Unlike Photoshop CS3 Bridge, LR is NOT a memory hog. All of the accumulated adjustments to an image are made **BEFORE** converting the RAW files. This results in faster computer reaction time and lower storage requirements. There is no need to Save individual files as you go. All the accumulated adjustments act like a master "instruction" layer for the RAW file. Adjustments can also be applied to multiple files, which can be a big time saver. Conversion only occurs when the images are finally Exported (Saved) into the format desired and this is done for all selected images in one step.

Once the images are optimized (Developed), they can be presented in a Slide Show with custom templates and titles that can be set to music. This is a great way to present images to the client, especially for wedding proofs to the bride and groom. The slide show can easily be Exported in PDF format for delivery via e-mail or on a CD.

**CONS** – Serious editing with the Clone tool and any layer masking must be done in Photoshop. Since it is fully integrated, this is not a significant issue. While there

is a clone tool in LR, it is only useful for removing dust specks in the sky. Any precise sizing must be done in PS as the dimensions in LR can only be set to the nearest inch. For this reason I still use PS for competition prints that are 12.8x 18.8. LR cannot handle layers, which limits the importing of PSD files. They must first be flattened and converted to TIFF files. For composites and custom templates LR has much greater flexibility. Finally, the Beta testers didn't catch all the glitches, and two version upgrades have already been issued to address these since its launch in March this year. I caught several more and have exchanged e-mails with the tech support people at NAPP (Nat. Association of Photoshop Professionals).

In summary, LR is proving to be very useful for my needs, so I am relying more on it and less on PS CS3. 🌀



*Teardrop Arch by Rob Tuttle  
Rob's high-scoring interpretation of  
the September assigned subject,  
Foreground Framing*



## Member News



### • PSA Conference

Congratulations are in order for Sharon Coffey, *The Reflector* Editor, and Mark Reed, DPS Webmaster. At the recent PSA Conference in Tucson, Arizona, *The Reflector* was awarded 1<sup>st</sup> Place among the large club entries in the PSA International Newsletter Contest, and the DPS Web site won 3<sup>rd</sup> Place. Our hats are off to these two talented and dedicated DPS members. Patsy Costis

*Dianne Carnegie*, *Lilian Fulde* (8), *Dave Hutton* (4), *Erik Kissa* (3), and *Herb Sargeant* (4) received acceptances in the various categories. *Lilian Fulde* received a Bronze Medal in Color Prints.

Herb Sargeant and Dave Hutton report that approximately 500 people attended the conference. The

featured presentations were – *Life: A Journey Through Time* by Frans Lanting; *Splendid China* by Henry C. Ng; and *Preposterous Landscapes of Northern Arizona* by Gary Lad.

- PSA has awarded *Herb Sargeant* a Third Star in Photojournalism with 174 total acceptances and a Third Star in Color Projected Image with 179 total acceptances.

## Assigned Subjects

### October

*Person(s) in their Environment*

November –

*Shadows or Silhouettes*

January – *Looking Up*

February – *Dramatic Lighting*

March – *The Decisive Moment*

April – *Less is More*



Membership is required for entry in DPS competitions and exhibits. See pg. 3 for dues payment information.

## 2008 PNC Calendar Acceptances

**S**eventeen DPS members submitted 1,166 prints and slides to the PNC Bank for their selection of images for the PNC 2008 calendar. The Bank has now chosen the photographs for the calendar. Congratulations to those whose images were accepted, and thank you to all who submitted entries. The names of those accepted appear below.

Cover – Gus Costis

January – William Talarowski

February – June McKenney

March – Gus Costis

April – Tom Oathout

May – Joanne Moretti

June – Erik Kissa

July – David Hutton

August – Erik Kissa

September – William Talarowski

October – Erik Kissa

November – Helen Gerstein

December – John Hamilton

All slides and prints will be returned to those who submitted in late November or early December.

It is not too early to start shooting for the 2008 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)