



The Reflector



www.delawarephotographicsociety.org • Delaware Photographic Society

September 2005

President's Message

September is upon us, and another year full of activity is being prepared.

For the first time, we will have monthly digital competitions in the assigned and open subjects, together with the slide competitions on the second Monday. The rules and instructions for the digital competitions are being distributed via e-mail; please read them and follow them carefully if you intend to enter.

This issue contains the revised print and slide competition rules. Again, please read and follow them carefully if you intend to

compete. You'll note that the "Creative" category has been eliminated from the slide competition, to make more time for the digital competition. In prints, "Creative" has become the "Altered Reality" category, to more clearly define the intent.

All competition rules state that your dues must be paid in order to compete.

On page 2, you'll find the latest competition class assignments from the Standards Committee. Class B in slide competition has been eliminated. If you believe you belong in a class other than

that to which you are assigned, contact committee chair, Bill Talawski requesting reconsideration.

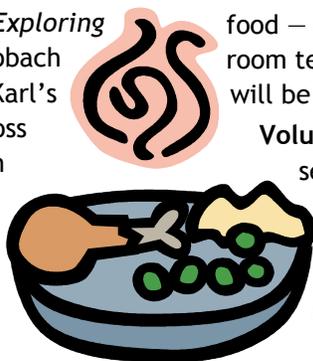
A committee has been working to update our list of qualified competition judges. If you are aware of anyone that might qualify to serve as a judge, contact committee members Peg Rafal, Patsy Costis, Lynn Maniscalco, or Joe Bernofsky to pass on your suggestions. There are differences of opinion as to what qualifies someone to judge, on which I won't elaborate here, but I do believe that having a wide variety of judges express their

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Annual Potluck Supper

September 26 • 6:30 p.m.

Don't miss our kick-off Potluck Supper followed by *Exploring New Zealand* by Jane Strobach and Karl Leck. Jane and Karl's digital show reflects a cross section of the well-known as well as the quirky, off-beat aspects of this relatively new land and the wide range of photo possibilities.



Plan on 8-10 servings per dish and bring serving utensils. Please note that we have no means of heating food – dishes will be served at room temperature. Beverages will be provided.

Volunteers are needed for setting up and clean up. R.S.V.P to Carole Clarke to let her know that you plan to attend and what you will bring.

Sign-up sheets will be available at September meetings.

What to bring: Couples bring main dishes; singles contribute salads, vegetables, breads or desserts.

Coming Events

- September 2
Digital entry deadline for September competition
- September 12
7:30 p.m. Slide and Digital Night
- September 19
7:30 p.m. – Print Night
- September 26
6:30 p.m. Pot Luck Supper
7:30 p.m. Program
Exploring New Zealand
Karl Leck and Jane Strobach
- September 30
Digital entry deadline for October competition

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2004-2005

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www.delawarephotographicsociety.org

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

Instruction Night 2005—2006

Education Direction, Karl Leck has planned another great year designed to help members at various levels of expertise. Sessions are held the first Monday of the month beginning in October. For information, contact Karl at 610.388.0298 or usesa@earthlink.net.

- October 3: *Digital Contrast Control: Highlights/ Shadows and Fill Flash Tools* — Karl Leck
- November 7: *Landscape: Film and Digital Compared* — Mark Friedman



- December 5: *Print Mounting and Framing* — Karl Leck
- January 2: *Judging Photographs: What's important* — Karl Leck
- February 6: *Panoramic Prints from Film and Digital Capture* — Sandro Cuccia and Karl Leck
- March 6: *Easy Digital Color Corrections* — Karl Leck et al
- April 3: *Digital Masking* — Jane Strobach
- May 1: *Sharpening: The digital super tool and how to use it well* — Karl Leck

Promotions

General Announcement: There will be no competitions in the Slide "Class B" for the coming year. All members that were competing in this class are promoted to Slide "Class A".

Other promotions are:

SLIDES:

Tom Canby to Salon

Doug Donor to Salon

Eileen Furlong to Salon

John Hohmann to Salon

Monica Nagy to Salon

Don Pivonka to Salon

PRINTS:

Marvin Gerstein to Salon

Laszlo Hopp to Salon

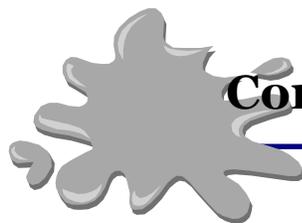
Jane Strobach to Salon

Standards Committee Chairman,

Wm. J. Talarowski

Talarowskiw@aol.com

August 14, 2005



Correction...

Due to an error in calculating last year's slide scores in the Creative category, the previously reported winners were incorrect. The winners should be: 1st Joe Hohmann, 2nd Jane Strobach and 3rd Don Pivonka. Many apologies for the error!!!

President's Message

(Continued from page 1)

opinions is very helpful to us, and it is in our interest to expand the pool of judges as much as possible. Of course, this may serve to aggravate the problems some of us have had from time to time with one or another judge. I want to encourage everyone to maintain their composure as much as possible, and treat our judges with respect for their absolutely ridiculous wrong-headed opinions. It makes no sense to argue scores after the fact, and any discussions of merit should be kept civil.

Bob Hunt is already at work preparing for the Wilmington International Exhibition early next year. He'll need volunteers then and now. One thing that is already underway is soliciting advertisers for the WIEP catalog. If you are a potential advertiser or have an idea where advertisers might be found, contact Bob.

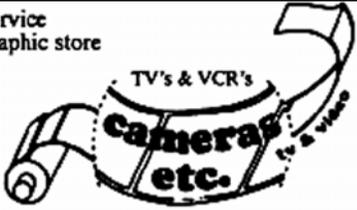
I'm still in search of a few volunteers for positions not yet filled. One position, Field Trip Chairman, is a Board-of-Director-level job, without which we'll all stay home this year. Another, the Outside Exhibits Chair, is charged with forming a committee to arrange, organize, and produce exhibits of members' photography. I need to identify a relatively senior member of our Society to fill a position on the Nominating Committee.

I'd especially like to welcome our newer members. Jane Strobach has accepted the position of Mentor Chair, and is available to all newer members who need a little help making sense out of all the many things the Delaware Photographic Society has to offer.

I'm looking forward to sharing a great year with all of you.

Jeff

a full service
photographic store



James F. Cycyk - President

| | |
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|---|---|

Jim Cycyk of Cameras Etc. has supported The Reflector and the WIEP with advertising for many years. Be sure to support him by shopping there for your photographic needs. Good service is part of our expectation in any purchase, and the friendly, professional staff take pride in catering to their customers. Please identify yourself as a DPS member whenever you visit either of the two stores so they will know that their advertising support is well placed. Bob Coffey

Vignettes



- Instruction Night is held the first Monday of the month at 7:30 p.m.
- Competition nights are held on the second and third Mondays starting at 7:30 p.m.
- Program night is the last Monday of the month, 7:30 p.m.
- Location: Cokesbury Village, DuPont Pavilion, 726 Loveville Road, Hockessin, DE 19707.
- Membership dues should be addressed to: DPS Treasurer, Tom Hallenbeck, 621 Sandys Parish Road, Landenberg, PA 19350. 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 a monthly publication of the DPS. Contribution deadline is the third Monday of the month. Send announcements and articles to Sharon Coffey, 48 Partridge Lane, Kennett Square, PA 19348, 610.388.2741 or SESCoffey@aol.com.

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

Questions & Answers

Contributed monthly by Erik Kissa

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

REPRODUCTION OF VIOLET

Q. I have used a Sony DSC 150 and a Canon EOS 300D SLR camera for photographing violet flowers and found that half of them turned out bluish. I have read on the Internet that the violet color falls outside of the RGB gamut, unless the color is a mixture of blue and red. Digital cameras cannot record a pure violet color. Is this a good explanation of the color problem?

A. The violet color is difficult to reproduce digitally. It does not matter whether the violet is a single "pure" color or a composite of red and blue. A color is defined by its wavelength. If a certain wavelength cannot be reproduced digitally, it does not matter whether the wavelength originates from one color or from a mixture of colors.

Most of the natural colors are mixtures. The Russian botanist Tswett invented chromatography by separating the color components of a leaf. However, a camera is not a chromatograph. It does not separate the individual colors of a color mixture. The camera sees the composite spectra of light reflected by the colored object and captures the colors falling on a light sensitive plane. The film or the digital sensor separates the colors into three colors, like our eyes. The

dyesites sensitive to red, green, or blue are on the sensor arranged in the Bayer pattern to simulate the color perception of the eye.

The tricolor theory states that every color can be created by mixing various amounts of red, green, and blue (RGB). To define a color by numerical coordinates various color systems have been designed, none of them being perfect. Not all colors located in the color space of a color diagram can be reproduced photographically. Only a limited area, the color gamut, of the color map contains colors available for color reproduction. The gamut of the colors depends on the device (monitor, printer), the sensor (or film) and the color mode. The default mode of most digital cameras is the sRGB, designed to record colors that most monitors can display correctly. The Adobe RGB color mode has a wider gamut than that of the sRGB and is a better choice for images intended for editing and printing. A very wide color space, the Ektra Space or Pro Photo, contains almost every color captured on film.

A color, which falls outside of the color gamut, cannot be reproduced accurately on a print. A violet color of a flower may be an example of this limitation. If the color of a violet flower is not within the gamut of the monitor, the true color cannot be restored by manipulating the red and blue colors in the Photoshop.

The many variables involved make it obvious that the reproduction of color is a complicated task. Although digital photography cannot equal the rich color display of

a projected color slide, digitally acquired images can produce very pleasing prints.

How important is the exact color reproduction? It is certainly essential when photographing paintings and recording the nature. However, nature photographers have preferred the saturated colors of Velvia film to the neutral colors of the Astia film. An accurate reproduction of color is important for colors that people can remember, such as skin tone and the color of the sky.

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Amherst Update

Contributed by Bob Coffey

Once again the NECCC conference at UMass in Amherst, Ma was a big success. There were over 1300 photographers in attendance. For my money, the most helpful seminar was Adobe Photoshop Evangelist Julieanne Kost's vibrant demonstration on using Actions in Photoshop to automate repetitive tasks. The NECCC 60th anniversary agenda included a reenactment by His Majesty's 10th Regiment that was great for photo ops. One of my goals in attending each year is to find talented speakers for our monthly guest speaker programs at DPS. Gail Hansche's wonderfully choreographed Pro Show Gold presentation, *The Spirit of New England*, won the admiration of many, and she has graciously agreed to bring that program to the DPS on October 31.

Extreme Choices by Bill Talarowski

I sit here in my nicely air-conditioned darkroom, on a beautiful day, only because it is so darn hot outside you risk death even thinking about working in it. Having been born in January during a driving snowstorm, I have always preferred cold weather over hot. As I sit here in quiet comfort, dreams of cold places that I have visited in search of my images come flooding back. Number one on my dream list would have to be Dovetail Falls, Virginia. This spur-of-the-moment decision to go for a short weekend trip almost came to a dark end.

I have always enjoyed traveling the back roads; with each turn in the road a possibility of a new image. On this one particular occasion, I spotted a sign that read, "Dove Tail Falls". I had never read or heard anything about the park, so I decided to take a peek and explore.

The path took me through a stand of trees and down a steep embankment to a set of concrete steps leading to a beautiful waterfall. Thankfully, there was a railing to grab hold of because the mist of the falls had covered the steps and everything else with a quarter inch of slippery ice. At the brink and the middle of the twenty foot waterfall, was a large boulder that split the fall in two equal parts of water, thus giving it its name. As I descended, I noticed at the foot of the falls was a sapling fir tree fighting for life among the torrents of ice cold water rushing by. I reasoned, in the summer, when rains were slowed, the adventurous seed got its chance to set down the strong roots it would need to survive the cold onslaught of winter.



Dove Tail Falls © Wm. J. Talarowski

Ice was everywhere and finding a safe place to set up the tripod to get a good angle for my shot was problematic at best. Proceeding carefully, I saw an ice bridge had been formed, connecting the shoreline with a large stump left from a fallen tree. I actually crawled and slid my way along this bridge until I saw a good angle of the fir tree against the pounding waterfall. Holding my camera in one hand and the tripod in the other, I slowly stood up to survey my precipitous location. To my horror, I also discovered I was looking at yet another twenty-foot waterfall directly beneath the bridge I was now standing on. It was now fish or cut-bait time. I hadn't come this far to just quit! Slowly, I attached the camera to the tripod, screwed the cable release in, focused, and began to squeeze the release when all hell broke loose. A large chunk of the bridge ice I was standing on broke loose and the only thing that stopped me from falling through the hole was one of my legs got

hung up and stopped my fall. I realized that if I didn't get my warm body off the ice bridge that remained, the whole structure would completely collapse and I would go for a ride over the second fall beneath me. The thought was chilling to say the least. I fought my way up and out of the collapsed hole, grabbed one leg of the tripod, and prepared to slide off the bridge. But I hadn't come all this way for nothing, so with one long stretch, pressed the cable release for my first and only exposure, then slid back to safe ground. I returned by way of the ice-covered steps completely on my now frozen butt while dragging all my equipment behind me, thanking the Good Lord all the way.

When I finally arrived back at the car, bedraggled and bent, my dear wife and life-long partner took one long look at me and said, "what took you so long"?

Just recently, one of our long time club members to whom I had given a print of the image said to me, "I think that may be the best image you have ever taken". All the memories came flooding back to me as a cold chill raced through my body. ☺

Assigned Subjects

September – *In the Park*
 October – *Moods or Emotions*
 November – *Out of Place*
 January – *Dance*
 February – *Fashion*
 March – *Distorted*
 April – *Gates*
 May – *Americana*

Print Competition Rules

▪ GENERAL

Competitions are held to encourage club members to learn to print, show, and improve their photographic work. Print competitions will be held on the third Monday of each month during the DPS year or as scheduled. Meetings will begin at 7:30 PM in the DuPont Pavilion at Cokesbury Village in Hockessin, Delaware.

▪ CATEGORIES

There are four competition categories: Monochrome, Color, Small Print, and Altered Reality. The Mono and Color categories are each divided into two classes, while the Small Print and Altered Reality categories each have only one class. Members may compete in as many categories as they wish, but only in one class per category. See the section on Small Print below for restrictions in that category.

▪ ELIGIBILITY

The competitions are open to all current Active or Junior Delaware Photographic Society members whose dues have been paid prior to the competition. Exhibitors must have created the original exposure. Film (negatives or transparencies) may be developed commercially. Any print that has been previously selected in intra-club competition may not be entered again. See the definition under Selected Prints below.

▪ IMAGE LIMITATIONS

- Like or similar prints from the same original image capture may not be used on the same night unless the image has been substantially changed.
- Prints entered in the Monochrome and Color categories, whether darkroom or electronically produced, must be solely the work of the entrant, film development excepted.
- Monochrome prints with one additional color other than black or white may be entered in the monochrome category.

▪ MONOCHROME CATEGORY CLASSES

- Class A is for members who do their own printing and are less proficient in producing monochrome prints.
- Salon Class is for members who have demonstrated high skill in the production of monochrome prints.

▪ COLOR CATEGORY CLASSES

- Class A is for members who do their own printing and are less proficient in color printing.
- Salon Class is for members who have demonstrated high skill in the production of color prints.

▪ SMALL PRINT

Small Print is a category for any printing method, i.e., print entries can be made either by the photographer or by an outside source. An entrant may not enter both the Color and Small Print categories on the same night.

▪ ALTERED REALITY

Altered Reality is open to anyone in the club. This is an all-inclusive class intended to encourage experimental or non-

traditional work. The image may be whatever the maker wants it to be, either monochrome or color.

▪ CLASS ASSIGNMENT

Entrants will be assigned to competition classes in Monochrome or Color by the Standards Committee prior to the first competition in September, or thereafter, prior to the first competition that the member enters. Members may petition the Standards Committee for placement in a different class.

▪ PRINT SIZES

- Small Print: Max. print size 8" x 12", max. mount size of 11" x 14".
- Color and Black & White, Class A: maximum print size of 11" x 14", maximum mount size of 16" x 20".
- Color and Black & White, Salon Class: maximum print size of 16" x 20", maximum mount size of 16" x 20".

▪ NUMBER OF ENTRIES PER COMPETITION

Assigned subjects – 2 prints, Open subjects – 2 prints
Altered Reality – 1 print

Comments may be requested while a print is in the viewing box. Additional prints that are not in competition may also have comments made and may be entered at a later date.

▪ ASSIGNED SUBJECTS

A list of Assigned Subjects for the coming year will be published in the previous year's June issue of *The Reflector*. Assigned Subjects competitions are conducted in Monochrome, Color and Small Print categories. All prints that are to be entered in the Assigned Subject contests **must have been exposed within one year of the contest date**. The Open contest has no date requirement.

▪ ENTRY FORM AND LABELING

The exhibitor must enter all print titles on the sign-in sheets provided for the appropriate class and category. An entry form label (available from the Print Director) must include the exhibitor's name, print title, date, category and class in which it is entered, and must be adhered to the upper left hand corner on the reverse side of the print. No marks, names, titles or honors are to appear on the front of the print.

▪ MOUNTING

Prints should be mounted on an appropriate mounting surface, such as mount boards by Bainbridge, Crescent or another vendor of similar smooth material. Cut mats or slip-in mounts are acceptable. Prints must be secured to the mount to prevent slippage. Since all prints are stacked one on top of the other, effort should be made to eliminate any sharp projections, rough surfaces and/or adhesive substances from the back of the prints. Any transparent cover over the print needs to be secured at all four edges and will not be removed during competition. No framed prints are allowed.

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Print Competition Rules

(Continued from page 6)

▪ SELECTED PRINTS

Prints with scores in the top half of the competition will be designated as **“Selected”**. Prints so designated will be shown to the audience after the judging, and eligible for Print-of-the-Year competition. Any prints that have been **selected** may not be reentered in subsequent monthly competitions.

▪ JUDGING AND SCORING

Prints in each category will be previewed in the light box by three judges before scoring begins. Individual print scores will consist of the sum of the three judges' scores. Scores for each entry will be recorded by the Print Director and submitted for publication in the next issue of *The Reflector*. Year-to-Date score summaries will be issued during the year, including one month prior to the submission date for the Print-of-the-Year competition.

▪ DISQUALIFICATION

Exhibitors are responsible for adhering to the competition rules set forth and the Print Director may disqualify any entries that fail to conform.

▪ ANNUAL AWARDS

Cumulative scores will be kept for each member in each category and class. First, second and third place brass plates will be awarded to the top three members in each category and class.

▪ PRINT-OF-THE-YEAR COMPETITION

A Print-of-the-Year competition will be held in each of two categories, Monochrome and Color. Each competitor may enter up to 10 prints in each of the Monochrome and Color categories. These may consist of 9 that have been **selected** and 1 that was not **selected**. All entries must have been entered during the current year in the Salon, Class A, or Small Print categories.

In the event a participant submits more than 10 entries in any category, the Print Director may disqualify the excess entries.

The Print-of-the-Year competition will be judged by three qualified judges. Since this is the most prestigious competition of the year, the judges should be the best qualified judges available; i.e., they should be accomplished photographers with print making experience who are not members of DPS. One print will be chosen as the Print-of-the-Year for each of the Monochrome and the Color categories. Ten Honorable Mentions will be awarded in each category with a limit of one HM per entrant.

▪ NOTICE

The Print committee responsible for conducting the competitions will take all reasonable care in handling the prints to prevent damage. However, neither the committee, nor the Delaware Photographic Society will be responsible for any damage or loss that occurs to the print. Entering the contest

signifies your acceptance of this statement.

Ray Magnani, Print Director

Magnani@comcast.net

August 2005

Slide Rules

- Slide competitions are only open to members in good standing
- The Standards Committee will assign competitors to either Salon or Class A. A member may submit a request for assignment to a higher or lower class in writing and accompanied by samples of his/her work to this committee.
- Competitors may enter two (2) slides in the monthly Assigned Subject competition and two (2) slides in the monthly Open Subject competition. All slides must have been originally exposed by the entering competitor. Slides entered in the Assigned Subject competition must have been taken no more than one year prior to the competition. In the event of combined images entered in the Assigned Subject, all components of the image must have been exposed within one year of the competition date. There are no restrictions on the subject or date of exposure in the Open Competition.
- Annual awards will be based on the total accumulated scores in each class. Up to one-half of the slides in each category and class competitions will be deemed “selected.” A maximum of 10 selected slides will be eligible for entry in the Slide-of-the-Year competition, subject to other restrictions as determined by the Slide Director. Ten HM will be awarded in each category with a limit of one HM per entrant.
- Slides should be marked with a title and the maker's name. A dark dot should be placed in the **lower left-hand corner as the slide is held right side up**. Competitors are responsible for placing their slides in the proper tray for the subject and class entered prior to the competition. Slides are properly placed in the tray when the dark dot is in the upper right hand corner, visible when the slide is in the carousel tray.

June McKenney, Slide Director

bigstuart31@aol.com

August 2005

DPS dues are now due. 2005 dues must be paid to participate in DPS competitions and exhibits. If you have any questions, contact Treasurer, Tom Hallenbeck at 610.274.1345 or hallengtj@msn.com.

Digital Competition Rules

▪ GENERAL

Competitions are held to encourage club members to learn to show and improve their photographic work. Digital competitions will be held on the second Monday of each month, along with but separate from, the slide competition. Meetings will begin at 7:30 PM in the DuPont Pavilion at Cokesbury Village in Hockessin, DE

▪ CATEGORIES

There are two competition categories; Assigned Subject and Open

The Assigned Subject and Open categories are each divided into two classes, Classes A and B. Members may compete in both categories, but in only one class.

▪ ELIGIBILITY

The competitions are open to all current Delaware Photographic Society members whose dues have been paid prior to the competition. Nonresident members will have to become full members to compete in Digital Competitions. Entries must originate as photographs (image-captures of objects via light sensitivity) made by the entrant on photographic emulsion or acquired digitally.

▪ IMAGE LIMITATIONS

Like or similar images from the same original image may not be used on the same night unless the image has been substantially changed.

Digital images entered in the all categories must be solely the work of the entrant, including any image manipulation.

Entrants may not enter the same image in both the slide and digital competitions on the same night.

▪ CLASSES

Class B is for members who feel they have less skill in the production of digital images.

Class A is for members who feel they have higher skill in the production of digital images.

▪ CLASS ASSIGNMENT

For this first year when we have no real background for assigning people to classes, we are asking people to choose their own class, Class B or Class A, wherever you feel more comfortable.

Your current assignment to slide or print classes and your experience in digital manipulation can be used as a guide.

However, the Digital Competition committee may move members that are obviously in the inappropriate category.

▪ NUMBER OF ENTRIES PER COMPETITION

Assigned subjects – 2 images

Open subjects – 2 images

Comments may be requested while an image is projected. Additional images that are not in competition may have comments made and may be entered at a later date.

▪ ASSIGNED SUBJECTS

A list of Assigned Subjects for the coming year will be published in the June issue of The Reflector. All images that are to be entered in the Assigned Subject contest must have been exposed within one year of the contest date. The Open contest has no date requirement. An image that has been “selected” previously may not be entered again (see definition below).

▪ ENTRY METHOD

All digital images must be sent to the Digital Director at least 10 days prior to the digital competition so that the director has time to enter the images into a computer in preparation for showing.

▪ SELECTED IMAGES

“Selected” is defined as those images receiving scores placing them equal to or above the roughly top third of the range of scores during monthly competition. The purposes for “selecting” images will be choosing those images which will be re-shown after the judging, for choosing images that cannot be re-entered in monthly competitions, and for entering in the Digital-Image-of-the-Year competition.

▪ JUDGING AND SCORING

Images in each category will be reviewed by the three judges before scoring begins. Images will receive a score from each judge and will be ranked by the sum of the three judges’ scores. Selected images in each category and class will be eligible for entry into the Digital Image-of-the-Year competition at the end of the year. Selected images or similar images may not be entered

again in monthly competitions, but they may be entered in the Digital Image-of-the-Year contest or as part of the Photo Essay competition. Scores for each entry will be recorded by the Digital Director who will submit them for publication in the next issue of The Reflector. Year-to-Date score summaries will be issued during the year, including a month prior to submission date for the Digital Image-of-the-Year competition.

▪ DISQUALIFICATION

Exhibitors are responsible for adhering to the competition rules set forth. The Digital Director may disqualify an image that he or she feels does not conform to the rules of the competition. In all cases, the Digital Director is responsible for making the final ruling.

▪ ANNUAL AWARDS

Cumulative scores will be kept for each member in each category and class. First, second and third place brass plates will be awarded to the top three members in each category and class.

▪ DIGITAL IMAGE-OF-THE-YEAR COMPT.

A single Digital Image-of-the-Year competition will be held which will include both categories and both classes. Each competitor may enter up to 10 “selected” images.

In the event a participant submits more than 10 entries, the Digital Director will, at his discretion, disqualify excessive entries or all entries from that person.

The Digital Image-of-the-Year competition will be judged by three qualified judges and one Image will be chosen as the Digital Image-of-the-Year. Ten Honorable Mentions will be awarded with a limit of one HM per entrant. The Digital Director may offer additional awards or incentives and will make the final decision in all matters.

Bill Ritchie, Digital Chairman

arthurw43@aol.com

July, 2005

Please note...deadline for Sept. digital entries is September 2.

Contests

☛ **Prime Hook National Wildlife Refuge** is sponsoring its Second Annual Nature Photography Contest and Exhibit. The contest is open to all photographers, amateur or professional, student (17 or under) or adult (over 18). It is a highlight of the Refuge's Fall Waterfowl Festival on October 9. Entries will be displayed in the Refuge Auditorium from October 1 to October 3. Entries may be in any or all of three categories: Delmarva Landscapes or Seascapes,

Native Wildlife, and Native Flowers and Plants. To qualify for the first category, the photograph should have been taken somewhere on the peninsula and contain no man-made structures or persons. Only two photographs may be entered in each category; \$5 entry fee per photo or 6 for \$25. **Entry deadline: September 25.** Cash prizes. For complete details, contact 302-856-2289 or dumont1829@aol.com.

☛ DPS plans to participate in a quarterly PSA intraclub digital competition based on the results of our monthly club competitions. The details are not yet finalized. Stay tuned...this should be fun.



Exhibits

- The Helen Graham Cancer Center at Christiana Hospital, is looking for local artists to exhibit work in the Lobby and/or the Library. Space is available for exactly 5 items, approximately 16"x20". Subject matter should be meditative, reflective, and calming. Each exhibitor will have their work up for one month and may offer their pieces for sale. If you would like to participate, contact, Dave at 302.731.4815 or DGHut36@aol.com.

- **Biggs Shot: Juried Photography Exhibition, Biggs Museum, Dover, November 9, 2005 – February 26, 2006.** Open to all photographers. **Deadline for entries, October 12, 2005.** For a copy of the entry form and complete rules, contact Sharon at SESCoffey@aol.com.

- **Danny Schweers** will exhibit a selection of photographs "The Chosen Few" at Colourworks Art Space in September. The Opening Reception on Friday, September 9, will be part of Wilmington's Art Loop.

PNC Calendar

Submissions for 2006 PNC Bank Calendar

Twenty Club members submitted images for the 2006 PNC Calendar. A total of 1183 images were provided for PNC's selection; 710 slides and 473 prints. Many of the prints were made from digital files. Within the next several weeks, PNC's choices should be known, and the slides and prints returned to their makers.

Herb G. Sargeant, DPS Rep for PNC

Member News

- **Bob Coffey** received a Judges Selection Blue Ribbon at the NECC in Amherst. **Karl Leck, Jane Strobach, and Monica Nagy** received Popular Vote awards.

- **Herb Sargeant** had 4 acceptances at the PSA Conference in Salt Lake City – 1 in Color Slides, 1 in PJ, and 2 in Photo Travel.



Over 50 DPS members and friends celebrated the annual picnic hosted by Dianne and Rich Carnegie in Elkton, Maryland. The weather was perfect and the food delicious.

DPS Schedules Guests Speakers

• **Jane Strobach** and **Karl Leck** will share their impressions of New Zealand, *Exploring New Zealand*, on September 26. This digital program reflects serendipitous moments and captures the beauty of New Zealand's rolling hills, glaciers and snow-capped mountains, beaches, misty fiords, and dense rain forest. We greatly appreciate another opportunity to view this program after the February snow storm forced many to miss the originally scheduled event.

• **Gail Hansche** will present *The Spirit of New England* on October 31. Enjoy the wonder of New England as you watch the four seasons

unfold coordinated to music. The program captures the essence of New England, the forests, flowers, fall foliage, wildlife, and people that make New England unique. This acclaimed program received rave reviews at the 2005 NECCC in July.

• November 28, **Steve Gottlieb** returns to present, *Images and Anecdotes: The Stories Behind the Pictures*. Steve is a highly accomplished photographer, interesting speaker, and owner of Horizon Photography Workshops in Chesapeake City, Md.

• **Ray Guillette** will stay over after his WIEP judging duties to present *The Power and the Glory* on January 30, 2006.

• **Marty Malgieri**, from Philadelphia, will make a return visit to DPS with *Fairs and Festivals of India* on February 27. Marty, an award winning photographer and popular tour guide, will present a fascinating slide show on a country that he knows extremely well.

• **Dave LaBelle** will present *Storytelling with Pictures* on March 27. This talk centers on the fun of feature photography and the place Dave believes it SHOULD have in newspapers and magazines.

Questions & Answers

(continued from page 4)

THE REAL MEANING OF MEDALS

Q. *Because judging of photographs is inconsistent, are medals irrelevant?*

A. Most exhibitors believe that a photographic exhibition is a contest. Every contest must have a winner and the medal recipients are the winners. Judging of photographic art is subjective and different judges may have different opinions. A photograph may win a medal in one exhibition and be excluded from another exhibition with different judges. This is evident in circuits of several exhibitions. The same set of slides is forwarded from one exhibition to another with a different panel of judges.

The Wisconsin Slide Circuit consists of four exhibitions. Each exhibition awards a Best of Show medal. Of the four medals awarded in the year 2005, three of the Best

Show medal winners were not accepted by another exhibition!

The Delaware Valley International Photo Travel Circuit includes three exhibitions with different judges. In 2005, none of the slides received three medals. Only 8 of the medal recipients were accepted by all exhibitions. As many as 24 medal winners were rejected by another exhibition:

One Gold, one reject - two slides;
Two Silvers, one reject - one slide;
One Silver, one reject - eight slides;
One Silver, two rejects - three slides;
Two Bronzes, one reject - three slides;
One Bronze, one reject - five slides;
One Bronze, two rejects - two slides

One of my slides was rejected twice and then received an HM. Another slide, which had received a medal in England, suffered one rejection.

The Georgia Southern Circuit was more consistent. Only 6% of

the medal winners were rejected by another exhibition. Some slides received several medals. The slide "Fox", by our Herb Sargeant, received a medal and a HM, an excellent result. Perhaps more significantly, the slide was accepted by all five exhibitions.

The judging of photography as a form of art is subjective and the results are statistical. Judges select the medal winners from photographs with the highest scores. The selection of a photograph for a medal from a group of outstanding photographs is not always unanimous and involves personal preferences. The selection of photographs for an exhibition includes a wider range of points than the medal selection and represents the quality of the photograph in a more meaningful way.

Send questions to ekissa@aol.com