



The Reflector



www.delawarephotographicsociety.org • Delaware Photographic Society

September 2006

PSA Award-Winning Publication

President's Message

It's difficult to accept that the summer is slipping away so soon, but September is upon us, and a new year of activities is at hand for the Delaware Photographic Society. Plans are in place for a wide range of programs and evenings to provide something for just about everyone.

Please take the time to review the competition rules inside if you intend to participate in any of our competitions. Among changes to the competition rules are the elimination of "Altered Reality" in the print competitions, and its introduction to the digital competition. It is also split into Class A and Class B in digital, rather than being all one class as it was in prints. The print rules concerning

monochrome now require that monochrome consist of only one color, no more "mono plus one." Another minor change to the print rules requires that small prints be mounted on an 11"x14" mount, to ease handling. Other than the addition of "Altered Reality," the digital rules were amended to give competitors a few more days to get their entries in. The deadline is now 7 days before the competition, rather than 10. There are no changes to the slide competition rules, but please review them if you intend to submit slides.

Among recent changes to the way we do business is the creation of a PayPal account on our web site. If you have not yet paid your dues, here's an easy way to get

that done. Remember, your dues must be paid in order to be eligible to enter competitions.

We also intend to make use of our newly-purchased video camera on print night, projecting them on a screen with our digital projector, to give those in the back a much better view of the images.

Carole Clarke is again coordinating our annual covered dish supper. I encourage everyone to attend, as the program will be a celebration of our 75th anniversary. Our committee has prepared a review of the Society's history, which I'm sure you'll find interesting and informative. I look forward to the coming club year, and to seeing each of you.

Jeff



75th Anniversary Celebration — Potluck Supper

**September 25 •
6:30 p.m.**

Kick off the new DPS year at our Society's 75th anniversary

celebration. Herb Sargeant has compiled a digital program, *Celebrate! Enjoying Memories*

of Friends in the Club, and award-winning "prints through the decades" will be displayed. We've also planned a few surprises.

What to bring: Couples bring main dishes; singles bring salads, vegetables, or breads. Plan on 8 servings per dish **and remember to bring serving utensils**. We have no means of heating food —

dishes will be served at room temperature. Beverages and cake will be provided.

Volunteers are needed for setup and clean up. Look for the sign-up sheet at meetings.

- **September 4** — Digital Competition entry deadline
- **September 11**, 7:30 p.m. — Slide and Digital Night • **September 18**, 7:30 p.m. — Print Night
- **September 25**, 6:30 p.m. — Pot Luck Supper and 75th Anniversary Celebration

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2006-2007**

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www.delawarephotographicsociety.org

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

2006-2007 Instruction Night

Karl Leck has planned another great year with sessions to help members at various levels of expertise. Classes are usually held the first Monday of the month, but be sure to check the Society calendar for exact dates.

- October 2: *Lenses: Which ones to use for your subject* — Karl Leck & Friends With Big Lenses
- November 6: *Getting the Maximum from your Digital Camera* — DPS Experts
- December 4: *Shutter Speed, Aperture, and Focus* — Karl Leck

- January 8: *Print Mounting and How To Enter Competitions* — Karl Leck

- February 26: *Flash Photography Outside the Studio* — Bob Coffey, Bob Hunt & The Flashers

- March 5: *More Photoshop Techniques* — Karl Leck, Jane Strobach & Friends

- April 2: *Digital Image Workflow: When To Do What*

- April 23: *You Be the Judge* — Jane Strobach, Karl Leck

- May 7: *5 Photographers Discuss their 5 Favorite Images Each* — The High Five

Interesting Lineup

2006 — 2007 Speaker Programs

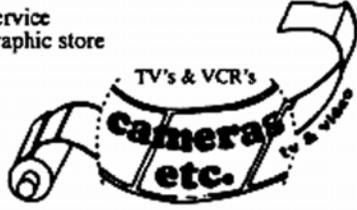
- **October 30** — *Suchat Pederson*, Deputy Director of Photography, *Wilmington News Journal*, will present an informative program on the workings of photo/news.
- **November 27** — Brandywine Valley photographer and Pulitzer nominee, *Jim Graham*, will present his magnificent images.
- **January 29** — WIEP judge, *John Dean*, Spokane, Washington, will stay over after his WIEP duties to show, *Kenya, East Africa, The*

Land of Enchantment plus Alaska's *Denali National Park and Brown Bears of Katmai in Autumn*.

- **February 5** — Award-winning photographer, author, and popular instructor, *Tony Sweet*, will present *The Art of Nature Photography*. *Please note this change in the regular schedule date.*

- **March 26** — U. of Del. Professor of Photography, *Priscilla Smith* will entertain us with *Priscilla Smith, Photographer*.

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support
our
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Field Trip • September 30 • Fair Hill

The first field trip of the year promises to have something for everyone! Tom Oathout has arranged for 2-5 models, as well as a motorcycle and a rare, award-winning antique DuPont automobile (circa 1934) as props.

We will be meeting in the Newark Country Club parking lot, 300 Main St., Newark, at **8:30 a.m.** and proceed to Fair Hill, Md. Fair Hill is a nice place with a shallow stream, rocks, shade and a covered bridge – near where the Oprah Winfrey movie was filmed..

Cost: There is a \$4 per car park entrance fee. *The models are joining us at no charge, but please be advised that everyone who attends, must be willing to provide a minimum of two 8x10" prints or a CD per model.* Also, the owner of the antique automobile will provide the car in exchange for photographs.

A sign up sheet will be available at September meetings. For more information, contact Tom at delawarefoto@yahoo.com or 302.836.0148.

Promotions

The Standards Committee is pleased to announce the following promotions:

PRINTS

Marty Reed

From Class A to Salon

Rob Tuttle

From Class A to Salon

SLIDES

Peter Lindtner

From Class A to Salon

Bill Talarowski

Standards Chairman

August 3, 2006

talarowskiw@aol.com

PNC Calendar Update

Nineteen DPS members submitted 957 slides and prints to PNC for their selection of images for their 2007 calendar. In the next few weeks, PNC will decide which images they wish to use, and, in most cases, the photographers will be requested to submit data discs

for printing. All slides and prints will be returned in early December.

We hope you are already shooting for the 2008 Calendar. A reminder that PNC wants photos in all three counties and all four seasons.

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, 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, September through June and printed by Academy Printing, Wilmington, Delaware. No material may be reproduced without written permission. Contribution deadline is the third Monday of the month. Send announcements and/or articles to Sharon Coffey, 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

Q: *I am planning to replace my Leicaflex with a digital camera. What would be the advantages and disadvantages?*

A: The main advantage of a film camera is the proven storage stability of images on film. Color slides have a proven storage life of several decades. Properly stored Kodachrome slides can last at least fifty years. In contrast, the storage stability of digital images on a CD, a DVD or a hard drive is unpredictable for several reasons.

The advantages of using a digital camera are many:

- No need to buy film with different sensitivity (speed) and daylight or tungsten designation because a digital camera can adjust the ISO values and the white balance.

- The image can be seen and a print can be made immediately after the exposure. A histogram shows the accuracy of the exposure.

- The digital noise up to ISO 400 is insignificant, compared to the grain of film. As a result, the digital images appear sharper and clearer.

- Color correction filters are not needed because photofilters are available in Photoshop.

- Digital files can be transferred directly from a memory card to a computer. Images on film need a scanner to access the computer.

- Travel with a digital camera is easier than with a film camera. Five small memory cards can hold more images than 50 rolls of film.

No hassle with inspection at airports.

- To change memory cards in a digital camera is easier than reloading a film camera.

The digital capture, however, has several deficiencies.

Q: *I installed the Nikon Picture Project software on my Windows XP computer. The software was disappointing and I uninstalled it but the Nikon NEF editor still blocks the access to the RAW converter of the Photoshop CS2. How can I get rid of it?*

A: The Picture Project software installs the Nikon NEF program on the Photoshop CS2 Plug-ins folder as well. You can see it by clicking on Help and opening the About Plug-ins window.

To get rid of the unwanted plug-in, go to the Local Disk C: and open Program Files > Adobe > Plug-ins > Adobe Photoshop Only > File Formats. Open the Nikon NEF Plug-in and Rename it by writing a tilde - character at the beginning of the name. This procedure will deactivate the plug-in. The same techniques can be used for deactivating other undesirable plug-ins.

It is disappointing that the Nikon D200, an outstanding pro camera, is supplied with software vastly inferior to the Adobe Photoshop Elements. The appropriate Nikon Capture NX software adds \$149 to the cost of the camera. Tests of the new Capture NX software will tell if it is a useful complement to the Adobe Camera RAW, Version 3.3 or newer, in Photoshop CS2.

Q: *Can overblown highlights be restored in the Photoshop?*

A: Once the highlights are blown, there is no remedy to bring them back. A grossly overexposed spot is blank, showing that the light falling on the sensor was excessive.

The shadows/highlights tool helps to balance highlights and shadows but is incapable of recreating lost highlights. Same is true for the burning tool.

The best approach is to avoid overexposure of highlights. A simple technique for preserving highlights is to decrease the exposure by a 1/3 or 1/2 stop and sacrifice some shadow detail. A better technique is to take two or more different exposures of the same subject and combine the images in the Photoshop. This technique requires mounting the camera to a tripod to assure that the exposures are exactly in the same register. If time does not allow the use a tripod, two bracketed handheld exposure can be useful as well. Although the framing of the two handheld images may not be exactly identical, they can still serve a useful purpose. An overexposed highlight area in the normally exposed image can be replaced with the corresponding area of the underexposed image by cloning the selected area.

If the highlights are not completely washed out, shooting in the RAW format and double editing of the image at two different density levels can be helpful.

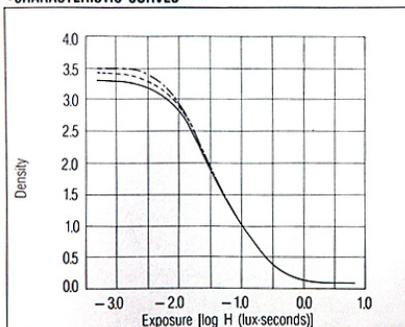
(Continued on page 5)

Questions & Answers

Q: Why are highlights a problem with a digital camera?

A: The response of a digital sensor to light is quite different from that of film. The density of a negative or reversal film, plotted against the log of exposure, forms a S-shaped curve. The medium part of the curve is essentially a straight line. When the exposure exceeds the straight portion of the curve, the sensitivity of the film drops and the density is no longer proportional to the exposure. As a result, the highlights are not washed out but are recorded. The curved ends of the S-curve, the toe and the shoulder, function as a buffer for under and over exposure, thus preventing blocked shadows and blown highlights. What is important, the response of the film to light does not end abruptly at overexposure but continues at a decreasing sensitivity. The exposure curve of the Fuji Provia 100F color slide film is shown below:

CHARACTERISTIC CURVES



— Red
 - - - Green
 ••••• Blue

Exposure : Daylight
 1/50 sec.
 Process : E-6CR-56
 Densitometry : Status A

The response of a digital sensor to light is quite different. The response of the sensor to dim light is limited by the digital noise. Once the exposure exceeds the noise level, the density decreases linearly (straight line, no S-curve) with increasing log of exposure. The line ends sharply at the point where the photosites of the sensor are saturated. In other words, the density of a digital image plotted against the log exposure is a straight line between sensor noise and a blank image. When the photosites are saturated the line ends because an excess of exposure cannot be recorded. The sensor is like a glass of water. Once the glass is full, more water cannot be stored. A blown highlight means simply that the sensor is exposed to more light than the capacity of the sensor can handle.

The different behavior of film and a digital sensor is caused by the vast difference between the photochemical process on film and the photoelectric response of a digital sensor. The geometry of film and the sensor are quite different as well. A film contains light sensitive particles embedded in a gelatin layer. The light sensitivity of the particles is not equal. The particles vary in size, orientation and location in the gelatin layer. Their sensitivity to exposure varies accordingly. In contrast, the photosites of a sensor are essentially all the same and become saturated at the same exposure level.

The response of a photosite to light increases with the area of the site. Consequently, the sensitivity of the sensor to light can be broadened by using photosites (pixels) of a different size. The first step in

this direction has been made by Fuji with a sensor which contains small pixels in addition to large ones.

Q: How can the visibility of the LCD screen be improved?

A: At the present time, a hood to shield the screen is the only remedy. The long term solution is the replacement of the LCD screen with an OLED screen. The LCD panel passes light through multiple layers, including polarizers, transistors, liquid crystals, a color resist array, and a retardation film. The backlight consumes power and the LCD panel filters most of the light. Liquid crystals orient themselves in an electric field and selectively block out light emitted by the backlight. Consequently, most of the light and energy is wasted.

An OLED (Organic Light Emitting Diode) polymers and small organic molecules emit light when exposed to an electric current. In active matrix displays, like the screen of a digital camera, each pixel has its own transistors. The early use of OLED panels in Kodak Easyshare cameras in 2003 revealed problems with the backplanes of thin-film resistors and the lifetimes of some of the colors. Research to overcome the technical barriers has made considerable progress. Hopefully, future digital cameras will have an OLED panel.

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Focusing On...

Still photography had always been a casual interest of mine. That is, until I got my hands in some developer and fixer. That was a long time ago at WFIL-TV, Channel 6 (predecessor to WPVI-TV) where I first worked the night and weekend shifts as a studio technician. My buddy, Al, and I would sneak into the film and photo darkroom on our downtime. It was here that he introduced me to the magic of developing film and making prints. A new world opened up for me in that quiet, dank room surrounded by blackness with one lonely red light showing the way. You never forget the first time, do you?

My first serious camera was a Rolleiflex twin-lens reflex with an f/3.5 Tessar lens. What a beautiful camera. It was my companion on many trips as I moved from cameraman, lighting director and crew chief into the control room directing and producing TV programs. When I was assigned to a national syndicated program, "Frontiers of Knowledge" and later to directing/producing/writing sports action programs and anthologies, I bought a Mamiya-Secor SLR.

I traveled the country and parts of the world doing programs on

video tape and 16mm film for Triangle Films. It was a production unit of Channel 6, which I supervised while at the same time continued with the creative programming functions. As television changed and technology changed Capital Cities, which purchased Channel 6, shifted programming emphasis and I found myself doing more administrative and promotional work. By then I had an Olympus OM-2 SLR with a pair of Tokina zoom lenses (a 35mm-70mm and a 70mm-210mm).

Still photography was put on the back burner when I started ON-LINE Communications, a video production company that serviced the corporate and educational markets. It still functions, albeit on a much-reduced basis. To fill the down-time in my video work, I became a state certified residential appraiser, a job I still perform a few hours a week for a real estate firm in Springfield, PA.

My wife and I lived for awhile in Carlisle, PA and it was during these years as my working career waned, that my interest in still photography was rekindled. When I joined DPS in November, 2005, I thought I had gone to photo heaven. Here was a group of people with the same passion, the same depth of interest and the same thirst to learn as I had. Better yet, they were generous of their time and willingness to share their knowledge and experience. And ... their photography was beautiful. I can't tell you how many pictures I've seen when I haven't said (to myself), "I wish I had taken that photo."

I've graduated from my point-

and-shoot 3 MP Casio to a digital Nikon D50 with a 50-70mm and a 70-200mm lenses (I still have the film SLRs). I recently bought a Manfrotto carbon fiber tripod. I have a computer, of course. It's an upgraded, custom built computer that I had been using to edit video, so it was pretty powerful to begin with. Among other hardware and software, I added a CD/DVD burner, a USB hub, a card reader and an Epson 1280 printer. I already had a pretty good CRT monitor (19" Mitsubishi Diamond Plus 91), and a separate CD player.

My software includes Adobe Elements 4.0, a CD ripper (Audio grabber), Sound Forge 4.5 audio program with which I can narrate voice, mix and edit sound tracks. Also, Nikon Capture (for capturing their NEF (RAW) format), a panorama program (Panorama Factory) and Nero for authoring and burning CDs and DVDs. Will I get a monitor calibrator? I don't know. Where does it stop, I ask?

What I do know is that I want to continue to build friendships within DPS and learn as much as I can to take and produce better pictures. In exchange, I want to contribute my help to the club. I'm impressed with how dedicated so many of you are and how hard you work. It's a pure joy to be part of DPS. This membership is a central interest in my life now. Thank you all. ~



Reminiscing

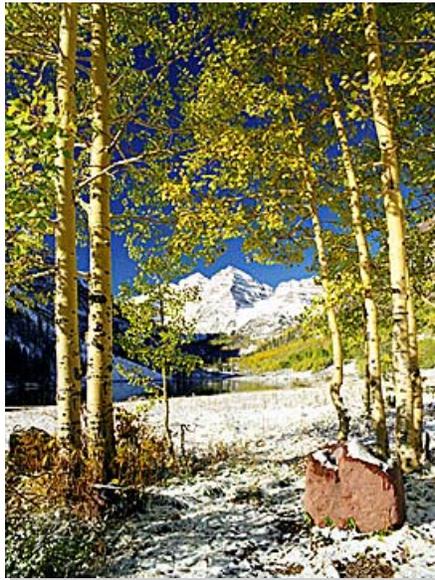
By Bill Talarowski

It had been an especially hard and trying day and as is usual, I was so pumped up I couldn't fall asleep. As I endlessly tossed about my bed in a search for the right spot, thoughts and events of the day rolled through my mind like a slot machine wheel. Finally, the wheel stopped turning, focused, and showed me images of a visit to Maroon Belles National Park, Colorado that I had taken some years ago. For those of you who don't know about this park, it is located in the high country around Aspen, and in my opinion, is one of the best spots to do really fine landscape photography.

A dear friend, Joe Riccio, and I decided to go for a visit and investigate the possibilities of this little piece of heaven. The colored leaves come early at 8,300 ft., so an early start in September was a must. Joe had a grocery store to take care of and couldn't leave until the 5th of September. It was my job to leave on the 3rd, get the car in Denver, the motel in Aspen, and do some preliminary scouting at the park. Joe would arrive on the 5th and I would pick him up at the Denver Airport and drive to the Aspen motel. The following morning would be our time to get to work making images.

As you arrive at the park the sheer majesty of the peaks takes over and puts you in a mind set that is hard to believe. The beauty, mixed with the rugged mountains, sends your mind into all kinds of mental possibilities. But above all, there is the deafening quiet that greets you as you make your plans for your photo-

graphs. As I approached the meadow and the mountains beyond, I was awe-struck by the beauty, put my gear down, and just sat there in the tall grass and took it all in. This will be the closest I'll ever be to God I thought and I was going to make the most of it. I spied a grove of aspen trees that were just starting to change to a bright yellow. Standing in the grove, I noticed an opening that I could place the three maroon mountain peaks, making for a good compositional frame. But it needed



Maroon Bells Boulder
© Wm. J. Talsrowski

something in the lower right corner to balance the composition. I looked around and about 200ft. away spied a three-foot boulder sitting hidden in the tall grass. The problem was how to get what I believed to be a two-hundred pound piece of red granite to where it was needed. The man upstairs must have felt sorry for me for He placed the boulder on the side of the hill, so that with the help of a

stout tree branch, I was able to roll it to the chosen spot. Have you ever tried moving a large boulder 200 feet down an incline, at an elevation of 8,300 ft., without any time spent getting used to the altitude? Being out of shape didn't help much either. I spent the next hour playing with all my gear and was so pleased with the prospects of the pictures I would be getting. I was as high as the mountains surrounding the meadow I stood in.

Too soon I had to put my toys away and make the trip to Denver to pick up Joe at the airport. We returned back to Aspen for a good night's sleep while a dream of mountain majesty and birch trees with yellow leaves danced in our dreams. You know it's going to be a good day when you wake and hear the weather man saying, "we had eight inches of snow last night and we would have blue skies with a few puffy clouds during the day". Joe and I were so charged up we didn't even eat breakfast —just grabbed the gear and headed for the high country. There it was for the taking, one of the best picture opportunities ever presented to me in over 40 years of trying. Beautiful white, trackless snow, off-white and pale yellow birch tree trunks, with sparkling yellow leaves set against a polarized blue sky and puffy white clouds. All a photographer could ask for. But now, getting back to me in my bed with my thoughts, I now sensed the warm feeling of sleep starting to take charge of a now tired body. I swear, the last thought I had before I dropped off to sleep, "I wonder if that boulder is still there waiting for me to try again."

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. (Note change in Jan. schedule.)

CATEGORIES

There are three competition categories: Monochrome, Color, and Small Print. The Mono and Color categories are each divided into two classes, while the Small Print category has 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 are defined as black and white, or all of one color. Monochrome prints with one additional color are no longer acceptable 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.**

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", **minimum** 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
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 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.

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.

(Continued on page 9)

Print Competition Rules

(Continued from page 8)

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 2006

Slide Competition 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 Honorable Mentions 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 2006

Standard's Committee Chair, Bill Talarowski,
 302.998.5644 /*talarowskiw@aol.com*

2006-2007 Assigned Subjects

September – *Junk*
 October – *Night Photo*
 November – *Simplicity*
 January – *Motion*
 February – *Texture*
 March – *Patterns in Nature*
 April – *Just Being Kids*
 May – *Competition*

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 three competition categories; Assigned Subject, Open, and Altered Reality. The 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 all the 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**

Competitors may choose to compete in either Class A or Class B, but should continue to compete in a particular class throughout the competition year,

unless re-assigned by the Standards Committee.

- **NUMBER OF ENTRIES PER COMPETITION**

Assigned subjects – 2 images

Open subjects – 2 images

Altered Reality – 1

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 and Altered Reality contests have no date requirement. An image that has been “selected” previously may not be entered again (see definition below).

- **ALTERED REALITY**

Altered Reality is intended to encourage experimental or non-traditional work. The image may be whatever the maker wants it to be.

- **ENTRY METHOD**

All digital images must be sent to the Digital Director **at least 7 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: for 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**

A single Digital Image-of-the-Year competition will be held which will include all 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
ritchie.bill@gmail.com

Member News

- **Elisabeth Bard** won 1st place in Photography in the Media Art Show and 2nd place in the Ocean City Boardwalk Arts Festival. Over 200 artists participated in the OCBA show.
- **Jim and Kitty Jones** have just celebrated the grand opening of their new studio and gallery, Gallery 1305, in Wilmington at 1305 Foulk Road.
- *Under the Western Sky/In the Light of Province*, photographs by **Dr. Jeff Komins**, will open at Colourworks, 1902 Superfine Lane, Wilmington, on Friday, September 8, from 5:30 to 8:30 p.m.

PSA

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.psaphoto.org and delawarephotographicsociety.org.



Our sincere condolences to the family of long-time member, Peg Rafal. Peg's love of photography, and this organization, were demonstrated through her artistic accomplishments and tireless work for the betterment of our Society. Through the years she served on many committees and at the time of her death, was on the planning committee for the 75th anniversary party. Peg will be greatly missed.

Programs

• Mt. Cuba Center Continuing Education Program

Mt. Cuba Center (MCC) has initiated a Continuing Education Program that might be of interest to DPS members. Of special significance is the meeting on Saturday, October 28, 2006: "A Picture is Worth a Thousand Words", 10 a.m. - 2 p.m. at MCC: a "free stroll" open house for artists and photographers. Find that perfect shot or paint your own masterpiece in a spectacular setting at the height of autumn garden color.

Pre-Registration required with fee of \$35 which includes lunch. Contact the MCC website at www.mtcubacenter.org or call 302.489.0237 for more information and to register.

Other programs offered throughout the late summer and fall include "Made in the Shade", "Butterflies in Your Garden", "Ferns", "Native Plants of Autumn Interest" and many others. Early registration advised – class sizes strictly limited.

- Delaware Press Association will be hosting a special event, *September 11: Photographs and Memories*, at the Baby Grand, 818 Market Street, on Tuesday, September 5, at 7 p.m. **David Handschuh**, a longtime photographer for the New York Daily News who was one of the first on the scene taking pictures of the attack on the World Trade Center, will be giving a multimedia presentation

that will focus on some of his images. Seriously injured himself while photographing on 9/11, he also will speak about the effects of trauma on journalists who report on it (a subject he's studied and written about over the years).

Although we are suggesting a small donation (proceeds will be contributed to the Delaware Volunteer Firemen's Association and the American Red Cross of the Delmarva Peninsula), the program is free and open to the public.

To read more about *September 11: Photographs & Memories*, please go to the DPA Web site at: www.delawarepressassociation.org/calendar.htm#5_September.

Webmaster's Report

The DPS website now has the capability to accept online payments for dues and for WIEP entries using PayPal. For annual dues, go to www.delawarephotographicsociety.org/dues.html. For WIEP entries, go to www.delawarephotographicsociety.org/wiep/wiep_entry.html.

Also note that the delawarecameraclub.org domain has recently been discontinued. For some time now, our address has been delawarephotographicsociety.org. If you have any bookmarks or links pointing to the old address, you will need to change them to the current address for them to work. If you have any questions about using PayPal online payments or updating any old addresses, please feel free to contact me at mark4reed@comcast.net, or 302.753.7153 (cell phone).

Q&A

(Continued from page 5)

Q: *What is a normal lens?*

A: A normal lens is assumed to have the same view angle as the human eye. The focal length of the normal lens is the length of the diagonal of the image. The normal focal length is 75mm for a 45 x 60 mm medium format camera. For a 24x36mm camera the normal focal length is 43mm but a 50mm lens is commonly called the normal lens. A 28mm lens has the normal focal length for the APS-C size digital cameras (all Nikons) but the 30mm lens by Sigma has already become the normal lens. For the 4:3 aspect cameras the normal lens has the focal length of 24 mm (Calculated 23mm).

The importance of the normal lens concept is its function as the dividing line between wide angle and tele lenses. Instead of grappling with conversion factors, the normal focal length tells immediately the effect of the focal length on the picture angle of different format cameras.

Q: *I have lost the rubber eyecup and the LCD screen protector of my Nikon D70. The replacement parts are not available. Can you help?*

A: The rubber eyecup, DK-20, of the Nikon D70s fits the Nikon D70 as well. The LCD screen protector, BM-4, is available from B&H and Adorama.

Q: *Which deficiencies of digital cameras are most important?*

A: The blown highlights, the blocked shadows (noise of underexposure), the poor visibility of the LCD screen in sunlight, the contamination of the sensor with dust, and the uncertain archival storage of digital images.

In theory, these deficiencies are correctible. Practical solutions will be found eventually.

Send questions to Ekissa@aol.com



Q/A on PSA Website

In order to make PSA more attractive to new members, PSA has created a website for consultation services on the Internet. **Erik Kissa** has been invited to provide a site for consultations on photographic equipment and techniques. The website contains nine chapters: Cameras, Lenses, Accessories, Editing and Storage, Projectors, Scanners, Printers, Film, and Photographic Techniques. Most of the questions and answers included in the chapters came from *The Reflector* but are now organized systematically and can be found easily. As an example, the accessories are listed alphabetically in their chapter. Please visit Erik on www.PSA-newmember.org/consultation_services/equipment.html.

Erik Kissa will answer questions at ekissa@aol.com from members of DPS and PSA, as well as from nonmembers. The new questions and answers will keep the website up-to-date and provide material for the Q/A section of *The Reflector* as well.