



The Reflector



Delaware Photographic Society
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www.delawarephotographicsociety.org

September 2009

My Thoughts

Karl Leck, President

We are an organization of people enthusiastic about photography. Each photograph we take has a story. Some of us have used photography as a grounding base through many years of ups and downs in life. Some members are just learning about photography's abilities and challenges. All are welcome!

Some members like to compete. I've heard the saying "competition is the lifeblood of the club" many times, but any kind of artistic competition is judged subjectively. Forty years of entering competitions have shown me that no

two judges ever score 10 of my eclectic images the same. So we are left to the vagaries of the judge's experience and state of mind as to how scores will land. If you enjoy competing, do so. Just remember that there will be days when your images score well and those when they won't. Compete for fun and as a way to show your work to the group, don't fret or rejoice too much over the results.

Let us discuss what the soul of DPS is about. There is well over a thousand years of experience taking pictures in the club. We try to share our knowledge and bring in outside experts to learn how to make images that effectively communicate

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Calendar of Events

Sept. 4 – Nov.1

DPS-Longwood Exhibit

Sept. 7

Entry Deadline

Projected Image Competition

Sept. 14

7:30pm – Projected Image
Competition

Sept. 21

7:30pm – Print Competition

Sept. 22

7:30pm – Beginner's Elements
Edgemoor Comm. Center (pg.10)

Sept. 28

7:30pm – Instruction Night
Color Management (pg. 3)

Oct. 5

6:30pm – Pot Luck Supper
Program "Flickr" Sandro Cuccia



Random Symmetry by Dick Greenwood
On display at Longwood Gardens

Fruits of Pollination – Opening September 4

Fruits of Pollination will open September 4 in the Longwood Gardens Visitor Center. This juried DPS exhibit is the second of a themed series at Longwood Gardens this year. The first one in April displayed photographs of *Pollination*. Exhibit photographs feature agricultural crops, grains, seeds, berries, fruits, and vegetables resulting from successful pollination. This exhibit will run until November 1.

The exhibit is located to the right of the front entrance and along the corridor from the bus entrance. An admission fee is not required to view photographs in the Visitor Center. Garden hours are from 9am–5pm daily, September 6–November 22.

For more information on Longwood Gardens events, refer to their Web site at www.longwoodgardens.org.

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

My Thoughts

(Continued from page 1)

to others. Photography is now the primary visual communication technique. Nearly everyone has a camera. Millions of pictures are taken each day. How can our images effectively show others the beauty, the horror, the speed, the minute detail or the uniqueness that prompted us to try to capture a particular subject? Add the excitement

Through all the aspects of ever-changing photography, DPS has a primary mission of education.

of living through the rebirth of photography via myriad digital image capture techniques. Through all the aspects of ever-changing photography, DPS has a primary mission of education. By sharing knowledge, attending our many events, and helping the club and each other

with photography, we create the soul, the real lifeblood of the club.

This year will be exciting with many new speakers and programs to help everyone regardless of their current point in photographic life. Our active members range from 10 to 102 years old. If you don't know me, I'm the guy with beard and pony tail. Ask me anything photographic or about the club. I'll try to help you get answers and participate fully in this lifeblood experience. I encourage you to read our award-winning *Reflector* magazine from cover to cover. Join DPS-Exchange for a great information sharing experience where you can ask any imaging question and get many excellent replies. You may enter the Wilmington International Exhibition of Photography (WIEP) at www.wiep-photo.org and join the team that puts on this wonderful event, now in its 77th year. Be part of the long tradition as well as our educational mission.



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For equipment purchases, Cameras Etc. in Wilmington and Newark, are top notch. Owner Jim Cycyk is heartily endorsed for knowledge and helpful service. His pricing is competitive with New York mail order houses (B&H, Adorama) for big items. Be sure to identify yourself as a DPS member. Cameras Etc. has long supported the Society through advertising in *The Reflector* and the annual WIEP catalog.

Instruction Night Lineup

This year the schedule for our monthly Instruction Night sessions has been planned to address many of the topics requested by members in the survey that was conducted early in the spring, along with suggestions and feedback from individuals throughout the year. The subjects were listed and prioritized first in order to seek the best qualified instructors for each one. As a result, the lineup includes several guest presenters. Classes will be held in the duPont Pavilion at 7:30pm, September 28 and on the first Monday night of the month November through May. For additional information, contact Education Director, Bob Coffey at bobcoffey@aol.com or 610.388.2741.

- September 28—*Color Management* Josh Fischer, Sales and Education Manager, Datacolor, will explain color space, gamut, calibration and profiling to achieve high quality out-

put of our images. He will also demonstrate monitor calibration using a Spyder 3 Elite that is manufactured and sold by Datacolor. All photographers could benefit from attending this informative presentation.

- November 2: *Critique of Prints and Projected Images*, Jay Greene
- December 7: *Composition*, Joe Rossbach
- January 4: *Preparing Images for Slide Shows, Competition, E-Mail and Website*, Bob Coffey
- January 31: All day workshop on *Getting the Most Out of Your Printer*; Gary Stanley; Maine; fee
- February 1: *Printing*, Gary Stanley
- March 1: *ProShow Gold Slide Show Preparation*; John Toutkaldjian and Pete Lounsbury
- April 5: *HDR (High Dynamic Range) Photography*, Dick Greenwood
- May 3: *Flash Photography* (with emphasis on wireless), Bob Coffey

Guest Speakers Scheduled

Program Director John Hamilton has scheduled an outstanding lineup for the coming Society year. Guest speaker programs are held at 7:30 pm, in the Cokesbury auditorium on Level C. Programs are open to the public.

- October 26: Bob Krist is an accomplished photographer, writer and contributing editor for *National Geographic* and *Outdoor Photography*. Bob's program, *Real Life Problems in Travel Photography and How to Solve Them*, is a must see event. (www.bobkrist.com)
- November 30: Joe LeFevre will present *Now That I'm There, What Next? Making Fine Art Nature Pho-*

tography. Check out Joe's photographs at joefevrephoto.com.

- January 25: Gerhart Bohm; Ludwigshafen, Germany, will stay over after his 77th WIEP judging duties to share the Austrian Super Circuit-winning images from the largest annual photographic salon in the world.
- February 22: Wildlife photographers Joe and Mary Ann McDonald will present *20 years in Africa*. The McDonald's popular group workshops, tours, and safaris are well known to DPS members. (www.hoothollow.com)
- March 29: *The Heart of the Matter*, Andrea Baldeck (www.andreabaldeck.com)

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.
- DPS members are encouraged to participate in our Yahoo group, DPS-Exchange. For information, go to DPS-Exchange@yahoo.com
- Visit our Web site at: www.delawarephotographicsociety.org



This program is made possible, in part, by grants from the Delaware Division of the Arts, a state agency dedicated to nurturing and supporting the arts in Delaware, in partnership with the National Endowment for the Arts.



Karl's father was an amateur family snapshotter with a 620 roll film box camera. Photos from the 1930's and 40's were contact printed for the family album in any dark space available to set up small trays of chemicals.

Around age 12 Karl was given a Sears Tower twin lens camera using 120 roll film. He carefully exposed the 12 frames on the film and decided to develop it while his father was at work. He dipped the film back and forth through a tray of D-76 developer in a dark corner of the basement while counting out seconds and minutes aloud. Then on to the stop bath and a long water wash. The film was then hung to dry. Karl was proud of his solitary effort but puzzled by the result. The film had a thick haze over it making the images visible only on one side. At the dinner table that evening, Karl announced his "success". After describing what he had done, his father looked at the film and asked "Did you fix the film?" The film had not been fixed with sodium thiosulfate which would have cleared it and made the image more permanent. Fortunately the film's development had

Focus on DPS President Karl Leck

been well stopped and it was well washed so that treatment in fixing bath and another wash cured the problem. Karl has failed many times since then, learned from the flops and kept trying to improve for over 50 years. He is not satisfied to stand in another's tripod holes or copy another's style or technique. Rather, he would like to try to make a different and possibly more interesting image.

His first salon acceptance was in the Pittsburgh International in 1976 while a member of the Baltimore Camera Club where he served alternately as slide director and print

beginning a long relationship that lasted through the 2000 Sydney Olympic Games. In 1990 he formed U.S. Equestrian Sport Agency as a stock photo outlet for his photos. Karl photographed the equestrian sports at 6 summer Olympics from 1976 to 2000, four of them as a credentialed photographer. The experience of being active in the Olympic movement and living in an Olympic Village in 1989 and 2000 is unforgettable as attested by his boxes of souvenirs, particularly the pin collections. Over 20 magazines including *Sports Illustrated*, *Equus*, *US News & World Report*, *Olympian*, and *M* have published his equestrian sport images.

Upon joining the Delaware Camera Club, Karl started submitting pictures to the Wilmington International (WIEP). Aided by good scores in the photojournalism sections, he is now a Senior Fellow with more WIEP acceptances than any other living photographer. Along with many best-in-show medals, his photojournalism images have earned the Photographic Society of America's Smith Award for best photojournalist in 1992 and 2005.

In recent years Karl has done more teaching. He was the first Education Director of DPS. He teaches an annual equine photography workshop at Cecil College and summer courses at the University of Delaware and the Academy of Lifelong Learning. He says, "So many fine photographers have helped me along the way. I want to use my experience to help others improve their craft and their enjoyment of photography."

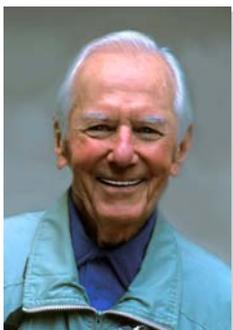


Bodie Ghost Car by Karl Leck

director. He revived the Newark Camera Club in the 1980's before joining the Delaware Camera Club at the end of the decade.

In the early 1970's he began photographing equestrian sports since his then-wife owned and competed a show horse. One published picture led to another after he won the *Maryland Horse* magazine's photo contest in 1972 earning his first cover image. He then made 11 of the first 12 covers for the new *Practical Horseman* magazine in 1973

Questions & Answers



*Contributed
monthly by
Erik Kissa*

For more information on photographic equipment and techniques visit me at www.psa-newmember.org, open Consultation Services, and click on Exploring Equipment and its Use.

Q: *The autofocus of my Nikon D300 is not fast enough for sport photography. I need a Nikon D3 with the full size (35mm) sensor.*

A: This statement misses two important points. Firstly, the DSLR cameras do not use the sensor for autofocus, unless the camera is in the Live View mode. An area of the reflex mirror is transparent and some of the incoming light is diverted to the separate AF sensor which is a linear array of photo-cells. The camera uses the separate AF sensor for autofocus by the phase detection method. In other words, the main sensor or its size have no effect on the speed of autofocus.

In the Live View mode, the camera uses the contrast method for focusing on the main sensor, like a point-and-shoot camera.

Secondly, both the Nikon D3 and D300 have the same autofocus system, the 51-point Multi-CAM 3500. The measured AF speeds are essentially identical and the AF capabilities are similar, except how the AF points are allocated. The area cov-

ered by the 51-point AF pattern is the same in the D300 and in the D3, but the DX sensor of the D300 is smaller than the FX sensor of the D3. Consequently, the area of the AF pattern is relatively larger on the smaller DX sensor. This gives the D300 a slight advantage when tracking moving subjects.

The speed of autofocusing depends on many factors (read the following question). Using autofocus for sport photography can be quite tricky for several reasons. If the AF system is confused and follows each moving subject, then switching the AF modes, focusing manually, or using the trap method may help.

Two pictures illustrate what can be expected when photographing sports with a Nikon D300 camera. The lens was the Sigma 50-150mm f/2.8 lens, at f/4 and 150mm.



The second picture shows a section of a 24x36 print. The fuzz on the ball is in sharp focus.



Q: *Why is the autofocus of my camera sometimes slow?*

A: The autofocus speed depends on several factors. A photographer can control some but not all of the influential factors.

Light is the most important factor. The speed of autofocusing decreases about three times from bright light (EV 12) to dim light (EV 0). The other factor dominating the speed of autofocus is the structure of the subject photographed. The autofocus works best on a contrasty subject with distinct features. Autofocus can be slow on a low contrast target and impossible on a featureless plain. A subject with horizontal lines can be a problem because most focus sites cannot distinguish between horizontal lines. Only a small number of the focus sites are cross patterned. If focusing on horizontal lines is difficult, a slight rotation of the camera can help.

The lens has a very pronounced effect on autofocus for several reasons. The aperture of the lens controls the amount of light falling onto the linear sensor. Most DSLR cameras need an aperture of at least f/5.6 in order to autofocus.

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Questions & Answers

(Continued from page 5)

Only a professional camera, like the CanonEOS IDs Mark and the Mark ID III, can focus at $f/8$.

The speed at which the lens can focus is very important as well. Lenses with a built-in motor focus faster than lenses which depend on the shaft in the camera body. Some motors are faster than others but a high speed motor can overshoot the target and lose time by refocusing.

An optical stabilizer in the lens (IS, VR, or OS) requires time to stabilize the lens and slows autofocusing.

Finally, the camera affects the autofocusing speed. Autofocus speed depends on the number and location of the autofocus sites, the sensitivity of the linear sensor, and the processor. It is believed usually, that more focus points mean better autofocusing. In reality, too many points can slow the autofocus speed. Therefore, pro or semipro level cameras have an option to switch off some of the focus sites.

The autofocus mode affects the speed of focusing. In the single-servo mode the shutter is locked until the camera has found the correct focus. In the continuous-servo mode the camera focuses continuously and may follow a moving subject. Other options include letting the camera select the autofocus point automatically or manually selecting the autofocus point. Sometimes manual focusing is faster than the autofocus with a selected focus area.

Some lenses do not have a built-in motor and depend on the turning speed of the motor in the camera body. Some cameras do not have the "screwdriver" and cannot focus motorless lenses.

It is important to understand how the various autofocus modes work. Depth of field is an essential consideration. In some type of photography, such as portraits (focus on eyes) and macro photography, manual focus is more useful than autofocus.

Q: *How do you know so much?*
(The most frequently asked question.)

A: Three factors have been helpful for answering questions: a long experience in photography, a professional background in color science, and a comprehensive source of printed and electronic information.

I learned photography with my father's 4x5 camera. Taking pictures was easier when my father gave me a medium format rangefinder camera, the Super Ikonta. When the 35mm single-lens-reflex Exacta got a pentaprism for eye-level viewing, I traded the Super Ikonta in for an Exakta.

In the old days everything was manual and required an understanding of photography and dark-room techniques. This changed somewhat when Konica introduced the first autoexposure SLR with interchangeable lenses. I switched to Konica Autoreflex cameras. After a few years I entered the Nikon system, starting with the FE2 camera and ending now with the digital D300.

My professional research activities in Du Pont have included some areas interrelated with photography: Theory and measurement of color, light fastness of dyes, kinetics of fading, dispersions of pigments,

printing inks, surface chemistry, and semiconductors. Years ago I got a patent on an electrochromic system.

The rapid progress of digital photography requires constant attention to the latest developments. I subscribe to many, if not all, American and foreign photographic journals printed in English. I wish I could read Japanese. The Internet and the camera distributors are other useful sources of information as well.

Constant learning is the essence of science and photography. I am thankful to people who send me questions and inspire me to keep up with digital photography. Especially challenging are the questions for which I do not know the answer and have to work to find the needed information.

Erik Kissa

Send questions to ekissa@aol.com

2009–2010 Assigned Subjects

Assigned subject entries **MUST** have been taken within one year of entry. There is no time limit in the Open category.

September – *Friendship*
October – *Visual Reflection*
November – *At Night*
January – *Fun*
February – *Ruins OR Dilapidation*
March – *Converging Lines*
April – *Light and Dark*

DPS Photographers Continue Winning at Amherst Conference



Jim's Clock by Larry Williams

By Karl Leck

For the past 15 years DPS photographers traveling to the New England Council of Camera Clubs (NECCC) Conference in Amherst, Massachusetts have regularly brought home image competition awards. This year's competitions in Color and Monochrome Prints and Projected Images saw winners from both new members and club veterans of DPS. The competitions are open to all conference attendees. Entries are very limited, only one per person, in each competition category, so determining which image to use is a difficult challenge.

In Color Prints Larry Williams (*Jim's Clock*) and Helen Gerstein (*Cassie*) won Judge's Selection Blue Ribbons, putting them in the top awards group. In addition, Dee Langevin (*Japanese Maple*) was favored by judge and conference speaker Joe LeFevre for a Yankee Photographic Society Gold Medal giving DPS more

awards in color prints than any other club. There are currently 80 camera clubs in NECCC alone. In Monochrome Prints Jane Strobach's portrait of an old woman in India titled *Long Life* won a Judge's Selection Blue Ribbon.

In Projected Image competition Marvin Gerstein won the NECCC Conference Medal for Best Portrait for *Gunbelt*. Judge and Conference speaker Corey Hiltz awarded a Yankee Photographic Society Gold Medal to Karl Leck for *Melting Ice Nymph*. Helen Gerstein won a Judges Selection Blue Ribbon for her portrait *Michele*. First-time attendee Bill Hill also scored very well in the digital competition.

Education Director Bob Coffey

scouted possible new speakers for the coming year. He also won a Nik Silver Efex Pro software door prize. After discussing our projector calibration problems with the Datacolor representative, he was given a new Spyder 3 and got a speaker for our first Instruction Night.

There were many excellent programs this year. Perhaps the favorite was Steve Traudt's *Mastering High Dynamic Range (HDR) Imaging*, which will definitely be a topic of discussion around DPS this year. The eighteen female models plus the characters and animals in the Hi-Jinx rooms provided plenty of subjects to fill memory cards. Actually, you could arrive without a camera, borrow a Canon or Nikon camera and lens of your choice, use a Delkin memory card, and get gorgeous complimentary enlargements made by Canon on expensive paper for zero cost. Or, you could shop until your credit card is maxed out at the Hunt's Photo stands. Such a deal!

This year, 12 of the 1,100 attendees were DPS members. The conference remains the biggest bargain in photographic learning and camaraderie. If you have not been to Amherst, give the conference consideration and join other DPS members for photo fun on July 16-18, 2010.

PNC Bank Calendar Update

Thanks to everyone who submitted photographs for the 2010 PNC Bank Calendar. I am happy to report that thirty-three members entered photographs this year – nine more than participated last year. We received 1,335 photographs in total. The PNC Representatives have many beautiful images

from which to select.

We expect to be notified of those accepted by mid-December. Everyone who submits entries will receive a copy of the calendar.

Even though photos have only just been submitted for the 2010 publication, as you are doing your shooting of fall, winter, spring and

summer scenes in Delaware, take time to select some new subjects for next year's calendar, and remember that entries are requested from all three Delaware counties.

Again, thanks to all those who participated.

Marvin Gerstein, martu@aol.com
PNC Calendar Coordinator



Young Talent Wins Big

Grace Kennedy, granddaughter of Diana and Bob Leitch, was one of 15 children, ages 9-14, to win a National Geographic Kids magazine Hands-On Explorer Challenge, a national essay and photo competition. Prizes included a Kids Expedition Team adventure to Peru, a Nikon D60, and the thrill of being escorted and mentored by National Geographic photographers Bruce Dale and Amy Toensing. Fellow photographers will feel Grace's agony and triumph in this segment from her Hands-On Explorer blog.

"Whoa!!!" I yelled when I lost traction in my wet, rubber boots. Splat!!! I was lying, facedown, in Amazonian mud. I can laugh now, but I sure wasn't laughing then. It was 8 a.m. We had just started our journey to spot giant river otters at Oxbow Lake.

I pulled myself upright. I was cov-

ered from head to toe in brown, sloppy mud. This was not the look I was going for. I was OK, but I couldn't say the same for my new camera. It was practically encased in the dirt. Perfect...

Thank goodness for Luis, our jungle guide. He took my equipment, wrapped it in a towel and put it in his backpack. We continued on our hike to the lake. Once on the boat, Luis wiped most of the grime off of my camera.

"You were lucky, Grace! The lens cap stayed on. Also, the body of the camera seems OK." The zoom control was a different story. It was a mess. I sat there looking at my suddenly-not-so-brand-new-looking Nikon camera. I was filthy and worried. I put the camera away. It began to rain...and we didn't see any giant river otters.

When we got back to the lodge I went straight to Bruce Dale, one of the professional photographers on the trip with us. He looked at me like I had just been on a game show where you have to survive in the jungle for a week. As I got closer, he saw the state of my camera and put the pieces together lickety-split. I told him my story and asked for his help. He took my camera and began to wipe it off. He ripped a

thin piece of cardboard from a nearby box and gently put it in between the different moving parts. Each time he pulled it out it was covered in mud. He did this over and over.

"Why don't you go clean up? I'll continue to work on this," he said. I did, then returned.

"Everything seems OK with the camera except for the zoom mechanism," he said. "Listen." He put the lens to my ear and slowly turned it. Crunch. Scrape. Even though this was the first "real" camera I've ever had, I knew this noise was not good.

"You need to keep cleaning out the moving parts. The camera is OK to use, but get in touch with Nikon when you get back to the States. See what they recommend."

I followed his cleaning advice and I used it for the last few days of the trip. Happily, I have fantastic pictures from our entire Peruvian adventure.

I developed a love for photography in Peru. We all were so lucky to learn from, and be inspired by, Bruce Dale and Amy Toensing, two amazing National Geographic photographers. Now that I'm home, I'm sad to say the zoom is still making the crunchy noise. Nikon, I will be contacting you soon.

Outside Exhibits a Gratifying Experience

Bob Hunt, Outside Exhibits Chair, has been busy hanging new DPS shows at the Ingleside Retirement Communities. With the help of Linda Finnan, the proper tools, and their imaginations, Bob and Linda hung a creative exhibit with one and two tier displays in prime locations for maximum expo-

sure. The majority of the exhibited prints are from the member's personal collections and a few from the club collection held by Jeff Smith. Bob felt that this was a gratifying experience and plans to expand it after the start of the Society year. Brad Wallace, Facilities Manager, reports that the exhibit is already a

big hit.

Last year, Jeff Smith organized numerous DPS outside displays and exhibits, as well as a continually rotating exhibit at the Helen F. Graham Cancer Center.

To participate in this worthy effort, contact Bob at 302.764.1363 or makingcopy@aol.com.

Notices

• **DPS award plaques** are available to those who have been awarded an engraved DPS brass plates and do not have a wooden plaque to display them on. Add-on wooden plaques are available to those who have filled their plaque and need additional space. Please contact Jane Strobach at jstrobach@yahoo.com or 302.994.8167 to arrange pick up.

• **DPS membership dues** for the 2009-2010 year are due. Payment may be made online, at meetings, or by mailing a check for \$35 for single or \$60 for couple (payable to DPS) to John Blankenbaker, P.O. Box 120, Chadds Ford, PA 19317. **Dues must be paid in order to participate in DPS exhibits and competitions.** Contact John at john.blankenbaker@verizon.net or 610.388.1305 with questions.

• **Wilmington International Exhibition of Photography (WIEP) Gearing Up**

WIEP is gearing up for the transition to a more streamlined operation. In preparation for the start of entry processing on January 2 and judging on January 23, Dianne Carnegie is seeking volunteers to fill the final slots on her team.

Specific positions to be filled are Print Chair, 4-5 score keepers, and computer data entry and projected entry volunteers. Score keepers will be trained by Alistair Gillanders before judging day on January 23. Training sessions for every task will be provided so that everyone is up to speed by January. Please contact Dianne at dicarnegie@msn.com or 410.398.2397 if you would like to participate in this helpful and rewarding endeavor.

Member News



.Photo by George Finnan

Approximate 60 DPS members and guests attended the annual picnic at the home of Rich and Dianne Carnegie. Rich treated his guests to a “rough and tumble” tour around the property. The weather was perfect and the food delicious. Many thanks to Dianne and Rich for hosting this popular event for the past eight years



Dave Hutton recently received his first star for Monochrome Images in the Electronic Imaging Division and his second star in the Color Division of the Photographic Society of America.

October 5 ▪ Annual Pot Luck Supper

The Annual Pot Luck Supper has been pushed back a week to Monday, October 5, at 6:30pm in the duPont Pavilion.

The evening's program, *Flickr—Sharing Your Photos on the Internet*, will be presented by Sandro Cuccia. Flickr, www.flickr.com, is touted as the best Web site for online management and sharing applications in the world. Sandro will describe how we can easily maximize the use of this free resource.

What to bring: Couples bring main dishes; singles contribute salads, vegetables, breads or desserts. Plan for 8 servings per dish and please bring serving utensils. Since we have no way of heating food dishes will be served at room temperature. Soda, wine, coffee, and tea will be provided.

Volunteers are needed for set up and clean up. In order to know how many tables to assemble, please RSVP to Carole Clarke at cnclarke@aol.com / 610.358.5191 by October 1.

Field Trips

Field trips are an excellent way for members to absorb information from more experienced member photographers or share their knowledge while enjoying the camaraderie of an instructive outing. Several field trips will be announced later for the coming months.

Karl Leck has suggested a field trip for Saturday, October 10 to Rough and Tumble, *Time of Harvest* in the Pennsylvania Dutch country of Lancaster County. This popular fall festival offers photo ops galore – from steam engines, a working sawmill, a blacksmith shop, a rope maker to games such as barrel train ride, and pumpkin bowling.



Karl Leck photographs model M'kaila at the May 31 field trip to Sherri Ciancutti's Portrait Studio. Photo by Rob Tuttle

If you would like to carpool, we will meet in the Longwood Gardens parking lot at 9am. If you want to go on your own, Rough and Tumble is located on Rte. 4977, Lincoln Hwy. E, Kinzers, PA 17535. Check out the fun on their Web site at www.roughandtumble.org.

Photoshop Elements

• Beginner's Classes

On Tuesday, September 22, at 7pm, John Haedo will resume his series of free, weekly digital classes for beginners in Rm 301-B, at the Edgemoor Comm. Center, 500 Duncan Road, Wilmington. For more information, you may contact John at 484.480.4430 or john581@comcast.net.

• Newark Classes

Elements classes will resume in Newark on October 7, at 7pm. Pete Lounsbury will teach the class the first Wednesday of each month in Rm 2 at the Newark Senior Center, 200 White Chapel Drive, Newark, DE 19713. For more information, contact Pete at lounsburyus@comcast.net or 302.636.0868.

Photo Ops

• **Autumn's Colors**, Longwood Gardens; September 7– November 22. Nature's art exhibit of mums, gourds, colorful foliage, Chrysanthemum Festival, and fruits of harvest displays. Hours: from 9am–5pm daily, September 6–November 22. For additional information, go to: www.longwoodgardens.org.

• September 12-13; Revolutionary **Military Living History**, Brandywine Battlefield, Rte 1, Chadds Ford, PA; Photograph British and Colonial troop encampments and military demonstrations. Admission fee.

• September 12 - 13; **Civil War Re-enactment**, Colonial Pennsylvania Plantation, Ridley Creek State Park, Media, PA. Sat. 10 am–5pm; Sun. 10am–4pm. Admission fee.



Brandywine Drummers by Bob Coffey



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

www.psa-photo.org and delawarephotographicsociety.org.

2009-2010 Projected Image Competition Rules

GENERAL

Competitions are held to encourage club members to show and improve their photographic work. Projected Image competitions will be held on the second Monday of most months during the DPS year, as scheduled. Meetings will begin at 7:30 p.m. in the DuPont Pavilion at Cokesbury Village, Hockessin, DE.

CATEGORIES

The categories for each competition will be: Assigned Subject, Open, and Altered Reality. All categories, except Altered Reality, will have three classes, Salon, A and B. Altered Reality will be a single 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 the Projected Competitions. Entries must be photographed by a digital camera, scanned by a digital scanner or scanned photographic slides or negatives.

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

CLASS ASSIGNMENT

Class assignments will be determined by the Standards Committee.

NUMBER OF ENTRIES PER COMPETITION

Assigned subjects – 2 images

Open subjects – 2 images

Altered Reality – 1 image

If comments are requested, they must be requested during the time that an image is projected.

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 Subject competitions are conducted in all classes. All projected images 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.

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 entered through the DPS Web site (<http://www.delawarephotographicsociety.org/>) at least seven (7) days prior to the Digital Competition so that the images can be entered into a computer database in preparation for showing. Any images entered after that date will have to be resubmitted for the next competition.

Slides should be submitted to the Projected Image Director at least seven (7) days prior to the Projected Image Competition so that they can be scanned and entered into the database in preparation for showing. Any slides received after that date will have to be resubmitted for the next competition.

SELECTED IMAGES

Projected Images with scores in at least the top 30% of the competition will be designated as "*Selected*". 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 reentered in monthly competitions and for entering in the Projected-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 Projected-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 Projected-Image-of-the-Year competition or as part of the Photo Show competition. Scores for each entry will be recorded by the Projected Image 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 Projected-Image-of-the-Year competition.

DISQUALIFICATION

Exhibitors are responsible for adhering to the competition rules set forth. The Projected Image Director may disqualify an image that does not conform to the rules of the competition. In all cases the Projected Image 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. Other awards can be awarded at the discretion of the Projected Image Director

Pete Lounsbury, Projected Image Director
lounsburyus@comcast.net, August 2009

Cookie Pushers Needed

Take a turn and sign up to bring cookies to a meeting. To volunteer for the September 14 or 21 competition meetings, contact Ellen Carsch at ellencarsch@aol.com or Marsha Hook at mhook@christianacare.org. Sign-up sheets will be available for October meetings.

2009-2010 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 most months during the DPS year as scheduled. Meetings begin at 7:30 PM in the DuPont Pavilion at Cokesbury Village in Hockessin, Delaware.

CATEGORIES

There are three competition classes: Class B, Class A, and Salon. There will be separate Assigned Subject and Open categories in each class, which will include both monochrome and color prints.

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 all classes and competitions may be printed by the exhibitor or done commercially.
- 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.

CLASSES

- Class B is for members who are new to print competitions or are less proficient in printing images.
- Class A is for members who are more experienced and more proficient.
- Salon Class is for members who have demonstrated high skill in the production of prints.

CLASS ASSIGNMENT

Entrants will be assigned to competition classes 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

- Class B: Max. print size 8-1/2" x 12", maximum mount size of 11" x 14".
- Class A: maximum print size of 13" x 19", maximum mount size of 16" x 20".
- 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 either monochrome or color, or one of each. Open Subjects – 2 prints, either monochrome or color, or one of each. *Monochrome and color prints will be judged separately, but a given competitor can only enter 2 Assigned Subject and 2 Open prints in one night.* Comments may be requested while a print is in the viewing box.

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 all classes. All prints that are to be entered in the Assigned Subject contests *must have been captured 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 at least the top 30% of the competition will be designated as "*Selected*". Selected scores for monochrome and color will be chosen separately. 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.

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2009-2010 Print Competition Rules

(Continued from page 12)

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. For the annual awards the monochrome and color scores for Assigned Subject will be combined. For the annual awards the monochrome and color scores for Open category will be combined.

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.

John Haedo, Print Director
August 2009

john 581@comcast.net

Worldwide Photo Walk

By Bob Coffey

The 2nd Annual Worldwide Photo Walk was held on July 18, 2009. The event, organized by Scott Kelby, the executive director of the National Association of Photoshop Professionals and the prolific author of best-selling books on Photoshop, attracted 32,600 participants in over 900 locations worldwide. In each venue, the walk consisted of 50 local photographers who submitted their two best images taken during the walk. From these one hundred images, one winner was selected to represent this area in an international competition for a fascinating array of prizes.



Taxi Stand by Monica Nagy

the outing. DPS member Monica Nagy was a local runner-up with her image of the taxi stand at the Wilmington Amtrak Station.

View photos posted from all participating cities on the Worldwide Photo Walk site at www.worldwidephotowalk.com and plan to participate in next year's Photo Walk.

The Wilmington Photo Walk, lead by Sandro Cuccia, met at the Riverfront to photograph the surrounding area for two hours. Afterward, everyone congregated at the Riverfront Market, to "chimp"* and chat about

* *The phrase is most likely derived from the comparison between the sounds and actions some photographers make while reviewing images and those of an excited primate (Oooh! Oooh! Aaah!).*

Photographic Supplies and Services

▪ As well as a quality product, American Frame offers DPS a 5% rebate on all framing materials. Please **provide reference # P163 when placing your order.** For a catalog, contact 1.800.537.0944 or www.americanframe.com.

▪ Costco has the best deal on printing high quality prints on archival paper from digital media or film. They can also scan slides. All print work, including enlargements up to 12" x 18", can usually be made while you shop. Membership is required, but it is well worth it the price.



2010 Photo Show Rules

PHOTO SHOW GENERAL POLICIES

- There are two categories: *Print (1 class)* and *Electronic Projected Image (3 classes)*.
- An entrant is limited to **one entry per category, for a maximum of two entries**. A Photo Show submitted from a previous year which did not win 1st, 2nd or 3rd Place may be reentered.
- Photography, production elements and the creation of the presentation **must be the work of the entrant** (with the exception of commercially produced music or sound effects and printed or scanned photos). Slides may be scanned by a party other than the maker. Members may request DPS to scan slides but must submit their request, and the slides, to the Director of Projected Images no later than March 15.
- Neither the **identity of the maker nor credits shall be visible** either at the beginning, during or end of the presentation or anywhere on the face of the print boards.
- Electronic Projected Image Photo Shows may be supplied on CDs, DVDs, USB drives or other media compatible with DPS equipment. Participants are encouraged to consult with the Projected Image Director to help insure that their show will work as intended. Media used in the Electronic Projected Photo Shows must be submitted one week prior to the competition night. Photo Shows that do not adhere to the time and measurement requirements of the class in which they are entered, will not be accepted.
- Electronic Projected Image Photo Shows will use a single screen, a computer and digital projector furnished by DPS. An entrant's computer may be used providing it can interface with DPS equipment.
- A jury of three qualified, neutral **judges** will preside over the competition.
- Judging criterion will be based on **Presentation** and **Photography**.
- Scoring will be by the 1-9 point system on each criterion (maximum number of points attainable for a Photo Show is 54).

PRINT CATEGORY (1 CLASS)

- Monochrome and color compete together.
- A Photo Show may contain a mix of monochrome and color.
- Prints must be mounted on one or more boards totaling up to 640 sq. in.
- Title and captions are permitted
- Entrant's name must be on the reverse.
- Judging of the **Presentation** will be based on effectiveness of the theme and the relationship of the images to one another, layout and supporting text.
- Judging of the **Photography** will be based on its technical quality, originality, composition and impact.

ELECTRONIC PROJECTED IMAGE CATEGORY

(3 CLASSES)

- This category will include electronic or digital images.
- Delivery to the screen will be by electronic projection. Photo Shows with electronic images may be entered in any of the three classes. Motion video or film is not permitted.
- This category will have three classes:

Class 1 Up to ten (10) images. **It is required that this class of Photo Show "tell a story."** No titles, captions, or audio is permitted and only straight cut transitions may be used.

Class 2 Up to three (3) minutes. No restriction on subject, supporting visual or audio elements.

Class 3 3:01 to six (6) minutes. No restriction on subject, supporting visual or audio elements.

- Judging of the **Presentation** will be based on the effectiveness of the theme or story (does it achieve the intent in an entertaining, interesting or educational manner); the relationship of the images to one another; editing; originality; pace; use of transitions; title/captions; appropriateness and effective use of music/sound effects; quality of the narrative - its writing and delivery.
- Judging of the **Photography** will be based on its technical quality, originality, composition and impact.

John Toutkaldjian, Photo show Chairman

August 2009

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610.358.1927



The Photographic Society of America celebrates its 75th anniversary with an exciting lineup of programs and presenters, tours, and digital imaging classes at the annual conference in West Yellowstone, Montana. For additional information, contact www.psa-photo.org.

September 20–26, 2009
75th Anniversary Conference
West Yellowstone, Montana