



The Reflector



Delaware Photographic Society www.delawarephotographicsociety.org
Volume 61, Issue 1

February 2009

Wilmington-IN-Focus

Photography Project for Wilmington Area Students

The Delaware Photographic Society, in collaboration with the Mayor's Office of Cultural Affairs, presented Wilmington-IN-Focus (WIF) awards during the First Night Wilmington festivities, on December 31, 2008. Awards were presented to winning students



by Wilmington Mayor James M. Baker and Kate Banaszak, Miss Delaware 2009.

Over 200 students participated in the WIF instructional program and competition. DPS members Noel and Renee Brandon, Bob Coffey, Eileen and Stephen Furlong, Helen and Marv Gerstein, Dick Greenwood, Bob Hunt, Vicki Kelch, Bob Leitch, Sandra McCarthy, Ken Seeney, John Toutkaldjian, and Jeff Smith provided instruction, reviewed photos and helped each child select two photos to be entered. Images were then judged on originality, technical excellence, composition, overall impact, and artistic merit. Lynn Maniscalco, Jeff

Smith, and Jane Strobach served as judges, and John Blankenbaker and John Hamilton helped with finances and publicity.

Corporate support for this project was provided by JP Morgan Chase and AstraZeneca. Cameras, Etc. provided film developing and assistance with prize selection.

Photographs will be displayed at AstraZeneca and JP Morgan Chase in January and February, and the public will have an opportunity to view the exhibit at City Hall in March.

February Speaker — Kathleen Connally

February 23 • 7:30 pm
A Walk Through Durham Township, Pennsylvania

Kathleen Connally is a fine art photographer and artist in residence at the James Michener Museum in Doylestown, Pennsylvania. Six years ago, she began a project to visually document the people, architecture, and landscapes of Durham Township in Bucks County. Today, the project continues to be a

work in progress as she posts new photographs on her Web site (photoblog) three to four times each week. For a peek at Kathleen's beautiful photographs, go to www.durhamtownship.com.

Join us at 6 p.m. for dinner with the speaker in a private Cokesbury dining room. Reservations must be made in advance to Bob Coffey at bobcoffey@aol.com/610.388.2741. Dinner cost is \$17.25, all inclusive.

Calendar of Events

• **February 2**

Deadline for February 9 projected image entries
7:30pm — Instruction Night

• **February 9**

7:30pm—Projected Image Competition

• **February 16**

7:30pm — Print Competition

• **February 22**

1—5pm—76th WIEP ArshT Hall

• **February 23**

6 pm —Dinner with Speaker
7:30pm — Speaker Program
Cokesbury Auditorium Level C

• **March 1**

1—5pm—76th WIEP ArshT Hall,
Wilmington

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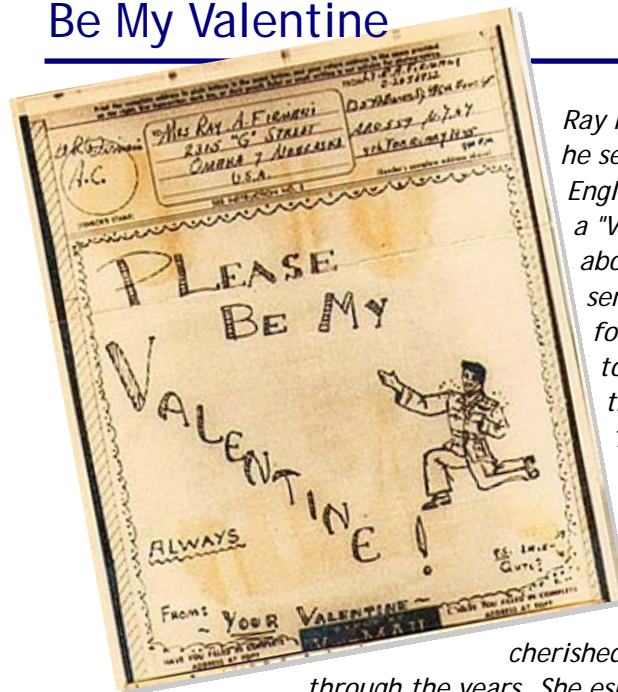
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The Delaware Camera Club (DCC) was established January 28, 1931. DCC is a charter member of the Photographic Society of America and The Delaware Valley Council of Camera Clubs. In 2002 the name was changed to the Delaware Photographic Society (DPS)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

Be My Valentine



Ray Firmani shares the Valentine he sent to his wife Elaine from England in 1944. The "card" was a "V-mail" government form, about 4x5 inches, on which the sender wrote his message. The forms were collected and sent to a center in England where they were photographed onto 16mm movie film. The film was then flown to the states where it was developed, printed back to the original size, and mailed to the intended recipient. Elaine

cherished the Valentine and kept it all

through the years. She especially liked the "delicate

lace" Ray added around the edges. ❤️

Photography Quotes for Thought

Contributed by Karl Leck

The camera is an instrument that teaches people how to see without a camera. — Dorthea Lange

Photography is a major force in explaining man to man. — Edward Steichen

There are always two people in every picture: the Photographer and the Viewer. — Ansel Adams

Photography is a way of feeling, of touching, of loving. What you have caught on film is captured forever. It remembers little things, long after you have forgotten everything. Aaron Siskind

Photography takes an instant out of time, altering life by holding it still. — Dorthea Lange

I think the best pictures are often on the edges of any situation, I don't find photographing the situation nearly as interesting as photographing the edges. — William Allard

I think a photography class should be a requirement in all educational programs because it makes you see the world rather than just look at it. — Author Unknown

Buying a Nikon doesn't make you a photographer. It makes you a Nikon owner. — Author Unknown

The equipment you'll leave at home, you'll need the most. You're always out of memory cards or batteries when you'll have the best opportunity. — Murphy's Rules.

Instruction Night Schedule



Instruction Night sessions are held on the first Monday of the month, October–May in the Cokesbury duPont Pavilion at 7:30 pm.

- February 2: *Photographing Moving Subjects*—Painters and photographers compete directly when picturing landscapes, still life, and portraits because the subject isn't moving. Painters can imagine how the subject looked in motion, but the photographer can capture one or more fleeting instances in a given motion.

On Monday, February 2, Education Director Karl Leck will discuss how to photograph subjects in motion. Karl spent 27 years photographing international equestrian sports and dabbled in other areas where motion is a key element. The discussion will include high shutter speed, "dragging the shutter", high speed flash, panning, and the old, big, slow focal plane shutters. Each of these techniques gives a different result that our painter friend can only guess. Prepare for the May Assigned Subject *Motion or High Speed* with techniques from someone who has successfully captured motion in pictures for competition and publication.

- March 2: *Camera Handling and Point of View*
- April 6: *Photographic Gadgets and Resources*
- May 4: *A Photographer Who Influenced Me*

Continuing Free Classes

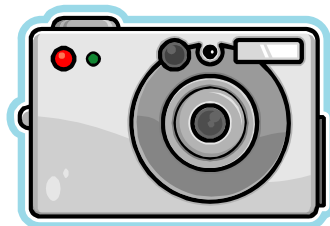
• ProShow Gold for Beginners

Pete Lounsbury will teach "Pro Show Gold for beginners on February 3, 10, 17, and 24 at 7pm. These hands-on sessions will be held in the computer lab of the Newark Senior Center. Space is limited and anyone interested should reserve a place as soon as possible by contacting Pete at 302.636.0868 or lounsburyus@comcast.net. The Center is located at 200 White Chapel Drive, Newark, DE 19713.

• Photoshop Elements

Free help sessions for users of Photoshop Elements are held most

Thursdays at 7pm at Edgemoor Community Center, 500 Duncan Rd, Wilmington and taught by John Haedo, assisted by Ruthann King. Classes have been extended through March. Registration is not required and walk-ins are welcome—open to DPS members, as well as non-members. For information, contact John at john581@comcast.net.



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.

Focus on John Haedo



Blue Morpho by John Haedo
Honorable Mention
2008 DPS Print-of-the-Year

I lived in center city Philadelphia for about ten years while attending Temple University and after graduating in 1973. I bought a house in King of Prussia surrounded by woods and was often visited by deer, pheasants, raccoons, and the like. I bought my first camera, a Canon A-1 SLR, and discovered I enjoyed nature photography.

Wendy and I were married in 1982. She immediately proved her worth by lugging my camera gear and accessories during my quest for the perfect hibiscus while on our honeymoon in the Bahamas. We went on to have two children and as they became the focus of our lives, I went through a succession of VHS home video cameras and used my A-1 less frequently.

I became interested in computers and designed the first web site for the division of the large insurance brokerage firm for which I worked. I also bought my first digital camera, an Olympus. The images looked good on screen, but produced unacceptable enlargements. Corel Photopaint did not fix the problem, and I thought investing in the more powerful (but expensive) Adobe Photoshop would do the trick. I learned that an image with a maximum pixel resolution of 1024 X 768 could not produce a good

enlargement and my journey into Photoshop got started.

When the next generation of Olympus consumer digital cameras became available, I bought one, a three megapixel model. It produced much better images, and I was finally able to make acceptable large prints but had no desire to print them myself. My interest did not go beyond the computer.

I had created and published a newsletter in the early 90's for a trade association in my insurance marketing niche. By 1996, I was using Adobe PageMaker and Acrobat Pro for layout and printing, so processing images and graphics with Photoshop was a logical step. Over the years, I upgraded to the Adobe Creative Suites, switching to InDesign for layout, turning to Illustrator for lettering and vector graphics, and lastly to GoLive and Dreamweaver when we went 100% electronic. I no longer do the newsletter, but dabble with my CS4 suite.

My first DSLR was a Canon Digital Rebel. The 6 megapixel files were larger and higher quality, and I came to the realization that Photoshop could not transform my mediocre images into good photos. I needed to upload better data into the computer to start with and become a better photographer.

In 2006, I shifted my focus from Photoshop to photography and for the last two years have spent much of my free time in the field and learning more about the technical and aesthetic aspects of the craft.

A neighbor turned out to be an expert photographer who likes nothing better than to share his impressive knowledge of Photoshop and photography with others. In very little time, Bill Westerhoff reassem-

bled and added to the bits and pieces of my self-taught digital knowledge, and everything photographic made much more sense.

Weeks after meeting him he brought me to a meeting of the Delaware Photographic Society. He insisted that I join and enter print competitions.

Joining DPS was a no-brainer, but entering print competitions... now, that was an entirely different matter. Having just ordered my first wide carriage inkjet printer, I did not want to embarrass myself. I was learning that making your own prints is an unforgiving test of all your digital and photographic skills. How could a newbie like me compete? I was thrilled when I was awarded an Honorable Mention in the 2008 DPS Print of the Year Competition, color category.

DPS has had a major impact in my daily life. Lynn Maniscalco gave me the opportunity to become an instructor in a series of DPS sponsored beginner-level classes in Photoshop Elements, with Ruthann King. Preparing and conducting these classes is an important and challenging part of my week.

I have had a terrific experience with DPS since I became a member in September, 2007. I have met many wonderful people, cultivated new friendships and received invaluable technical help and encouragement, even from an award winning photographer and print maker like Bob Coffey.

For my part, I want to thank the many people at DPS who have and continue to help me, and who encourage new DPS members and people learning about digital imaging to delve deeper into this challenging and fulfilling activity. ☺

Portraiture Tips

In preparation for the March assigned subject on portraits, Ray Firmani provides the following tips.



Indoor portraiture demands the understanding of certain basic principles concerning the methods of controlling the subject and

the lighting. The successful portrait photographer is interested in people and creating a characteristic likeness of the subject, while putting the subject at ease, and making it a pleasant experience on both sides of the camera.

The following basic principles have stood the test of time.

Cameras — Any camera will do. SLRs are best for composing and viewing expression.

Lenses — A normal lens is best for full length and $\frac{3}{4}$ poses.

- Two times the normal focal length lens is best for head and shoulder shots. A long focal length compresses the image, wide angle lens can distort the image.

- To soften image, use a diffuser filter on the lens. Open lens wide for maximum diffusion and stop down lens for lesser diffusion..

Lighting — Begin with a set of PhotoFlood lamps. With the use of "Hot Lights" you can observe intensity and the lighting effect on the subject, Use #1 bulb flood bulbs in lights. Blue daylight bulbs are also available. Experiment with one light and reflector, and then with

two or more lights. For conventional portraits, employ 1–3 lighting ratio. That is—main light at 45 degrees and high, and two times stronger than the fill lamp. Fill light should be placed as close as possible above the lens to avoid another nose shadow. Fill light also creates highlights in the eyes. Double highlights should be avoided.

Backgrounds

Use darker colors for formal, lighter colors for business portraits. Utilize home or location surroundings, fireplace, piano, etc. Window lighting with a lamp or reflector fill-in can be effectively employed. Background can affect exposure. To avoid this problem it is better to take an exposure reading with camera, or Reflection Meter, off of a gray card, or take an Incident Light Meter reading. Set camera on MANUAL and to the indicated reading. This exposure setting will hold for all subjects until the lighting is changed.

Posing Subject

- Body Position — Utilize "contra position", (body turned one way and head another way), with more

space in the direction the subject is facing. A little bit of action can be suggested by having the subject lean slightly forward into the picture.

- Placing of arms and hands — broad flat view of the front of the hand to the camera is unpleasant. View of the side of the hand should be favored. Arms included in the photograph should not be extended and cut off so as to cause an "amputation". Better to include both arms, close together, framing the subject.


- Avoid having shadow of nose fall cross the mouth of the subject.

- With subject turned away from the camera, keep nose in side cheek line, unless it is a profile shot.

- Camera Angle — Begin with camera at eye level. Lower angle will extend height, higher angle will foreshorten the image. Useful to shorten or lengthen noses and faces.

- Tilting the camera to the left or to the right can change the feeling and mood of the picture without changing the position of the subject.

Making a portrait should be a pleasant experience for both sides of the camera. ☞



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Thank you for supporting our sponsor. Please identify yourself as a DPS member when visiting Camera Etc. stores.

76th WIEP Preparations Continue



✔ Jane Strobach takes a break to admire an entry.

✔ Many volunteers answered the call to help. Rita Steed assisted with computer data.

*76th Wilmington International Exhibition of Photography
February 22 – March 1, 2009
Arsht Hall, Univ. of Del. Wilmington Campus,
2800 Pennsylvania Ave.
Sundays, 12–5pm; Monday-Friday, 9am–5pm • Free Admission
Audio-visual projected images shown Sundays, February 22 and March 1,
at 1pm, 2pm, and 3pm*

Now that entries have been judged, Phase 2 of the Wilmington International Exhibition of Photography (WIEP) is underway; accepted prints must be framed, a digital show prepared, and an exhibition catalog produced – all before the exhibition opens on Sunday, February 22.



▲ Mike Elliott processing one of the entries from Asia.



Photos by Bob Coffey

Volunteers are still needed to help with framing Wednesday and Saturday mornings at Greenville Place, 240-A Presidential Drive) and to hang the exhibit on Friday, February 20, at Arsht Hall. To help, contact Bob Hunt at WIEP76@aol.com or Dianne Carnegie at dicarnegie@msn.com.

You still have time to support the WIEP with a patron donation. Contribute by February 8 and your name will be included in the 76th Exhibition catalog. DPS is an educational tax-exempt organization, and donations are deductible to the full extent provided by law. A Patron’s donation form is provided below.

Patron’s Reservation

Please include me among the Patrons of the 76th WIEP.

Name, as you wish it to appear in the exhibition catalog:

Mail to John Blankenbaker, P.O. Box 120, Chadds Ford, PA 19317

Deadline: February 8

Donations to DPS are fully tax deductible, 501(c)3 tax exempt number 51-0103286.

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 size of the sensor in my point-and-shoot camera is 1/2.5. What does this mean?*

A: The number indicates the length of the sensor. The long side of the sensor is 1 divided by 2.5, which equals 0.40" or 10mm. The length of the full-size sensor (FX) is 36mm, the length of the APS-C (DX) sensor is 24 mm. The approximate area of the sensors (in mm square) is 860, 380, and 80, respectively.

Q: *Are the independent manufacturer lenses useful low cost alternatives to camera brand lenses?*

A: The lenses made by the independent manufacturers Sigma, Tamron, and Tokina, usually have some advantages, which may be a lower price, lower weight, larger aperture, wider focal length range of zoom lenses, or closer focusing ability. Some lenses have a zoom range not available from camera makers, such as the Sigma 50-150mm/2.8 and the Tokina 50-135mm/2.8.

It is not true that all lenses made by independent manufacturers are cheap. The Sigma, Tamron, and Tokina lenses built for demanding professional use are not inexpensive. Tokina does not make PRO lenses below \$400. The most expensive lens made for Canon or Nikon cameras, is the Sigma 200-500mm f/2.8 APO lens with the street price of \$24,500. The second highest priced lens is a Sigma as well, the 800mm f/5.6 APO with a \$7,400 price tag. However, most of the lenses made by independent manufacturers are competitively priced.

It is true that Canon and Nikon make the best lenses for their cameras. The Canon L series lenses and the Nikon lenses with the constant f/2.8 aperture are built to withstand professional use. These high quality lenses are outstanding optically and mechanically, sealed against dust and moisture but expensive and heavy. This does not mean that all Canon or Nikon lenses are of very high quality. Canon and Nikon make inexpensive lightweight lenses as well for amateurs with a limited budget and modest optical demands. Some of the lenses have a plastic lens mount. In other words, the name Canon or Nikon on the lens does not assure high quality.

It is true that all Sigma and Tamron lenses are not as rugged or are not sealed as well as the best Canon and Nikon lenses. On the other hand, some Sigma, Tamron and Tokina lenses have the quality and rugged construction needed for professional use. The pro quality lenses built for demanding professional use are more durable than some Canon or Nikon kit lenses. A valid assessment of the optical and mechanical quality of camera brand

and independent brand lenses can be made only by comparing corresponding lenses. However, some independent brand lenses do not have a Canon or Nikon counterpart.

More Canon and Nikon lenses have optical stabilization than the Sigma or Tamron lenses. Tokina does not have an optically stabilized lens, but this is expected to change. Most independent brand lenses with the Nikon mount do not have a built-in motor needed for auto focusing with Nikon D40 and D60 cameras.

An important factor to consider is the quality control. It is probably true that the quality of Canon and Nikon lenses is more consistent than the quality of Sigma or Tamron lenses. However, the probability of getting an off quality Sigma or Tamron lens is rather low. The probability of getting a faulty camera brand lens is low as well, but not insignificant. The Canon 24-105mm/4 lenses with the serial number below 1000 were recalled because of excessive flare. Therefore, every new lens must be carefully tested when received. A faulty lens can be returned for an exchange.

The chance of getting an unsatisfactory lens is higher when buying a lens immediately when a new model arrives or the existing model is modified.

I now use twelve lenses for my digital cameras, including nine Nikon lenses and three independent make lenses. All my Sigma, Tokina, or Tamron lenses have the expected quality and perform faultlessly. Here are some good examples:

Tokina 10-17mm f/3.5-4.5 ATX 107DX Fisheye (\$560) is a fun lens

(Continued on page 8)

Questions & Answers

(Continued from page 7)

covering the extremely wide angles from fisheye to super wide.

Tokina 11-16mm f/2.8 AT-X PRO DX is a constant f/2.8 ultra wide angle zoom (\$570) and has much less distortion than the Nikon 12-24mm f/4.0 lens. Canon and Nikon do not have an f/2.8 zoom lens in this focal length range.



Tokina 12-24mm f/4.0 Pro lens compares favorably with the optical qualities of the Nikon 12-24mm f/4.0 lens, a zoom range Canon does not have. The price of the Tokina (\$500) is about one half of the price I paid for the Nikon lens (\$880).

Sigma 18-50mm f/2.8 EX HSM zoom lens (\$449) is optically as good as the Nikon 17-55mm f/2.8 G AF-S (\$1165), although the Nikon lens is sealed against dust and moisture. The heavy weight of the Nikon

lens (1.6 lb vs. 1.2 lb of the Sigma) and the much higher price make the Sigma lens an attractive buy. The Canon 17-55mm f/2.8 IS lens (\$960) has optical stabilization which these Nikon and Sigma lenses do not have. For the short focal lengths stabilization may not be essential.

Tamron 28-75mm f/2.8 DI lens (\$389) is my favorite lens for portrait photography. The lens exhibits some edge softness on a full frame sensor, but on the APS-C (DX) size sensor the lens is very sharp from edge to edge. This is a great lens for the Nikon D300 with the vertical release on the MB-10 grip. The lens is much lighter (1.5 lb.) than the Canon L and Nikon 24-70mm f/2.8 lenses weighing two pounds each and costing three times more (\$1110 for the Canon, and \$1500 for the Nikon). The excellent sharpness of the Canon lens is marred by high distortion levels at 24 and 70mm. None of these lenses have optical stabilization.

Tokina 50-135mm f/2.8 PRO DX APO (\$700) is a unique lens. Canon and Nikon do not have a lens in this very useful zoom range which is the

full frame equivalent of 75-208mm (80-216mm on a Canon). The optical performance is very good but the tripod collar is not removable, and the lens with the Nikon mount does not have a motor. Tokina has started to equip all PRO lenses with a motor, but this will take awhile. The absence of optical stabilization is another drawback requiring an occasional increase of the ISO setting. According to rumors, Tokina will equip the lens with a motor and optical stabilization.

The Sigma 50-150mm f/2.8 HSM lens (\$749) has a built-in motor but the Tokina is sharper at the long focal length end.

Sigma, Tamron and Tokina have other very good lenses competitive with the Canon and Nikon lenses. The macro lenses are known for their excellent quality at a reasonable price.

The myth, that camera brand lenses are always better than the Sigma, Tamron, or Tokina lenses, limits the selection of lenses and empties the pocketbook.

Erik Kissa

Send questions to ekissa@aol.com

Exhibits

- Photographs by Bill Leitzinger — Aloysius Butler and Clark (AB&C) is exhibiting a collection of 40 photographs by Bill Leitzinger through February 28, 2009. The exhibit is free to the public and will be open on weekdays from 8:30 a.m. to 4:30 p.m. at AB&C, 819 Washington Street, Wilmington, DE. Off-street parking is available at Isaacs Garage (8th and Washington streets).

- Yaprak Soysal will exhibit her photographs, *Natural Dimensions*, in the Baby Grand Lobby of the Grand Opera House until February 28. You are invited to attend the Opening Reception on Friday, February 6, from 5:30 to 8 p.m.

RSVP to yos393@yahoo.com or 302.832.2069. The Grand Opera House is located at 818 N. Market St, Wilmington.

- 76th Wilmington Exhibition of Photography; February 22 — March 1; Arsht Hall, Univ. of Del. Wilmington Campus, 2800 Pennsylvania Avenue; Sundays, 12–5pm; Monday-Friday, 9am–5pm. Free admission and ample off-street parking. Audio-visual projected images will be shown on Sundays, February 22 and March 1, at 1pm, 2pm, and 3pm.

Member News

• Erik Kissa has received three PSA stars for 100 acceptances of 29 small color prints in international exhibitions. Erik has over 2500 international acceptances. In the projected images/slides category PSA has awarded Erik five stars and six Galaxies for color photographs, five stars for travel photography, three stars for nature, and two stars for photojournalism.



*Dinner Time by Don Pivonka
High-scoring January Print*



*Flaps Up by Steve Berkowitz
High-scoring January Projected
Image*

Notices

• **Field Trips:** Steven Sieja, is planning more excursions in the coming months. Announcements regarding February locations will be made at weekly meetings and online. For more information, and to suggest a future location, contact Steven Sieja at 302.547.2344 or ssieja@mikenbuilders.com.

• **Euros Anyone???** The treasurer has a 20 Euro bill that was taken as an entry fee for WIEP. He will discount it if it can be used by someone traveling to Europe. Contact John.Blankenbaker@comcast.net if interested.

• **Welcome Visitors:** We are pleased to announce a scheduled visit by members from our sister club in Watford, England. Watford Camera Club President, Graham Willis and Vice President, Andy Robertson will arrive on February 22 for the opening of the Wilmington International Exhibition. Please make a point to introduce yourself to Graham and Andy, either at the exhibition or the following evening at the speaker program. We are looking forward to welcoming Graham and Andy to the Delaware Photographic Society and the Delaware Valley.

Assigned Subjects



February – Still Life Composition

March – Portrait

April – Motion or High Speed

Member Benefits Available

Discounts and benefits for photographic equipment and supplies are available to DPS members.

- Costco has the best deal on printing high quality prints from digital media or film.
- American Frame, 800.537.0944, www.Americanframe.com, rebates 5% of all framing materials back to the club. Please give them reference # P163 when placing your order so DPS will receive credit for the purchase and the rebate.

- For equipment purchases, Cameras Etc, in Wilmington and Newark, are top notch. Owner Jim Cyck is heartily endorsed for knowledgeable 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.

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

The Photographic Society of America will celebrate its 75th anniversary with an exciting lineup of programs and presenters, tours, and digital imaging classes at the annual conference, September 20–26, 2009. For additional information, contact www.psa-photo.org.



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

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