



# The Reflector

Volume 63, Issue 5

February 2011

## Calendar:

- Feb. 3, 17  
7:30pm — Elements  
Classes Cokesbury,  
pg.3
- Feb. 7  
7:30pm Instruction
- Feb. 11  
Projected Image  
entry deadline
- Feb. 14  
7:30pm Projected  
Image Competition
- Feb. 18  
Print competition  
entry deadline
- Feb. 21  
7:30pm—Print  
Competition
- Feb. 27  
12-5pm —78<sup>th</sup> WIEP  
Arsht Hall, UD Wilm.  
pg.6
- Feb. 28  
7:30pm — Speaker  
Tom Gralish  
Auditorium Level C
- Mar. 6  
12-5pm —78<sup>th</sup> WIEP  
Arsht Hall, UD Wilm.
- Mar. 7  
7:30pm Instruction  
"Online Marketing"  
Sandro Cuccia



*Tom Horton*  
by Jim Smigie  
January high-scoring  
Projected Image

## My Thoughts

By Karl Leck, President

This year's Wilmington International Exhibition of Photography (WIEP) entries may be the most diverse yet. Many entries from Asia demonstrate exciting action subjects

enhanced with rays of light, spraying water or snow. I sit in awe of the effort required to find or set up the incredible scenarios. They are like movie sets with complex lighting and dramatic action. Study the light and

*(Continued on page 2)*

## February 28 Speaker Tom Gralish

Tom Gralish, Pulitzer Prize and Robert F. Kennedy award-winning photographer at *The Phila. Inquirer*, will present his fascinating photographs and related stories on February 28 at 7:30pm in the Cokesbury auditorium on Level C. Tom's weekly newspaper column, "Scene Through the Lens," takes a look at Philadelphia's urban landscape. In preparation for the bicentennial of the Lewis and Clark Expedition, he published a six-part

photo-essay series about his driving experiences from St. Louis to the Pacific Ocean. His book, *Rocky Stories: Tales of Love, Hope and Happiness at America's Most Famous Steps*, was a local best seller.

Join us at 6pm for dinner with the speaker in a private Cokesbury dining room. Please reserve in advance to John Hamilton at 302.479.0222 or [deljohn@aol.com](mailto:deljohn@aol.com). Dinner cost is \$17.50, all inclusive. Sorry, we cannot accommodate walk-ins.

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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)*

how it enhances these images. Notice that the light has been optimized to enhance the subject and story. Gone are the days when the tranquil country scenes or beautiful portraits get the WIEP medals. We are in the new age of imaging with an incredible tool collection. We have terrific cameras, software, and printers to help us produce images at the limits of visualization and imagination. Be sure to visit the WIEP at Arsht Hall on February 27 and March 6. I'll be there to talk about the prints. WIEP always acts as a challenge for me to improve my images.

The unpacking and log-in process for WIEP went faster than ever this year for two main reasons. First was the terrific volunteer help. Thanks to everyone who participated! Second was the digital entry system devised by Alistair Gillanders. We still had a few small problems with the entry system, but it is clearly more efficient than the pencil-and

paper-based system of years past.

I have noticed that digital entry salons are increasing and salons offering large print sections are decreasing in the Photographic Society of America (PSA). I'm sorry to see that and believe that it's a result of people just wanting to gain acceptances and PSA stars but not necessarily share their photographic art with a wider public audience. When digital acceptances are shown, they appear for just a few seconds on the screen and then they are gone. In our print show I can spend as much time as I wish studying the prints over the eight-day show. The prints are there to be admired, studied and discussed. The print show becomes both an exhibit and a learning experience. This fact makes WIEP one of the finest PSA exhibitions today.

During these times of change in DPS, I hope you will roll with the waves as we try new things for the overall improvement of the Society as a photographic education organization. ☺



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## Instruction Night

Instruction Night is held the first Monday of the month, October through May in the duPont Pavilion at 7:30pm

➤ February 7: *From Capture to Process*, Joseph Rossbach

Well known to DPS, Joseph Rossbach is a popular visiting speaker, instructor, and judge from Annapolis, Maryland. For the February instruction night, he will discuss the creative, philosophical, and technical decision behind five of his most popular images. In this lecture he will

talk about post capture philosophical and artistic decisions, the technicals of capturing the images and what he did in post processing to breathe beautiful life into the image.

➤ March 7: *Online Marketing*, Sandro Cuccia

➤ April 4: *Event Photography*, Bob Hunt and Pete Lounsbury

➤ May 2: *Why Use Lightroom?* Bob Coffey

## Free Classes Offered

➤ The **Photoshop Elements** instructional sessions in the Cokesbury Community Room on Level A will now be held every **first** and **third Thursday** of the month from 7:30 to 9 pm under the direction of Jim Doyle. The "workshop format" means no session will be dependent on the previous one. Anyone with a minimal working knowledge of Elements, whether a previous participant or not, can ask "how to" questions or offer to demonstrate a technique. Participants observe the procedures projected on a large screen, and some also bring personal laptops for "hands on" experience. Contact Jim at [doylejj@comcast.net](mailto:doylejj@comcast.net).

➤ Pete Lounsbury will hold a free-style workshop applying Photoshop Elements to create

photographic artwork. The workshops are held from 7 to 9pm at the Newark Senior Center the second Wednesday of each month. The workshops are sponsored by the Sr. Surfers, [www.nscseniorsurfers.com/](http://www.nscseniorsurfers.com/). There are computers in the center, but it is recommended that you bring a laptop loaded with a current version of Elements. For more information, contact Pete at 302.636.0868 or [lounsburyus@comcast.net](mailto:lounsburyus@comcast.net).

➤ Pete Lounsbury will teach a series of ProShow Gold classes at the Newark Senior Center on February 2, 16, and 23 at 7pm. The Center is located at 200 White Chapel Drive, Newark, DE 19713. For additional information, please contact Pete at [lounsburyus@comcast.net](mailto:lounsburyus@comcast.net).

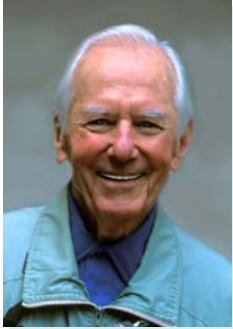
## Thumbnails

- Instruction Night is held the first Monday of the month at 7:30pm.
- Competition nights are held on the second and third Mondays at 7:30pm.
- Program night is the last Monday of the month October—March at 7:30pm in the Cokesbury auditorium on Level C.
- Location: duPont Pavilion, Cokesbury Village, 726 Loveville Rd, Hockessin, DE 19707.
- Membership dues should be addressed to: DPS Treasurer, John Blankenbaker, P.O. Box 120, Chadds Ford, PA 19317. Dues: \$35, individuals; \$25, others at the same address; half the individual fee for junior or nonresident members; first-year members, \$20 per person.
- *The Reflector* is published by the Delaware Photographic Society. Material may not be reproduced without written permission. Please send articles or announcements to Sharon Coffey at [SESCoffey@aol.com](mailto:SESCoffey@aol.com).
- Members are encouraged to participate in the Yahoo group, DPS-Exchange, [DPS-Exchange@yahoo.com](mailto:DPS-Exchange@yahoo.com)
- Visit our Web site at: [www.delawarephotographicsociety.org](http://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.

## Questions & Answers



*Contributed monthly by  
Erik Kissa*

*For more information on photographic equipment and techniques visit [www.psa-newmember.org](http://www.psa-newmember.org).*

**Q:** *What is aperture?*

**A:** The term "aperture" has several meanings, used interchangeably. Aperture is (a) the opening in the photographic lens that admits light, (b) the size of the aperture, measured by the area or by the diameter, assuming that the opening is round, (c) the f/number, and (d) the f-stop number. A photographer is like Alice in Wonderland; the word "aperture" means what the writer decides, sometimes having a different meaning in two subsequent sentences.

The ratio of the diameter of the aperture to the focal length of the lens is called the f/number. The reciprocal of the f/number is the f-stop. The proper meaning of the term "aperture" is frequently confused with the f/number or the f-stop number.

The term "constant aperture lens" is an example of an arbitrary use of the term aperture. The opening of a 70-200mm f/2.8 lens must change when the lens is zoomed, to keep the f/number constant. The opening in the lens is smaller at the short end and larger at the long end. Hence, the f/number is constant but the aperture changes. How-

ever, it is quite common to use the terms aperture and f/number interchangeably. A variable aperture lens is another misnomer, meaning a variable f/number. This confusing practice cannot be changed, unfortunately.

**Q:** *Are new lenses better than the old ones?*

**A:** The optical industry has been busy designing new lenses with a motor for faster autofocus, a stabilizer to reduce camera shake, coatings to reduce flare, and a very wide zoom ratio. Although the progress has been great, a new lens is not always better for a certain photographic task. The improvements have not come without cost. The in-lens stabilization increases the weight, the size and the price of the lens. An extended zoom ratio is an optical compromise. As an example, the new Nikon 28-300mm f/3.5-5.6 VR lens weighs 28.2 oz (800 g). The old Nikon 28-200mm f/3.5-5.6 lens from the film era weighs only 19.6 oz (556g). The big difference is in the optical performance. The 28-300mm lens is soft at the long end, where as the 28-200mm lens is sharp across the whole zoom range. The 28-200mm lens does not have optical stabilization, but the Auto ISO setting helps maintain sharpness. The picture below was taken with the 28-200mm lens fully extended at 200mm



fully open at f/5.6, and handheld at 1/160s, ISO 320. It was shot with a Nikon D90 camera without a flash. Is this

a close-up photograph? Please read my column in the February PSA Journal.

*(Continued on page 5)*

## Questions & Answers

(Continued from page 4)

**Q:** *Can lenses designed for cameras with an APS-C sensor be used on cameras with a full frame sensor?*

**A:** Nikon full frame (FX) cameras switch automatically to the DX mode when a DX lens is attached. The Nikon D700 and the Nikon D3s crop to a 5.1 MP size, the Nikon DX3 to a 10.5 MP size. The loss of resolution of the full frame camera is considerable when using DX lenses. It makes little sense to upgrade to a full frame Nikon camera without buying FX lenses as well.

**Q:** *What do the scores given by a panel of judges mean?*

**A:** The number of points given by a panel of judges in a competition or exhibition

has no absolute meaning. Some judges use a different scale than others. This is entirely acceptable, as long as each judge is consistent throughout the judging process.

To have real meaning, the score given by the panel of judges needs a reference point. A useful reference point would be the number of points needed for an acceptance. The score of an accepted image is equal or above the acceptance level, i.e. the difference between the score and the acceptance number is either zero or a positive number. The images not accepted have a negative point difference. The size of the difference gives a clue to the judge's opinion. A minus one result indicates a close miss and a potential for success in another competition. A minus five difference indicates a poor image or questionable judging. But the absolute number has little significance.

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

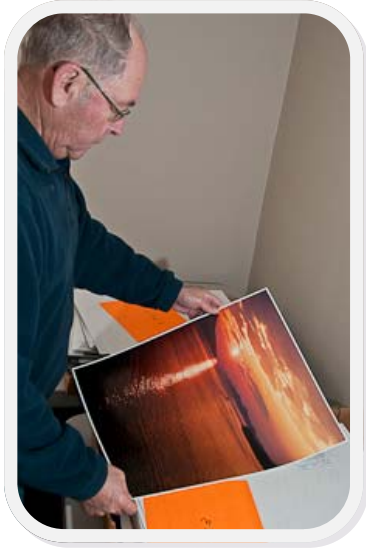
## How I Made This Image



*Longwood Lily in the Rain* by Bob Coffey received a perfect score in the January Print Competition.

In addition to the old adage "f8 and be there", shooting lilies in the rain required a tripod on the bottom and an umbrella on the top. The intent was to surround the blossom with ringlets to depict the falling rain drops. It took patience and lots of shots to capture the surprisingly fast motion of the ringlets forming in the water. They spread out very rapidly, so getting them sharply defined meant using a fast shutter speed. However, shooting fast meant fewer drops near the flower at any given time. Shooting slow would have included more drops, but the ringlets would be blurred. So, it was a balancing act with lots of trials and errors. When I saw the small pearl-sized droplet in the lower left corner I knew that my persistence had finally paid off.

## Focus on Wilmington International Exhibition



▲ *Bob McCaffrey helping process large color prints*

### 78<sup>th</sup> Wilmington International Exhibition of Photography

February 27 — March 6, 2011

Arsht Hall, Univ. of Del. Wilmington Campus,  
2700 Pennsylvania Ave.

Sundays, 12—5pm; Monday—Friday, 9am—5pm

Free Admission

Audio-visual projected image presentations: Sundays,  
February 27 and March 6, at 1pm, 2pm, and 3pm

Now that the entries have been judged, Phase 2 begins. Accepted prints must be framed and hung at Arsht Hall, an audio-visual show will be prepared, and an exhibition catalog must be produced — all before the exhibition opens Sunday, February 27, at Arsht Hall.



▲ *Karl Leck inspecting one of the large monochrome print entries.*

➤ *Future WIEP Chairman Pete Lounsbury is learning the numerous steps involved in entry processing in preparation for the 79<sup>th</sup> WIEP.*

Check out the WIEP Web site at  
[www.wiep-photo.org](http://www.wiep-photo.org).



We are pleased to announce the following musical accompaniment to the WIEP : Pianist Chic Bach playing "Background Music" on Sunday, February 27, starting at 1pm. Barbone Street Jazz Quartet will perform on Sunday, March 6, starting at 1pm.



◀ Allen Bernstein preparing entry labels with sequence numbers for color prints.



▲ Dee Langevin running the packing slip through the bar code reader to pull up the entrant's name and entry data.

Photos: Bob Coffey



▲ Judy Brown learning processing 101

There is still time to support the WIEP with your patron donation. Contribute by February 10 and your name will be listed in the 78<sup>th</sup> Exhibition catalog. The Delaware Photographic Society is an educational tax-exempt organization, and donations are deductible to the full extent provided by law. The form is provided below.

### Patron's Reservation

Please include me among the Patrons of the 78<sup>th</sup> WIEP. Amount of donation \_\_\_\_\_  
Name as you wish it to appear in the exhibition catalog: \_\_\_\_\_

Mail along with your check to John Blankenbaker, P.O. Box 120, Chadds Ford, PA 19317  
Donations to DPS are fully tax deductible. 501©(3) tax exempt number 51-0103286.  
Deadline to be included in the Exhibition catalog is February 10.

## Traveling Light

By Karl Leck

**W**hat I learned (or re-learned) on a photo trip with minimum equipment.

Jane and I just returned from a week in Cuba. We were told that there was a limit of about 30 pounds for our cameras, clothes, and carry-on or pay \$2/pound for overage. I decided to accept the challenge and weighed every piece of clothing, deodorant, lens, toothbrush, carry bag, etc. I was close to the limit (on the high side) but was never challenged.

For camera gear I took:

- Nikon D300 with new 28-300mm
- Nikkor VR II zoom
- Nikon D200 with Tokina 12-24 zoom
- Nikkor 35mm f/1.8 lens
- Fuji IS-1 infrared camera
- 77mm polarizer, 18" tripod with small ball head, five 8GB CF cards, one 16GB CF card, Epson 4000 portable hard drive

Of the 8 people on the trip, two brought lots of fancy gear including 70-200mm f/2.8 zooms, laptops and good carbon fiber tripods. They didn't care about the weight limit.

The second day in country, my D300 froze up. This is the 3rd time, so it's relegated to the junk heap now. I used only the D200 for the rest of the trip. The 28-300 zoom took 95% of the images. I put the 12-24mm on a few times for dramatic wide angle shots. The 35mm f/1.8 was brought for night shots, but it proved very difficult to autofocus. I tested all the memory cards (Lexar and SanDisk) before the trip and they all worked flawlessly.

The reasons for primarily using the 28-300 are:

- The VR II capability really is 3-4 stops making the lens useful for low light and for hundreds of pictures through the impeccably

clean bus window.

- The lens is pretty sharp with a great zoom for fast shooting adjustments. It focuses quickly for grab shots. The 300mm focal length with VR II on the D200 allowed me to get the group's only recognizable images of a trogan in the wild (Cuban national bird).

I shot some IR with the Fuji but not as much as I expected.



*Cuban Icon* by Jane Strobach

Learnings:

- ALWAYS take a back-up body. Murphy will visit you when you are most vulnerable.
- I could have done the trip with one lens, the 28-300mm zoom.
- A big tripod is a luxury convenience; you can brace a camera on anything steady. Good VR and careful holding help tremendously.
- Always take three batteries for each body and recharge as often as you can.
- Always take twice the memory card space you think you may need. A portable hard drive to back-up the cards lets you sleep well. You really don't need a laptop.

## 2011 Photo Show

By John Toutkaldjian  
Photo Show Chair

Last year was the third year that I chaired the DPS Photo Show competition and the third year of a major change in the concept, format and organization of what had historically been the DPS Photo Essay Competition. And I think we got it right. Rule changes helped it run smoothly and efficiently. We finished well under three hours and, best of all, the entries showed improvement in technique, story-telling and entertainment value. We had twenty-four entries in

the Print and the three classes of Projected Image categories. Twenty members participated and entertained a crowd of sixty-five.

The competition will be held this year on Monday, April 25 starting at 7pm. The deadline for entries is April 18. In fact, there are no rule changes. Nevertheless, please review them on the DPS web site. If you need technical help, contact Pete Lounsbury at lounsburyus@comcast.net. For interpretation of the rules or anything else, please contact me at jmtout@comcast.net.

It's not too early to plan, shoot and start editing your Photo Show. Best of Luck.

## Creative Competition Progress Report

By Marvin Gerstein

### 2010-2011 PSA International Club Creative Competition

Round one of this competition is now complete. Unfortunately, the DPS is tied for fourth in the rankings (out of nine clubs submitting in our group).

However, two of our members, Bob Coffey and Marvin Gerstein, received honorable mentions for their photos.

The next round of this inter-club competition is coming fast. We need to do really well to improve our standings. So please, if you have any good creative (altered reality) photos you have not yet sent to me, please forward them via e-mail to [imagesbyg@aol.com](mailto:imagesbyg@aol.com) as soon as possible. Size: maximum width 1024 pixels; maximum height 768 pixels; maximum file size 800kb.

Thanks for your help.

## Assigned Subjects

February 2011 — *Glassware*

March 2011 — *Greater than  
1 second exposure*

April 2011 — *Ships and Boats*

September 2011 — *Mist or Fog*

October 2011 — *Selective Focus*

November 2011 — *Land Vehicles  
in Motion*



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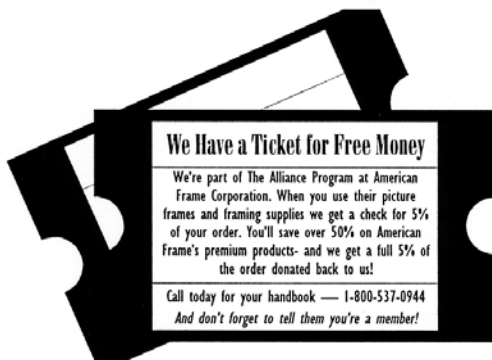
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## Watford Visitors



*Andy Robertson and  
Graham Willis*

We are pleased to welcome Andy Robertson and Graham Willis from our Sister Club in Watford England. Andy and Graham will be here for five days to attend the 78<sup>th</sup> WIEP, speaker night presentation, and take in a bit of photography in the area. Please take a moment to introduce yourselves to our returning guests. If you have any photo-trip suggestions for February-March, please contact Bob at [bobcoffey@aol.com](mailto:bobcoffey@aol.com).



For orders placed by DPS members, American Frame Co. rebates five percent of all framing materials back to the Society. Members have done business with AFC for over 25 years and rate their quality, selection, pricing and service as consistently excellent.

Go to [www.Americanframe.com](http://www.Americanframe.com) or call 800. 537.0944 to request a catalog. Please provide reference number **P 163** when ordering so the Society will receive credit.

## Keeping Up-to-date

Please check your Profile in the Members Only section of the DPS web site and correct or add information so that DPS can stay in touch with you with club announcements and *The Reflector*. We won't sell or give away your information.

- Go to [www.delawarephotographicsociety.org](http://www.delawarephotographicsociety.org) click on the "Members Only Website" announcement.
- Log in to Members Only with your user name and password.
- Click on My Stuff or My Personal Info
- Click on DPS Profile. Then review your information and update if necessary.



**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](http://www.psa-photo.org) and  
[delawarephotographicsociety.org](http://delawarephotographicsociety.org).