



# The Reflector



Delaware Photographic Society  
Volume 62, Issue 6

[www.delawarephotographicsociety.org](http://www.delawarephotographicsociety.org)

March 2010

## My Thoughts

By Karl Leck, DPS President



Bob Leitch and WIEP judge Bruce Dale share a moment during a lull in the January 23 judging activities.  
Photo: Bob Coffey

Many DPS members have been working hard on preparation for the Wilmington International Exhibition of Photography (WIEP). Despite weather problems the WIEP volunteer team has organized and framed accepted prints that are hanging in Arsh Hall. This is a terrific selection of interesting images. Be sure to spend time appreciating the thought and effort by these photographers. Yes, we received the usual collection of pretty girl portraits and camels on sand dunes. However, there are some exciting

images from Hong Kong that look like they came from a movie set with perfect lighting.

The exhibition, itself, is the most fun part of WIEP. The stress of the judging is past. The framing and hanging are complete. Now we can enjoy the print and projected image show. BUT, don't forget that we need to take the prints out of the frames and repackage returns. If you can help out on Wednesday or Saturday mornings beginning March 3, please come to the workroom at 107-B Senatorial Drive at the Greenville Apartment complex.

*(Continued on page 2)*

## The Heart of the Matter

**March 29 • 7:30pm**

*The Heart of the Matter*  
Cokesbury Auditorium

Andrea Baldeck's photographic interest pervaded years of musical study at Vassar, medical school at the University of Pennsylvania, and practice as an internist and anesthesiologist. On medical trips to Haiti and Grenada, camera and stethoscope occupied the same bag. In the early 1990s she left the operating room for the darkroom to work as a fine-art photographer in

black and white. During the following decade, her portfolio grew to accommodate portraiture, still life, and landscapes, as featured in her eight books. Since 1996 she has exhibited widely in the U.S. and abroad, and her images are found in museums and private collections. Join us at 6 p.m. for dinner with the speaker in a private Cokesbury dining room. Reservations must be made in advance to John at 302.722.0222 or [deljohn@aol.com](mailto:deljohn@aol.com). The cost for dinner is \$17.50, all inclusive. Sorry, no walk-ins.

### Calendar of Events

**March 1**

Entry deadline for Mar. 8  
Projected Image competition  
7:30pm – Instruction Night (pg.3)

**March 8**

7:30pm – Projected Image Night

**March 15**

7:30pm – Print Competition

**March 22**

7:30pm – Board Meeting

**March 29**

6pm – Dinner with Speaker  
7:30pm – Andrea Baldeck  
Cokesbury Auditorium, Level C

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2009-2010**

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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)*

Contact WIEP Chair Dianne Carnegie at [dicarnegie@msn.com](mailto:dicarnegie@msn.com) for details.

*...don't forget that we need to take the prints out of the frames and repackage returns.*

There has been a lot of discussion recently on DPS-Exchange about how many images each member can submit in the monthly competitions. Our competition nights can run long. I enjoy seeing so many members entering. The Executive Committee is monitoring the discussion and will re-evaluate the number of allowed entries starting next year.

Judges are asked to give a score to each image and to comment on the top scoring images as well as others. If you would like the judges to discuss your image, just call out

“Comment please!” when it appears in the judging round.

This year's Longwood Gardens exhibit by DPS will be on the topic of “Making Scents, The Art and Passion of Fragrance”. That's not a particularly easy thing to photograph. You cannot actually see fragrance, but the mind holds certain things from experience that signify the subject. I might try a person smelling a flower we know as fragrant. A perfume bottle collection, lavender fields, herb gardens, and incense burning could be interesting. The images do not have to be made at Longwood, but they should “explore the art, science and mystery of fragrance – from the perfumeries of Paris to the floral fantasy that is Longwood Gardens”. The Longwood staff will choose prints for the show on March 19 and they will be on display by April 2. Check page 12 for details on submitting your matted prints for this upcoming show. ☺



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*President*

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[www.camersetc.net](http://www.camersetc.net)

For equipment purchases, Cameras Etc. in Wilmington and Newark, is top notch. Owner Jim Ccyk and his staff are heartily endorsed for knowledge and helpful service. Please identify yourself as a DPS member when shopping in either of the two stores.

## Instruction Night Lineup

**I**nstruction Night classes are held in the duPont Pavilion at 7:30pm, on the first Monday of the month. For additional information, contact Education Director, Bob Coffey at [bobcoffey@aol.com](mailto:bobcoffey@aol.com) or 610.388.2741.

▪ **March 1: ProShow Gold Slide Show**  
In preparation for the Annual DPS Photo Show competition to be held April 26 at 7:00pm, John Toutkaldjian and Pete Lounsbury will talk about *WHAT* should be considered in producing a Photo Show and *HOW* you might use the tools available to construct an award-winning show.

Pete will present a 10-minute demonstration utilizing Pro-Show Gold to produce an interesting 3-minute slide show. The show will have a sound track, subtle movements of the images and tasteful transitions. Also, Karl Leck will describe and demonstrate different ways to prepare boards for the print category of the competition. Don't miss this important Photo Show instruction night session!

▪ **April 5: HDR (High Dynamic Range) Photography**, Dick Greenwood  
▪ **May 3: Flash Photography** (with emphasis on wireless), Bob Coffey

## Annual Photo Show April 26

Don't miss the annual DPS Photo Show on April 26 at 7pm. There are a few rules changes this year designed to make the competition fairer and help the evening move along more smoothly. Most importantly, slide projection has been eliminated, but Pete Lounsbury will help you scan and convert your

slides. Another rules change restricts members to only one class entry in Projected Image. There are also time limit changes and overall clarification of some of the rules. Please read the rules and regulations, available online or at meetings. Deadline for digital entries is Monday, April 21.

## Free Outside Classes

### • IMAGE REVIEW SESSIONS

Image review group sessions for all members who consider themselves beginners will be held on the fourth Thursday of the month beginning in February. They will start at 7:30pm at the WIEP processing location, Greenville Place apartment, 107-B Senatorial Dr. (intersection of Rts 52 and 141) on February 25 and March 25. The meeting place for April 22 is TBA. Bring prints or images on a flash drive for the discussion.

### • PHOTOSHOP ELEMENTS

All classes scheduled for the Edgemoor Community Center have been canceled.

However, hands-on-help Elements sessions resume on March 3 in the computer lab at the Newark Senior Center, the second Wednesday of every month at 7pm with Pete Lounsbury. The Center is located at 200 White Chapel Drive, Newark, DE 19713.

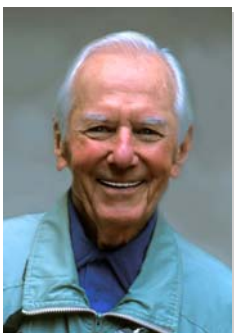
### Vignettes



- 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](mailto:SESCoffey@aol.com).
- DPS members are encouraged to participate in our Yahoo group, DPS-Exchange. For information, go to [DPS-Exchange@yahoo.com](mailto:DPS-Exchange@yahoo.com)
- Visit our Web site at:  
[www.delawarephotographicsociety.org](http://www.delawarephotographicsociety.org)

Delaware Division of the Arts  
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 me at [www.psa-newmember.org](http://www.psa-newmember.org), open Consultation Services, and click on Exploring Equipment and its Use.

**Q:** *My point-and-shoot pocket camera broke down and I need a replacement. What are my options?*

**A:** Cameras, smaller and lighter than the DSLR cameras, belong to three categories: the pocketable P/S cameras, the compact (digicam) cameras with a fixed lens, and the compact EVIL cameras with interchangeable lenses. Only the small P/S cameras, which fit into a shirt pocket are the truly “always-with-me” cameras.

*An optical viewfinder is indispensable in bright sunshine and for shooting moving subjects.*

An optical viewfinder is indispensable in bright sunshine and for shooting moving subjects. The optical viewfinder of a P/S camera does not show all of the area visible on the LCD screen that is captured on the sensor. This is not a serious limitation when the screen cannot be used and the alternative is to aim

the camera approximately. Unfortunately, the optical viewfinder of a pocket size P/S camera is a disappearing feature. Only three current P/S cameras have optical viewfinders: the Canon Powershot A 1100 IS (12.1 MP, \$130), the SD 1200 IS (10 MP, \$150), and the SD 780 IS (12.1 MP, \$200). All have optical stabilization and come in different colors. The zoom lens of the SD 1100 has the 35mm equivalent range of 35-140mm, the SD 1200 has a 35-105mm, and the SD 780 has a 33-100mm 35mm equivalent zoom range.

Although some pocket cameras have adjustments, including the exposure (EV) compensation, shutter speed, and ISO value, it is cumbersome to make changes on the menu with small buttons. The main value of a pocket camera is its portability, not its versatility. The power zoom is slow, the shutter lag may be noticeable, and the viewfinder is small. It is more important, however, to have the camera always with you. My 8 MP Canon SD850 IS pocket camera has made photographs accepted by International Exhibitions.

**Q:** *My P/S camera does not have a viewfinder and the LCD screen is not visible in sunlight. Are the LCD screen accessories helpful?*

**A:** A P/S camera without an optical viewfinder needs help. The Hoodman Hoodloupe makes it possible to use a P/S camera in bright sunshine. The HoodLoupe held on the LCD screen can be used with the camera at eye level, like shooting with a DSLR camera.

In addition to portability, pocket size P/S cameras have the advantage that they can be exposed to an unfriendly environment where the use of an expensive DSLR camera would be unwise. Some P/S cameras are waterproof, like the Olympus Stylus Tough-8000 and the Pentax Optio W60 and W80. Waterproof cameras can be washed to remove salt spray deposited on the camera when photographing on a beach.

The picture was taken with my Pentax Optio W60 waterproof camera and the Hoodloupe.



**Q:** *How many Watts is the power of handheld electronic flashes?*

**A:** Watt is a unit of energy, but the output of a flash depends on the duration of the flash exposure and is a work function. The unit for work is a Joule, equal to one Watt.s (Watt.sec). The power of monolights ranges from 100 to 1200 Watt.s. The specifications of recent handheld electronic flashes do not include Watt.s ratings. The light output of the flash depends on such factors as the reflector, the angle (the width) of the beam, and others as well. In older days when the Watt.s rating was reported for

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## Questions & Answers

(Continued from page 4)

handheld flashes, the power of the electronic flashes was usually in the 50-to-100 Watt.s. range. The Guide number is more descriptive than the Watt.s rating, although guide numbers of different electronic flashes are not strictly comparable.

**Q:** *Compact cameras, like the Canon G Series, are more versatile than pocket cameras but smaller than DSLR cameras. Is a compact camera a better companion for a serious photographer than a pocket camera?*

**A:** It is true that a compact (digicam) camera allows more control over the exposure than a pocket P/S camera. However, the added features have increased the size and weight of the camera. Although lighter and smaller than a DSLR camera, the compact cameras are too large to fit into a purse or a small pocket. Therefore, a compact camera is unlikely to always be at hand.

The compact cameras, except for the EVIL cameras, have a fixed lens, usually a long-range zoom up to 20x ratio. The zoom lenses of compact cameras do not have the wide angle view or the wide aperture of the lenses available for DSLR cameras. The long telelenses of compact cameras are slow and soft at the long end. However, the disadvantage of having a fixed lens has the advantage that the sensor is not exposed to dust when changing lenses.

Most compact cameras have an electronic viewfinder which is accurate but grainy and the display has a noticeable lag. The optical viewfind-

ers present in some compact cameras are brighter than electronic viewfinders but not as accurate. The optical viewfinder of the highly rated Canon G11 shows only 77% of the picture recorded.

The sensor is small, usually 1/1.7", although some compact cameras have an APS-C size sensor. A large number of photosites (pixels) jammed onto a small sensor create noise, noticeable at high or even medium ISO settings. Canon replaced the 14.7 MP sensor of the Canon G10 with a 10 MP sensor in the Canon G11 to improve the image quality. Within its limits of versatility, the G11 can produce excellent images.

The price of an upper-end compact camera is comparable to a lower end DSLR camera. For the price of the Canon G11 one can buy the more capable Nikon D3000.

**Q:** *How to use fill flash?*

**A:** Fill flash is a technique which uses an electronic flash to lighten shadows. It is not the main source of light and blends with the ambient light without dominating the area illuminated by the flash. The main challenge of using fill flash is to avoid overpowering the ambient light with flash and generating an artificial-looking picture. Therefore, balancing the light from the flash and the ambient light is critical. The ratio of flash output to ambient light is important and can be controlled by adjusting the flash output or the aperture of the lens. The "intelligent" flash metering adjusts the flash output automatically but a -0.5 to -1.5 stop flash compensation may be needed if the flash is

if the flash is too harsh.

The flash used for filling shadows can be on the camera or a remote external flash can be handheld. The built-in flash on the camera can be the source of fill flash or it can serve as a commander for a remote flash. If a remote flash is used, the light output from the commander flash can be reduced to balance the remote flash.

Direct light from a flash is harsh and benefits from softening. Various light modifiers, bounce cards, diffusers and softboxes, are available. The light modifiers for fill flash have to be suitable for shooting on location and small enough to fit into a camera bag. Some flash attachments are very useful for indoor photography but are inconvenient as fill flash modifiers in the field.

For the built-in flash on the camera, the Gary Fong Pop-up Flash diffuser is very effective and inexpensive. For external electronic flashes the various models of the simple diffusion dome, originally introduced by Sto-Fen, are convenient and can be left on the flash carried in the camera bag. Bounce cards provide a soft light and take very little space in the camera bag. Some flashes have built-in bounce cards. The Shell light modifier is more efficient than a bounce card but less convenient to use. A flash with a softbox is an excellent light source but bulky. The milk bottle shaped Gary Fong light modifiers create a soft diffuse light, but they are bulky and easily knocked off the flash.

Erik Kissa

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

## Stories Behind the Winners

DPS members were awarded five of the top WIEP prizes.



**Jane Strobach; *Heavy Burden*, DPS Gold Medal, PJ Print:**

We were stuck in traffic on a busy country road in India when I noticed a heavily laden family making their way to market. This little girl caught my eye and I snapped her photo from the window of our vehicle. I used a Nikon D70 with an 18-120mm lens.



**Karl Leck; *Dance of the Parsnips*, PSA Silver Creative Medal, Large Color Print:**

*Dance of the Parsnips* began when DPS member and gardener Peter Lindtner gave me large parsnips that had overwintered in the garden. The external markings and appendages screamed

“photograph me!” Since it was spring, I was also in my garden photographing emerging fern fiddleheads. The parsnips and ferns were photographed against white boards to allow easy extraction for Photoshop compositing. The parsnip features were enhanced and floated above the fanciful ferns. A graduated blue sky layer completed the scene. Look for the dog and rabbit on the exhibition print.

**Don Pivonka; *Dinner Time*, PSA Mid-Atlantic Medal Large Color Print:**

My in-laws were visiting from Kansas, so I decided to take them to Conowingo Dam to show them the eagles. I was not planning to shoot but took the camera – just in case. Just as we arrived and got out of the car, an eagle grabbed a fish and landed in the trees not 50’ from us. Using a Nikon D200 (tripod/cable release) with a Nikkor 400mm f/2.8 AFS lens and 2x converter, I took over 100 shots as the eagle ate the fish. The sky was cloned in to the final image.



**Dee Langevin; *Primary Colors*, DPS Silver Medal Projected Image:**

I found this scarlet macaw on a dock in Hilton Head Island SC, surrounded by signs, people and other distracting elements. The only way to capture a compelling photo was to zoom in for a tight shot that eliminated all the distractions. I patiently waited for the macaw to start preening and then began shooting in burst mode. This image was the pick of the bunch and is all about color. My Canon 30D was in the shop for repairs, so I made this image with my trusty old Panasonic Lumix FZ30, in aperture priority mode at f/4, 1/200, ISO 100. It doesn’t always take your best equipment to make a great image!

## 77<sup>th</sup> WIEP Continues



Lynn Maniscalco; *Friends on the Wall*, PSA Silver Medal (Human Interest), PJ Print:

On my recent trip to China, we traveled several hours from Beijing to a less-visited but more picturesque (steeper) section of the Great Wall than most visitors see. It's in poor condition and difficult climbing, but the

weather was perfect and the day unforgettable. Along the way we met these jovial women from a nearby village carrying souvenirs and drinks to sell to the occasional tourist. Although they spoke virtually no English, we chatted via our Mandarin phrase books and I clicked off a few frames, making sure to include the wall we had just traversed. Even though the drinks were warm and overpriced, and the souvenirs a bit tacky, I bought one of each, which is why I now own a T-shirt proclaiming, "I climbed the Great Wall." Because we had been asked not to bring flashes or tripods, and to limit our luggage to 30 lbs, my slinger bag held a Nikon D-70s with Tamron 28-300 lens, a D-70 with Tokina 12-24, my tiny Sony Cybershot, along with the required chargers, digital cards and power converter, and my backpack held everything else. I returned with over 2000 images from one of my most memorable trips ever.

## WIEP Results are in...

and forty DPS members received acceptances in the 77<sup>th</sup> WIEP. Congratulations to the following people for their achievements in Color Print (CP), Monochrome Print (MP), Small Print (SP), Projected Image (PI), PJ Projected Image (PJ PI), and PJ Print (PJP): **Jeannie Harkins-Astifan, Steve Berkowitz, Tom Canby, Dianne Carnegie, Robert Coffey, Gus Costis, Frank DiPietrapaul, Nancy Everds, Helen Gerstein** (DVCCC MP), **Marvin Gerstein, Alistair Gillanders** (HM PI), **Dick Greenwood, John Haedo, John Hamilton, Doug Holveck, Erik Kissa, Dee Langevin** (DPS Silver PI), **Karl Leck** (PSA Silver Creative CP; DVCCC PI), **Pete Lounsbury, Lynn Maniscalco** (PSA Silver PJP), **June McKenney, Tom Oathout** (DPS Bronze PJ PI, DVCCC SP), **Christina Oehl, Don Pivonka** (PSA Mid-Atlantic CP), **Mary Ann Quarry, Emily Reed** (HM PI), **Mark Reed, Marty Reed, Sandy Roe, Jean-Claude Roy, Peggy Schultz** (DPS Bronze PI), **Jeff Smith, Rita Steed, Esther Steffens, Ginger Stein, Jane Strobach** (DPS Gold PJP), **Bill Talarowski** (DVCCC CP), **Tom Tauber** (DPS Bronze SP, DVCCC PJP, DVCCC PJ PI), **John Toutkaldjian, Rob Tuttle**.

## WIEP Barrier Broken



**O**kay, so it's not as great as breaking the 4-minute mile, but DPS President Karl Leck has succeeded after more than 20 years of effort in breaking the 200 acceptance mark in the Wilmington International Exhibition of Photography (WIEP). He is the first photographer to do so in the

77 years of the Exhibition. For most of the life of the Exhibition, the late Wellington Lee of New York led the acceptance charge, doing most of his best work when the maximum entries allowed each year was 12. The addition of Photojournalism classes aided Karl's climb. His world-class equestrian images scored well, particularly in large prints. This year Karl reached 209 acceptances. WIEP Chair Dianne Carnegie honored the event by presenting Karl with a handmade trophy featuring an antique steel Kodak film can as well as film, a micro camera and a CD.

**WIEP Entry Pick Up:** Entries may be picked up at the Greenville Place apartment on Saturday, March 6, or Wednesday, March 10. The apartment is located at 107-B Senatorial Drive, Greenville. Please consider staying for an hour or two to help! Volunteers are STILL needed to unframe and assist with the return process.

## Church Photo Contest and Exhibit



*Helen Gerstein presents first place still life award to Kathryn West  
Photo: Marvin Gerstein*

The Calvary Episcopal Church in North Wilmington sponsors a Community Arts Series. As a part of this effort, the Church organizes an annual "Community Series Photography Exhibit" open to Church congregation members and the public. The stated objective is to encourage and nurture participation in photography. The event is less a competition and more an opportunity to share creativity and obtain constructive feedback.

Since last year, the Delaware Photographic Society has provided advice, help and support in preparing the exhibit and in providing a

judge for the contest. Judging was held on February 13 and the exhibit and wine and cheese reception occurred on February 14.

Photographs were entered in six categories: Action, Architecture, Landscape, Nature, People, and Still Life. DPS Member Helen Gerstein served as the judge and reviewed and commented on all of the submissions and chose winners in each category. The Delaware Photographic Society provided a complimentary membership to Best In Show winner Jeffrey Brown.

All were pleased with the success of the event.

## Local Exhibits

*Faster than the Eye Can See:  
Photographs by Harold Edgerton*  
February 13 – April 25, 2010  
Delaware Art Museum  
[http://www.delart.org/  
exhibitions/harold\\_edgerton.html](http://www.delart.org/exhibitions/harold_edgerton.html)

*The Platinum Process: Photographs  
from the Nineteenth to the  
Twenty-First Century*  
February 27 – May 23, 2010  
Philadelphia Museum of Art  
[http://www.philamuseum.org/  
exhibitions/362.html](http://www.philamuseum.org/exhibitions/362.html)

*Making Scents*  
April 2 – May, 2010  
Longwood Gardens Visitors Center  
Kennett Square, PA  
Juried exhibit by DPS members  
[www.longwoodgardens.org](http://www.longwoodgardens.org)



*Windswept by Patsy Costis*  
February Projected Image

## Member News

▪ **Jane Strobach wins Human Interest category in PSA Interclub.**

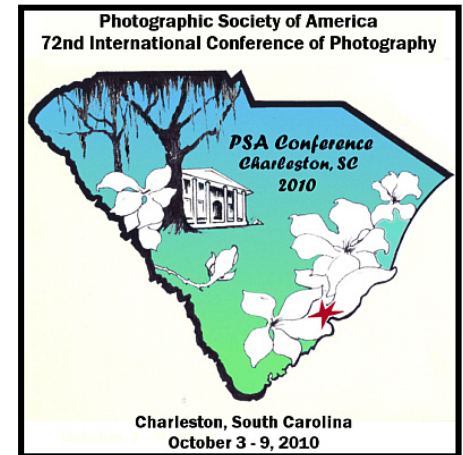
Delaware Photographic Society placed second out of 21 clubs competing in the January PSA Interclub Photojournalism competition. This was the second of four such competitions in this cycle. Jane led the way for DPS by winning the Human Interest category with her image, *Rajasthan Gypsies*. The competition was judged by Lockheed Martin Camera Club. The runaway winning club in this competition with 62 points to DPS's 51 was Foto Club Quilmes from Argentina with some excellent boxing images.

▪ Alistair Gillanders and Tom Oathout received honorable mention in Round 1 of the Photographic Society Of America's 2010 Inter-club Creative Competition.



*Rajasthan Gypsies by Jane Strobach*

▪ Many thanks to former member Bill Sperry for his continued service to DPS. Several years ago Bill converted the competition scoring system to Access. Since our print competition has been modified he has kindly updated the program to accommodate the change for us.



*Hell on Earth*  
by Ruthann King  
High-scoring Print  
February Competition



*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).*

## Judging at the Club Level



*Bspectacled Man by J. C. Roy*

*Contributed by J.C. Roy*

**I**mage appreciation, like for all other art, is subjective. It is only the opinion of the one making the critique. True, the more experienced the critique maker is in a particular photographic genre, the more valuable the comments. When judging at club level, the main objective of the critique should be to help the maker improve his art.

As Jon Fishback said in a recent article that appeared in the February issue of the *PSA Journal*: “Analysis is not designed to find something wrong. It is designed to see something right and then see things that can be improved upon.”

To me, the first approach to the analysis should be: Is the image an eye catcher? How does it move you? Do you like it or not? What is its first impact on you, the viewer? Then, the critique maker should try to explain his/her feelings technically to the best of his/her ability. Be honest, say why you like it or don't like it and if you have an expertise in the area, please do provide advice as to how you think the work could be improved.

Ask yourself the questions: Has the maker presented the work in the strongest and most effective way possible? Has he contributed to the picture? Is there some creativity, some efforts on his/her part to produce art, or is the image a mere recording of a scene in front of him/her?

Is the image telling a story? Does it have a message? Does it trigger emotions? Can you put these into words?

In answering these questions, review these technical aspects: On composition, PLEASE DO NOT RECITE THE RULE OF THIRDS. Instead, in your own perception, is the spatial placement of the main subject contributing to the image success or not? Can it be improved by eliminating non-essential dead spaces, or to the contrary, by giving it more breathing room? Does the intended main subject pop out to the viewer, or must some investigative work be done to find a main subject? However, the main subject may be the colors, the texture, the use of geometric shapes and forms, the grand view. Don't be obsessed with finding one main subject.

On atmosphere, mood, feelings – are the colors pleasant, harmonious or contrasting? Would it improve the image if it were presented in B&W instead of color and vice versa? Was it the best time of day? Has the photographer chosen the best angle; has he made good use of depth of field? Is the picture noisy, are there distracting elements?

Would the choice of another format improve the picture—panoramic, vertical, horizontal, square? Most often photographers un-necessarily limit themselves to the standard available print formats.

Those are general comments that can explain your constructive criticism of the image. But, above all, avoid all offending comments. Remember the objective is to help and not discourage. Remember also, that club members and staff members too are judging you. Rudeness certainly will not get you invited a second time.

And for those whose work has been criticized, DO NOT, DO NOT TAKE IT PERSONAL. Remember, it is only one judge's opinion of your work and not necessarily the correct one. Best proof of that is the result you may get when entering an image in a multiple judging competition, like the Georgia Southern Exhibition Circuit (GASO). The same image may be rejected by one judge and receive awards by other judges. Had the rejection occurred at the first presentation of your work, you might have been discouraged and shoved the image in a dark corner of your house. Lesson here is to enter your art to the review of at least 3 different judges. Second tip here is to enter your work in similar circuits like the GASO. Where you work can be judged by 4, 5 or 6 different judges at one time!

Finally to the clubs, for a themed contest, invite judges that have expertise in the area. And, for all contests, avoid judges whose only comments are: “IN” or “OUT” to images that are presented to them.

J.C. Roy  
February 19, 2010

## Making Scents at Longwood Gardens



Peace Lily by Karl Leck

**D**PS members are invited to submit entries for an April exhibit at Longwood Gardens. The theme, *Making Scents: the Art and Passion of Fragrance* will be fea-

tured throughout the gardens during 2010. The juried exhibit will be displayed in the Longwood Gardens Visitors Center beginning on April 2. Longwood describes the theme as the opportunity to “discover the world of fragrance... from glorious gardens where the fragrance story begins, to the exacting science of creating memorable perfume, to the passionate personalities that bring unforgettable scents to life. *Making Scents* delves into our innate connection to a fragrant world.”

Entry rules:

1. DPS members may enter up to

eight (8) images for consideration by the exhibit judges.

2. Image area –12" by 16" horizontal or vertical

3. Mounted and matted with white matboard to 16" by 20" (The club's 16"x20" frames will be used for a coordinated look. )

4. Entry deadline is March 16. You may drop off your prints at the March 8 or 15 meetings, or make arrangements to deliver them to:

Jeff Smith – 302.368.1089

Bob Coffey – 610.388.2741

Karl Leck – 610. 388.0298

5. In preparation for the exhibit, Jeff Smith will require assistance in framing the prints.

## Understanding PJ by Lynn Maniscalco

**W**hat makes a photojournalism image an award winner? Joe Elbert, a photo editor for the *Washington Post*, whose photo staff probably has more prestigious awards than any other, says, “After a couple of years in the newsroom, it occurred to me that some photographers really understand photojournalism and some don’t.” He divides photojournalism pictures into four general categories:

- a. Informational
- b. Graphically appealing
- c. Emotionally appealing
- d. Intimate

**Informational:** He rates this as the lowest standard, the overall view of an event, sometimes necessary, but to be avoided whenever possible because they tend to be dull and passive.

**Graphically appealing:** He says these images are intellectually appealing, but do not tap the heart. Composition attempts to carry the

situation. This kind of image includes photos with attractive lines and angles, dramatic dimension and depth. They can be arty and intellectually interesting with tilts and neat lighting, but fail as photojournalism because they don’t tell the story.

**Emotionally appealing:** He considers this is the next highest form and gives examples of photos that can bare the soul by capturing the right moment—the survivor of a fire looking back at a horrific scene, the teacher beaming at the accomplishment of a small child, the pitcher sinking to his knees after pitching a perfect game for the Yankees.

**Intimate:** He says, “I can’t give you a description of an intimate picture, but you can feel it,” and he believes that passionate portrayals of intimate moments can produce meaningful storytelling images—awesome, compelling, unforgettable captured moments that touch the

heart and mind.

The lesson he offers for aspiring photojournalists is that following a recipe produces boring shots and, if it looks like something you’ve seen before, it probably isn’t an award-winner!

This is the reality of the newspaper world and of the prestigious press competitions, but too often the “recipe shots” that are like so many others we have seen before continue to win the medals and acceptances in PSA exhibitions. Unless we recognize the unique intimate images that compel the viewer to feel an emotional connection, entrants will continue to submit the traditional sports action shots and colorful fires that tell the same old story over and over. So try to get beyond the predictable shots and seek out truly meaningful moments, for unique images that will touch the heart and soul of the viewer!