



The Reflector



Delaware Photographic Society
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May 2010

My Thoughts

By Karl Leck, DPS President

The DPS year is coming to a close with the End-of-Year competitions and the awards pizza party. The competition points for the year are added up and engraved award's plaques have been ordered. Since competition points are subject to the vagaries of judging, sometimes we win and sometimes we lose. But there are other awards given at the pizza party that are earned without any images or judges. These are the service awards for work done for the DPS throughout the year. Service awards reward the hours and initiative beyond the job description shown by

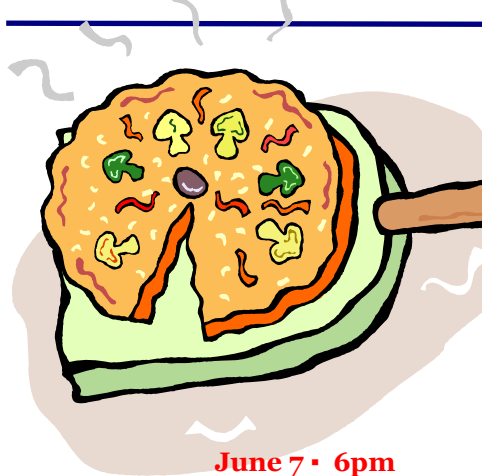
members to keep DPS activities going smoothly and even creating new positive efforts. While nearly all of the officers will be doing their second year of a two-year term next year, we are looking for the people to take over in June 2011. None of us knew anything about any of the officers' jobs when we joined the club. But by working with officers and committee chairs, we learned what is needed and helped whenever we could. When elections came around, we were ready to be nominated for a job. If you want to help decide the direction and activities of DPS, try for an elected position or committee chair. They are listed on

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Second Thought by Helen Gerstein

Annual Pizza / Awards Party June 7



June 7 • 6pm

Don't miss the annual awards festivities when worthy members receive recognition for those hard-won points and much-deserved service medals. This popular event offers a casual venue and menu of salads, pizza, and dessert. Soda and wine will be provided. Family and friends are always welcome! The total cost for the evening is \$10 per person.

Sign up at a meeting or RSVP to Carole Clarke at cnc Clarke@aol.com or 610.358.5191 by June 4. Extra hands are needed to help with setup, serving, and cleanup. To volunteer, and for additional information, contact Carole.

Service awards and presentations of winning projected images and prints will begin at 7:15 p.m.

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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)

the annual calendar of events. Elected officers and committee chairs participate in the Executive Committee, that makes the club's major decisions.

Besides getting out and making new images this summer, there will be some DPS events. The annual picnic at Dianne and Rich Carnegie's home, planned for July 11, is always a fine camaraderie event. There will be additional meetings to introduce Photographic Society of America (PSA) activities and to explain DPS activities to newer members. At the new members meeting, I will again offer private consultation on your images to help you find the right combination of your style and presentation to the viewer (or judge).

Looking back over 2009-10, the

big highlight for me was our most successful Wilmington International (WIEP) in recent memory. With the change to all digital projected image entries and programming improvements next year, we look forward to an even more efficient event. We will still preserve classic monochrome print photography that was the only form of entry in the first WIEP, and also have the latest high resolution digital format of 1024x1024 pixels for projected images.

Finally, I thank all of the officers, committee people and members who spent so many hours for the club this year. As a club we make terrific images that are admired and rewarded. But, it is the members and friends participating together that are the real lifeblood of DPS.

Advanced Creative Vision Seminar

A seminar on *Advanced Creative Vision* is being offered by Horizon Workshops on June 19 to DPS members and friends.

Do you find that you are repeating yourself with your camera? In this one-day class, Steve Gottlieb will explore ways to broaden your vision...to see with fresh eyes...in order to create images that are more interesting, powerful and varied. Whether photographing nature, people or buildings, he will work to break you out of any rut you might be in, by considering new kinds of composition, making unexpected lens choices, using unusual camera positions, making foreground and background enhance the main subject, and more. Steve will push you to take pictures that are different from your usual shots.

The session will be conducted in the Horizon Workshop studio in historic Chesapeake City, Maryland. After instruction, the class will be escorted around the town for a shooting exercise. At the end of the day, everyone will assemble back at the studio for a review and critique of their work.

Steve is offering these one-day seminars to camera clubs at a special price of \$75 per person with a 15 person minimum, 20 maximum. If you are interested, please contact Steve directly at 410.885.2433 or info@horizonworkshops.com to finalize payment. Reservations will be on a first-come, first-served basis.

Based on the interest expressed, it appears likely that a second session will be scheduled later in the summer for flash photography.

Instruction Night

On May 3, the instruction topic will be *Flash Photography* (with an emphasis on wireless).

Over the years, I've often heard many photographers comment that they don't use flash because it was too difficult, too much hassle, too washed out, and other such reasons. This attitude is a hold over from the old flash bulb/Guide Number/film days when those points were valid. With the advent of digital photography with its instant feedback and the wizardry of computerized speedlights, there is nothing to fear. There are no algebraic guide number equations to solve, and you don't have to waste film and time to see how your shots turned out.

Years ago, a friend took a perfectly exposed shot of her daughters in our tree house with lots of strong

back lighting. The built-in flash in her PHD (push here, dummy) point and shoot camera figured out just the right amount of fill flash for a balanced exposure. I marveled at it because my Olympus OM-4T camera and dedicated flash unit could not do that without a lot of calculation and bracketing – during which time the magic moment would have been lost. Today, that is not a problem. My objective is to demonstrate that flash can be fun and easily yield better photos.

If you are unable to attend, you may download the Nikon brochure, *Fast Track to Wireless Speedlights*, in PDF format from NikonUSA.com. Type the title in the Search box and hit Enter to pull it up.

Bob Coffey, bobcoffey@aol.com

Photoshop Elements Class

The final Photoshop Elements session will be held in the computer lab at the Newark Sr. Center, on May 12 at 7pm. Contact instructor

Pete Lounsbury at 302.636.0898 or lounsburyus@comcast.net with your questions. The Center is located at 200 White Chapel Dr. Newark, DE.



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www.camerasetc.net

Please identify yourself as a DPS member when shopping at either of the two stores.

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.

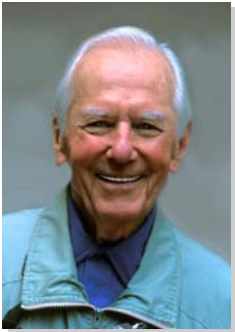
- *The Reflector* is published by the Delaware Photographic Society, and printed by Academy Printing. No material may be reproduced without written permission. Contribution deadline is the third Monday of the month. Send announcements or articles to Sharon Coffey at 48 Partridge Lane, Kennett Square, PA 19348 or SESCoffey@aol.com.

- DPS members are encouraged to participate in our Yahoo group, DPS-Exchange. For information, go to DPS-Exchange@yahoogroups.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.

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: *What is close-up photography?*

A: The purpose of close-up photography is to create a large image of a small object. The size of the image relative to the size of the subject is indicated with the reproduction ratio, alias magnification ratio. Close-up photography usually has a reproduction ratio larger than 1:4. In other words, the image size is larger than a quarter of the subject size. Macro photography has a reproduction ratio larger than 1:0. This means, the macro photograph is a magnified image of the subject.

For capture on film, the reproduction ratio, alias magnification ratio, is the ratio of the subject size on film to the real size of the subject. In digital photography, the classical definition of the reproduction ratio cannot be defined by the size of the image on the sensor, because the size of the sensor can vary widely. For practical purposes, the size of the object on the camera monitor (screen) can be used to estimate the reproduction ratio.

In a broad sense, the reproduc-

tion ratio can be defined by the size of the subject on the print relative to the actual life size of the subject.

It is easier to describe photographs that do not belong into the close-up category than to define a close-up photograph. As an example, a portrait is not a close-up but a photograph of an eye is. Typical close-up subjects are insects and details of flowers. The subjects usable for close-up photography are endless and a creative mind can make interesting images of common objects. An unusual picture angle can create an interesting image. Sometimes a tripod cannot be used because of space constraints and a high ISO setting is needed to get a sharp picture.

The backside of an hibiscus made a more interesting image than the typical frontal picture angle (Nikon D90, Micro-Nikkor 105mm f/2.8 AF VR macro lens, f/16, 1/100 s, ISO 800, handheld, no flash.)



Photo by Erik Kissa

Q: *What equipment is needed for close-up photography?*

A: A macro lens or a lens that can focus at a very short distance. If the lens on the camera cannot create a sufficiently large

image, close-up accessories are needed. A close-up lens, an extension tube, extension bellows, or a tele-extender can increase the size of the image recorded. A close-up lens is attached to the front of the lens, like a filter. The extension tubes, extension bellows, and tele-extender are mounted between the lens and the camera.

A point-and-shoot (P/S) pocket camera in "Macro" mode can create very interesting images with the built-in lens. However, the adjustment of lighting and exposure conditions by the photographer is very limited.

Other useful materials:

A tripod, with a low minimum elevation (8 to 12 inches).

A small electronic flash, a ring-flash, or a special close-up flash system

A bracket, for mounting one or two electronic flash units.

Reflector

Right angle viewer, unless the camera has a flip screen

A remote release

Macro copy stand

Focusing stage

Cardboard for the background

A spray bottle with water or an aqueous glycerol solution.

Small vial with honey and toothpicks, for feeding the insects

Q: *What is a macro lens?*

A: Macro lenses are special lenses which have a flat field and can produce sharp images at reproduction ratios up to 1:1. Macro lenses have focal lengths in the 50mm to 200mm range. When

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Questions & Answers

(Continued from page 4)

the reproduction ratio increases, (i) the distance between the camera and the subject decreases, and (ii) the distance between the lens and the film (or sensor) increases. The working distance is the distance between the front of the lens and the subject.

A macro lens of a long focal length has (i) a narrow view angle advantageous for background control, and (ii) a large working distance. The working distances at the reproduction ratio 1:1 are 90, 136, and 260 mm for 60mm, 105mm, and 200mm macro lenses, respectively.

A short focal length has the advantage that a short extension is needed between the lens and the camera for macro photography. A life-size (1:1) reproduction doubles and a 2:1 magnification triples the nominal focal length.

True macro lenses are expensive. The price and weight increase with the focal length. Nikon, and now Canon, have optically stabilized macro lenses.

Q: *I have to scan a large number of slides. Which scanner do you recommend?*

A: If the quality of the scan is not a paramount consideration, a good flatbed scanner can scan twenty slides at a time. For high quality scans a film scanner is needed. Nikon and Minolta made good scanners, but now only the medium format Nikon Super Coolscan 9000 ED (\$2200) is readily available. (Adorama may still have the Nikon Coolscan 5000E). The Braun batch scanner (about \$1700) can scan up to 100 slides from a tray,

but jams occasionally. Shutterbug recommends the Plustek OpticFilm 7600 scanner.

Drum scanners are the best, but very expensive. A low-priced Nikon or Minolta film scanner may be found on e-Buy.

Q: *Are the macro zoom lenses suitable for close-up work?*

A: "Macro" is not always macro. Some "macro" zoom lenses focus to a 1:2 reproduction ratio, but some cannot get closer than a 1:4 reproduction ratio. The quality of the close-up image varies from lens to lens but some lenses are quite satisfactory when stopped down. The advantage of the long focal length "macro" zoom lenses is the long working distance at 200 mm or 300 mm.

Q: *What do the numbers on close up lenses stand for?*

A: The numbers are diopters, just like the numbers used in prescriptions for eyeglasses. The diopter of a lens is the reciprocal of its focal length, expressed in meters. As an example, a +4 lens has a focal length of 0.25m or 250mm.

Q: *Can several close-up accessories (attachment lenses, extension rings, teleconverters, or bellows) be used together?*

A: Yes, this is done quite frequently. Two close-up lenses can be combined for a larger magnification; for example, a combination of +2 and +3 diopters is equivalent of a +5 diopter lens. Which of the two lenses should be mounted closer

to the main lens is a matter of opinion. Usually the lens with more curvature (larger diopter) is mounted on the main lens first, but the opposite order has proponents as well.

Bellows and extension tubes can be used together with a close-up lens on the main lens, preferably a macro lens.

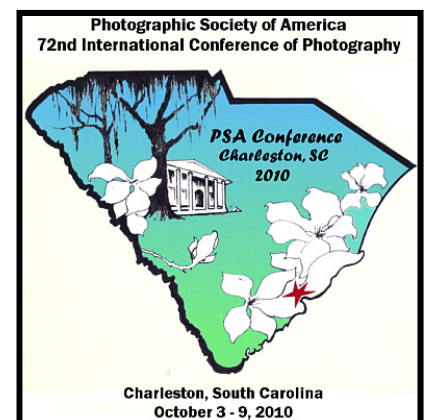
It should be kept in mind that the attachment close-up lenses and tele-extendors degrade the image more than the bellows and extension tubes.

Erik Kissa, ekissa@aol.com

PSA News

Join PSA for more opportunities for your photography than monthly DPS competition nights can offer. The PSA recognized exhibitions accept prints or projected images in Open, Nature, Photo Travel and Photojournalism categories to fit your interests in photography. Alex Rasputnis joined PSA three months ago and already has had acceptances in the Fresno, Westchester, and Saguaro exhibitions.

Erik Kissa, PSA Representative



2011 Calendar Images of Delaware Requested



tion is July 31, 2010.

Photographs taken in all areas of Delaware, from all three counties, during all seasons of the year, and in all types of weather are requested for the calendar. Images must be in a horizontal (landscape) format, and must

with a minimum resolution of 300 ppi. However, a JPG file with minimum compression is acceptable on disk, provided it is 300 ppi at 12" x 8". The hard copy version may be on a smaller paper size as long as the 3:2 aspect ratio is maintained.

Good quality slides are acceptable—without the accompanying electronic version on CD. Slides should be submitted in plastic sheets.

Each photo must include the maker's name, the location shown in the image, and a filename that corresponds to the filename on the accompanying CD. Any number of images may be submitted. Photos that were previously entered, but not selected, can be resubmitted.

Images will be returned to the maker in late December or early January.

Submissions should be made to Marvin Gerstein at a DPS event, or mailed/delivered to his home. Contact Marvin if you have questions, or want to arrange for your submission at MarvTU@aol.com or 302.475.5939.

The Delaware Photographic Society has a contract with the PNC Bank of Delaware to provide images for the calendar the bank presents to their business customers. PNC pays the photographer \$135 for each image selected, plus \$200 for the image selected for the calendar cover.

Each year in July, DPS submits images for PNC's selection. Thirty-three DPS members submitted over 1,300 images for the 2010 calendar. **This year's deadline for submis-**

be in color. Any subject is acceptable, but attractive scenes are typically selected. Photos of a specific religious group should not be submitted. If recognizable persons appear in a submitted photo, a photo release must be included with your submission.

PNC prefers that each photograph be submitted as hard copy **accompanied by** a digital version of the image on CD. The digital version should be in TIFF format at a 3:2 aspect ratio (example 12" x 8")

2010-2011 Assigned Subjects

The following assigned subjects have been approved for the 2010-2011 Society year. The 2011-2012 assigned subjects will be issued in September 2010.

- September – *Sunrise/Sunset*
- October – *Close Up*
- November – *By Candlelight*
- January – *Rain*
- February – *Glassware*
- March – *Greater than 1 second exposure*
- April – *Ships and Boats*

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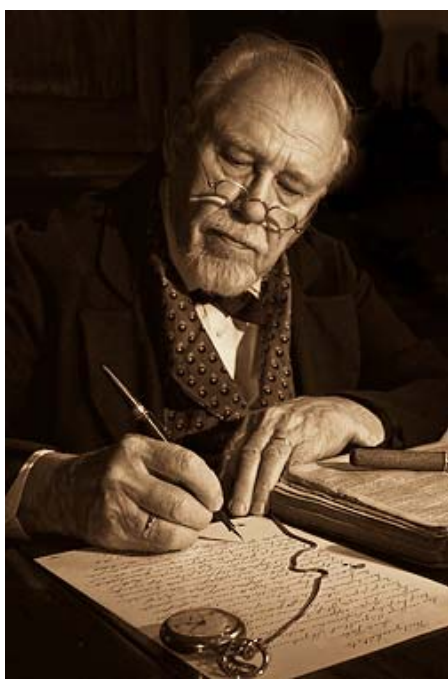
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Join a Camera Club and Join a Family

By Bob Coffey

When I first visited the Delaware Camera Club (now Delaware Photographic Society) thirty years ago, I felt overwhelmed by all the wonderful slides and awesome prints. I had thought that I knew a little bit about photography, but suddenly realized just how little that was.



The Scribe by Bob Coffey

Fred Seyfert (above), DPS member and Fort Delaware interpreter, is a popular photographic subject for DPS members.

I soon discovered that the best place to learn more about photography was by joining the camera club...and it was like joining a family. My mentor, Lee Seirs, took me under his wing, helping me set up my darkroom and make my prints. What a thrill it was to see my first print in the light box on print night!

Since then, many other members have served as mentors. I am especially grateful to Bill Talarowski, for

his guidance in the darkroom, general counsel and warm friendship for nearly three decades; to Ray Firmani for his ever-helpful critique and enthusiastic support; to Erik Kissa for his encyclopedic knowledge and advice on all things technical; and to the late Ernst Tomic for his fatherly insistence on my assuming more responsibility in accepting leadership positions.

I became better acquainted with my new family in my first job as recording secretary. This was followed by serving as Print Chairman, Reflector Editor, WIEP Chair, President for two terms, Program Director, Education Director, and on many committees and special assignments along the way. One doesn't become that involved without getting to know the rest of the family pretty well and developing strong bonds with colleagues.

During that time there have been many significant changes in the photographic industry and in the Society, including a name change from the original Delaware Camera Club. With the advent of digital photography, the long, steady downward trend in membership has reversed as people wanted to learn more about photography in the 21st century. That is what the DPS is all about, teaching and furthering the art of photography. It has been gratifying to help newer members develop their skills and watch their improvement.

The DPS offers many ways to learn with instruction night programs, workshops, fieldtrips, guest speakers, DPS-Exchange forum and monthly competitions. One learns by doing. Competition forces you to practice the skills that you've learned and put them to the test.

The adrenaline flows when your work is being judged. The judges' critiques provide helpful feedback on strengths and weaknesses of the images and that paves the way for improvement.

I have long advocated that one of the best ways to learn is to compete in the monthly assigned subjects. This challenges you to envision how to portray each assigned subject and then capture it in the best perspective, lighting, and composition.

Taking this a step further, learning the art of printmaking improves your vision as a photographer. Back in the days of transparencies (or slides), the rule was "what you see is what you get". However, print making took the images to the next level in the darkroom. It was what you MADE out of what you had. Ansel Adams claimed that the negative was just the starting point and used his mastery of dodging and burning to create his stunningly beautiful prints. He would have loved Photoshop. In the digital age, this image optimization is not limited to print making as projected images can also benefit.

Competition forces you to practice the skills...

At the last print competition, I was especially pleased to see how well John Haedo and Don Pivonka did. It seems like only a short time ago that I was guiding them on their printing problems. They are just two examples, and there are many more. Helping others by giving back is a wonderful feeling, and that is what it is all about in our photographic family. ☺

Member News

Notice to first-year members

If you have joined DPS since June 2009, you are invited to the New Members' Orientation on **Monday, June 21** at **7:30pm** in the regular DPS meeting room at Cokesbury. Mark your calendar now! Club directors will explain DPS activities and events and will be available to answer your questions. Karl Leck will give private image consults to those who bring a print to the meeting. Light refreshments will be on hand. Please contact Carole Clarke by Friday, June 18, at 610.358.5191 or CNClarke@aol.com to let her know if you will or will not be attending.



Quent and Marj Whitmore, 2007

Condolences

We are very sad to report the death of long-time member Quent Whitmore. Quent joined the Delaware Camera Club in 1971 and served as WIEP Chairman and three terms as Club President. In 2007, Quent and his wife Marj were named Honorary Members of the Delaware Photographic Society. Marj passed away in 2008. Our heartfelt sympathy is extended to the Whitmore family. Cards may be sent to 40 Hunting Street, North Attleboro, MA 02760.

Calendar of Events

- **May 3**
7:30pm – Instruction Night (pg.3)
- **May 10**
7pm – Competition
Projected-Image-of-the-Year
- **May 17**
7pm— Print-of-the-Year
Competition
- **June 7**
6pm – Pizza and Awards Party
7:15 Awards presentations
- **June 21**
7:30pm –New Member Orientation
(pg. 11)
- **July 11**
Annual DPS Picnic

Projected Image of the Year Contest

- Judging will be held on May 10, beginning at **7pm**.
- Entrants may enter 10 digital images that were accepted during the 2009-2010 competition year.
- The Projected Image Director, Pete Lounsbury, will contact digital entrants regarding their 10 eligible entries.
- Deadline: May 5

Print-of-the-year Competition

- **Monday, May 17** beginning promptly at **7pm**. Entries should be brought on the 17th by **6:30pm**.
- Each competitor may enter up to **10 accepted prints** in each of the Monochrome and Color categories. These may consist of 10 images that have been selected, or 9 images that have been selected and 1 that was not selected during the year. All entries must have been entered during the current 2009-1010 year in the Salon, Class A, or Class B categories. In the event a participant submits more than 10 entries in any category, the Print Director may disqualify the excess entries at his discretion.
- There will be a separate POY competition for Class A, Class B, and Salon. One print will be chosen as the Print-of-the-Year for each of the Monochrome and Color categories. Five Honorable Mention ribbons (HM) will be awarded in each category in each class with a limit of one HM per entrant.



Big Mouth by Don Pivonka
Color Open – Salon

DPS Exhibit Relocated to Longwood Gardens Conservatory



Rosa Rugosa by Karl Leck

The current exhibit DPS at Longwood Gardens has been moved from the Visitor Center to a prime location so it may be viewed by a larger audience. The show is now located in the Lower Reception Gallery of the Conservatory. The theme of the exhibit is *Making Scents*, and the prints were selected by a jury from Longwood Gardens as those best depicting the plants and flowers which “delve into our innate connection to a fragrant world.” The exhibit will run through May 31, 2010.

Garden hours are from 9am–6pm daily. For more information on Longwood events, please refer to the Longwood Web site at www.longwoodgardens.org.

DPS members will again exhibit photographs at Longwood Gardens in September 2010 and again in April 2011. Complete details, including themes and entry deadlines, will be made available as soon as possible.

Photographic Conferences

- Berks Photographic Society's 51st Annual Photographic Conference, June 11-13, Boehm Science Building, Kutztown University, Kutztown, Pennsylvania.

The conference will feature Rick Sammon, Canon Explorer of Light, sponsored by Canon and Lindsay Adler sponsored by Mpix. For more information and registration, go to www.berkscamera.org.

- **New England Council of Camera Clubs (NECCC), July 16-18, UMass, Amherst, Mass.**

The NECCC draws a yearly attendance of around 1300. It's the complete photographic weekend for instruction, offering competitions, circuits, lectures, and fun. The feature presentation *Special Moments and Special Places* will be given by Darrell Gulin, sponsored by Canon. Other special speakers include Bob Krist and Paul Hassell (sponsored by

Hunt's Photo), Joe LeFevre (sponsored by Printmakers), Lindsay Adler (sponsored by Mpix), Milton Heiberg (sponsored by Digital Photo Academy), and Ron Magill sponsored by Nikon). Pre-conference highlights include portfolio reviews, and Adobe Lightroom and Adobe Photoshop workshops. The cost is \$154 for early bird registration (by June 25), \$25 (no A/C) to \$50 (A/C) per person/night dorm room, and \$51-\$63 for meals in cafeteria. Karl Leck, and other DPS members, endorse the NECCC as the best bargain in photo workshops anywhere.

If you have never been to Amherst, you should go to this 8-ring photo circus for complete immersion in photography for 2-3 days. Canon and Nikon will be there to lend equipment. Get details on all the presentations, activities, and registration at www.neccc.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 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.