



# The Reflector



[www.delawarephotographicsociety.org](http://www.delawarephotographicsociety.org) • Delaware Photographic Society  
PSA Award-Winning Publication

March 2007

## President's Message

**A**t our most recent meeting of the Board of Directors, we decided to propose to the membership a number of changes to the Constitution of the Delaware Photographic Society. A resolution to make these changes will be submitted to the members for a vote immediately prior to the election of officers for the coming term, to be held on Program Night, March 26.

We propose to change the elected officers specified in the Constitution to: President, Vice President, Secretary, Treasurer/Corporate Secretary, Education Director, Projected Image Director, Print Director, and Program Director. Second Vice President is to be eliminated, and the Vice President position is no longer defined as the Chair of the WIEP.



Heron  
by Jacob Pivonka

Further, we propose to revise the membership of the Board of Directors, by adding Exhibition Chair and Future Exhibition Chair, and removing Nominating, Awards, DVCCC, and Publicity chairs. Please note that these recommendations are based on abstract constructions and in NO way should be taken as a

reflection of anyone's performance in these positions.

We are proposing changes to the Bylaws consistent with the above. The reasons behind these changes have to do first with recruiting. We have found that it has at times been difficult to fill the

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## March Speaker – Priscilla Smith

**March 26 • 7:30 pm**

**Cokesbury auditorium**

*Priscilla Smith, Photographer*

**P**ricilla Smith is a professor of photography at the University of Delaware and a frequent exhibitor having shown her work in 20 one-person shows and 50 group exhibits. She is currently working on a book of photographs taken in Marlborough Sounds, New Zealand. Priscilla uses her skills with lighting to capture small moments and

make them momentous. A 2006 *Wilmington News Journal* article described her work as “very soft, yet very inquisitive. Her images are like self-portraits, like little touchstones, along a time line.”

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](mailto:bobcoffey@aol.com)/610.388.2741. Dinner cost is \$16, all inclusive. The check should be payable to DPS. Sorry, no walk-ins. Limit 30.

### Calendar of Events

- **March 5**  
7:30 pm Instruction Night
- **March 12**  
7:30 pm Slide/Digital Night
- **March 19**  
7:30 pm Print Night
- **March 26**  
6 pm Dinner with Speaker  
7:30 pm Program –  
Priscilla Smith  
Cokesbury Auditorium  
**Election of Officers**

**DELAWARE PHOTOGRAPHIC SOCIETY  
2006-2007**

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**Treasurer/Corp. Secretary**

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**Equipment Chair** — Bob McKenney

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**Publicity Chair** — John Hamilton

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**Digital Competition** — Bill Ritchie

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**DPS Webmaster** — Mark Reed

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

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.

## Galápagos, Ecuador — January 2007

Contributed by Dianne Carnegie

Our adventure started in Quito, the capital of Ecuador, where we spent one day touring some of the beautiful old churches and buildings. The next day we traveled with a guide to two market towns north of the city. It is a picturesque country with unique people.

The following day we flew to Baltra and boarded our ship, *The Spondylus*, for the tour of the Galápagos Islands. There were 16 passengers, 8 crew members (who only spoke Spanish), and a National Parks Guide (who luckily spoke both languages). Our daily routine consisted of breakfast, an island tour, snorkeling — weather permitting — lunch, another hike, snorkeling, and finally dinner.

We visited six different islands, and the boat usually traveled at night. The wildlife on these islands was unbelievable — just like a National Geographic Show. The birds, mammals, and reptiles were everywhere and didn't seem bothered by us at all. Some birds were nesting right next to the path we were on, iguanas were sunning themselves on the rocks, sea lions were playing in the water or resting on the beach, and birds were everywhere. It was fantastic!

We paid \$100 each to the Park Service to go on the islands. At first I thought it was a lot of money, but after seeing what they are doing, I feel it was worthwhile. They provide a guide, have designated paths, limit the number of people on an island at a time, and preserve the quality of the islands. Our guide was excel-



*Blue-footed Booby*  
by Dianne Carnegie

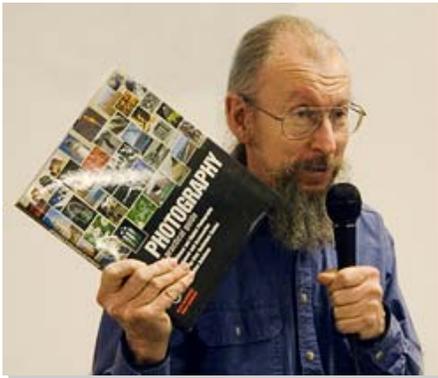
lent and gave us a lot of history along with information on the critters we were seeing. On each island there were different inhabitants. Eight-person dinghies were provided for shore trips — sometimes there would be wet landings and sometimes dry—but always an experience.

Our boat wasn't in the best shape and needed maintenance. The crew was really good about trying to handle problems, like when it rained, and the dining area got drenched and the night when the roof leaked on my bed.

In the evenings (when it wasn't raining) we would sit on the top deck and watch the frigate birds flying above the boat. The stars were abundant and sometimes the sea was pretty rough.

I would recommend going to the Galápagos for anyone with an interest in wildlife or photography, but make sure you get a decent boat!!!

## Instruction Night



**I**nstruction Night sessions are held the first Monday of the month. Classes are free to DPS members. For more information, contact Education Director, Karl Leck, at [usesa@earthlink](mailto:usesa@earthlink) or 610.388.0298.

### March 5:

#### *More Photoshop Techniques*

The March Instruction Night will feature Jane Strobach and Karl Leck discussing Photoshop Filters. Photographers have been able to do many picture modifications for years using accessories and dark-room tools. Some of these include edge emphasis (aka bas relief or embossing), solarization, diffusion, image distortion, and texture overlays (remember the

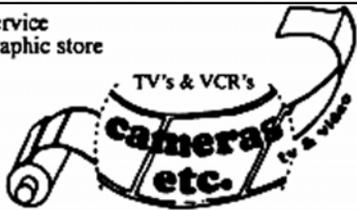
Mortenson and Bafford texture screens?). Now these tools and more have been expanded and available at a mouse-click in Photoshop and other image editing software. Jane will demonstrate some of her favorites to show how they change an ordinary image into an artistic interpretation. These techniques are ideal for the digital competition Altered Reality class.

Karl will discuss the frequently used and abused Unsharp Mask and Blur tools. Emphasis will be placed on making sharpening subtle yet effective. Sharpening can help most images but is false and distracting when overdone. See how sharpening and blurring can be combined in an image to help show depth, motion or subject emphasis.

Join us for an evening of making pictures more creative and more effective using digital filters.

- April 2: *Digital Image Workflow: When To Do What*
- April 23: *You Be the Judge* – Jane Strobach, Karl Leck
- May 7: *5 Photographers Discuss their 5 Favorite Images Each* – The High Five

a full service photographic store



**James F. Cycyk - President**

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*Please support our sponsor.*

## Vignettes



- Instruction Night is held the first Monday of the month at 7:30p.m.
- Competition nights are held on the second and third Mondays starting at 7:30 p.m.
- Program night is the last Monday of the month, 7:30 p.m.
- Location: Cokesbury Village, DuPont Pavilion, 726 Loveville Road, Hockessin, DE 19707.
- 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. The dues for first-year members are \$20 per person.

• *The Reflector* is published by the Delaware Photographic Society, September through June and printed by Academy Printing, Wilmington, Delaware. No material may be reproduced without written permission. Contribution deadline is the third Monday of the month. Send announcements and/or articles to Sharon Coffey, 48 Partridge Lane, Kennett Square, PA 19348, 610.388.2741 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)

## Questions & Answers



Contributed monthly by Erik Kissa

For more information on photographic equipment and techniques visit me at:  
[www.psa-newmember.org/consultation\\_services/equipment.html](http://www.psa-newmember.org/consultation_services/equipment.html)

The text on the website is revised to keep it up to date.

**Q:** *How good is the Sigma 70-300m APO, compared to the Canon 70-300mm IS lens?*

**A:** The main differences between the Sigma f/4.0-5.6 70-300mm APO lens and the Canon IS USM f/4.0-5.6 70-300mm lens are the price and image stabilization. The Canon lens is heavier (1.2 lb) and larger than the Sigma lens but has, like the Sigma, a 58mm filter size. The front element of the Canon lens, like the front of the Sigma lens, rotates when focusing. The Sigma lens is sharper than the Canon at the short end of the zoom lens and has slightly less distortion (0.55% vs. 0.62%) than the Canon. At the long end of the zoom lens, the Canon is sharper and has noticeably less distortion (0.72% vs. 1.65%). Both lenses, the Canon and the Sigma, are somewhat soft at the long end of the zooming range. The maximum magnification of the Sigma is 1: 2 (1: 1.25 on a camera with the APS-C size sensor). The maximum magnification of the Canon lens is only 1:4. The bottom line – the two times higher price and the heavier weight of the

Canon lens can be justified if the image stabilization feature is important.

If the price of the lens is not a limit and a 1.71 lb. weight is acceptable, the Canon f/4.0 70-200mm EF IS USM lens is a much better lens than the 70-300mm IS USM lens with better resolution and lower distortion. An image made with this lens at the 200mm focal length and enlarged 1.5 times may be even sharper than the image made with the 70-300mm lens at the 300mm focal length.

**Q:** *Is the accessory grip for the Nikon D200 camera useful?*

**A:** The MB-D200 battery pack (grip) is a must-have accessory for vertical shooting. The grip has an AF-on button, a vertical shutter release, and a front and rear command dial. The MB-D200 holds one or two EN-EL3e Li rechargeable batteries or six AA batteries. When two Li rechargeable batteries are installed, one battery is used first, followed by the other battery. Both batteries are not

used at the same time. The grip is great for horizontal shooting as well. The added weight helps to hold the camera steady, especially when shooting with long and heavy lenses.

I have read complaints that the neck strap has the tendency to slip between the viewfinder and the eye. This problem can be avoided by crossing the neck strap when the camera is in the horizontal position. Rotate the neck strap so that the strap coming from the left corner of the camera will go to the right shoulder. The MB-D80 battery pack for the Nikon D80 camera is similar and the same comments apply there.

**Q:** *The digital projectors available now are not designed for projecting photographs. The vertical images are much smaller than the horizontal ones. With millions of digital cameras in use, is not the market large enough for a photographic digital projector?*

**A:** The photographic market is very large indeed but the market for a digital projector designed for projecting photos is apparently not large enough. The problem is not the number of digital photographs produced, which is huge indeed. The problem is that only a minute fraction of digital images is projected. Most of the digital images made are not used at all. Many are distributed by e-mail, some are printed. Most photographers view their images on the computer screen and print se-

*(Continued on page 5)*

## Questions & Answers

(Continued from page 4)

lected images. Main users of digital projectors for photographic purposes are camera clubs and photographic exhibitions. This is a slow growing market.

**Q:** *Is the new Nikon 70-300mm VR lens better than the Sigma APO 70-300mm lens?*

**A:** Both lenses are good but are dissimilar and have different advantages and disadvantages. One feature that sets them apart is optical stabilization, or vibration reduction in Nikon's terminology. The lens has two stabilization modes. The normal mode reduces unsharpness caused by hand-held vibrations. The active mode counters mechanically caused vibrations, such as the movements of the lens when shooting from a moving car or a boat. With the 70-300mm VR Nikkor lens on the Nikon D200, I can get sharp images at the 300mm focal length with a 1/40 s shutter speed. Because of the 1.5x cropping factor, this is like shooting a 450mm lens at 1/40s, four stops slower than the customary minimum speed.

Both lenses are sharp except for some softness at the 300mm focal length. Resolution tests will show which of the two lenses is sharper when the camera is mounted on a tripod. The Nikkor has noticeably less distortion than the Sigma, especially at 300mm (0.26% vs. 1.67%, reported by *Popular Photography*). The disadvantages of the Nikkor are the smaller magnification at the closest distance, the heavier weight, the larger size, and the larger filter size. The maximum magnification of the Sigma is 1: 2 (1: 1.25 on a camera with the APS-C size sensor) is useful for close-up photography benefiting from the long working distance of the 300mm focal length. The maximum magnification of the Nikkor lens is only 1:4.

The 70-300mm Sigma has a 58mm accessory thread and accommodates a 62mm filter with a step-up ring. The 70-300mm Nikkor has a 67 mm filter size and the next popular filter size is the 77mm filter with a 67 to 77mm step-up ring. The front element of the Nikkor does not rotate when focusing. The front element of the Sigma lens rotates which is a nuisance when using a polarizer.

The Sigma lens is noticeably lighter than the Nikkor, about the same weight as the 24-120mm Nikkor. The 70-300mm Nikkor is longer as well and appears to

be heavy because of the uneven balance of the lens on the camera. With the MB-D200 grip on the camera, the 70-300mm VR Nikkor feels right.

The zooming ring of the Nikkor is smoother than the zooming ring of the Sigma. The focusing ring of the Nikkor is too close to the front of the camera, however. This makes manual focusing awkward.

The 70-300mm VR Nikkor lens (\$500) costs much more than the Sigma APO 70-300mm lens (\$219). If the price of the lens is not a factor and the optical stabilization is important, the f/4.5-5.6 70-300mm VR Nikkor is the winner. A camera on a tripod does not need optical stabilization, however. Most of my water lily photographs have been made with the Sigma lens. Hundreds of international acceptances have proven that the Sigma 70-300mm APO lens is adequate for exhibition level photography.

The small aperture of the 70-300mm lenses limits their use for applications requiring a narrow depth of field or high shutter speed. For portraits I prefer to use the f/2.8 28-75mm Tamron or the f/2.8 70-200mm VR Nikkor. The constant f/number of the f/2.8 lenses is another useful feature. The main features of the lenses (lens, f number, weight in lb, max. magnification, filter size, and the length of the lens are listed below:

Digital and film:

Nikon	24-120mm	3.5-5.6	0.75 lb	1:4.7	72mm	3.7"
Sigma	70-300mm	4.0-5.6	0.81 lb	1:2	58mm	4.7"
Nikon	70-300mm	4.5-5.6	1.6 lb	1:4	67mm	5.6"
Nikon	70-200mm	2.8	3.2 lb	1:6.	77mm	8.5"

Digital only:

Nikon	18-200mm	3.5-5.6	1.2 lb	1:4.5	72mm	3.8"
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The Sigma 70-300mm APO lens is available with a Canon, Nikon, and Minolta (Sony), Pentax, or a Sigma mount.

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



## Proposed Revisions to the Constitution 2007-2008 Slate of Officers

The Board of Directors of the Delaware Photographic Society proposes to the membership to change the Constitution of the Society as follows: Change the elected officers specified in the Constitution to President, Vice President, Secretary, Treasurer/Corporate Secretary, Education Director, Projected Image Director, Print Director, and Program Director. Further, revise the membership of the Board of Directors, by adding Exhibition Chair and Future Exhibition Chair, and by removing Nominating, Publicity, Awards, and DVCCC.

Please remain after the **March 26** program for the vote to be taken. Additional nominations will be accepted from the floor, provided that the nominee has agreed to serve if elected.

Provided that the revisions are approved, the nominating committee has presented the following nominees for the 2007–2008 officers of the Delaware Photographic Society:

President – **Lynn Maniscalco**  
 Vice President – **Bob Hunt**  
 Recording Secretary –  
     **Eleanor Blankenbaker**  
 Treasurer/Corporate Secretary  
     **John Blankenbaker**  
 Education Director – **Karl Leck**  
 Program Director – **Bob Coffey**  
 Projected Image Director –  
     **Ken Seeney**  
 Print Director – **David Hutton**



If the revisions fail to pass, the proposed slate is as follows:

President – **Lynn Maniscalco**  
 1<sup>st</sup> VP – **Bob Hunt**  
 2<sup>nd</sup> VP – **Michael Elliott**  
 Recording Secretary –  
     **Eleanor Blankenbaker**  
 Treasurer/Corporate Secretary  
     **John Blankenbaker**  
 Education Director – **Karl Leck**  
 Program Director – **Bob Coffey**  
 Projected Image Director –  
     **Ken Seeney**  
 Print Director – **David Hutton**

Submitted by the Nominating Committee, March 2006

Bob Coffey, Chairman  
 David Hutton  
 Karl Leck

## President's Message

(Continued from page 1)

positions of First and Second Vice Presidents, currently the Chairman and Chairman-elect of the Wilmington International Exhibition. The title of Vice President has led some prospective candidates to view the Exhibition Chair as a fast-track to the Presidency, and to be wary of the Chair for that reason. We are therefore creating an executive Vice President position, and changing the titles of the Exhibition Chairs.

The title of Slide Director is changed to Projected Image Direc-

tor, to reflect the addition of the digital competition to what has been known as Slide Night.

The other proposed changes are simply a matter of streamlining the Board of Directors. The rotating committees: Awards, Nominating, Audit, and Standards, all act independently of the Board, other than, in some instances, to present their recommendations. The positions of representative to the Delaware Valley Council of Camera Clubs (DVCCC) and Publicity Chair were determined to not require Board membership.

We hope that the members will favorably consider the proposed changes, then attend and vote on March 26. Approval by two-thirds of a quorum, twenty percent of our members, is required to effect the changes. The wording of the proposal and the nominees for elected office appear in this issue. Note that there are two slates of proposed officers, one each for officers as currently defined, and officers if the changes to the Constitution are approved.

*Jeff*

## Remembering Where We Were

Contributed by Al Webber, Jr.

With a new interest in minimalism and a return to my roots, I bought three simple cameras back before the holidays for \$1.04 on eBay with the seller being two miles away in Dilworthtown, hence no shipping. I got the classic Bakelite Kodak Brownie Hawk-eye (my very first camera) and a cute toy of a plastic one that also made (soft) images, and, with no fanfare at all, a Minolta Freedom III Instamatic in MINT or unused condition. It has a fixed 35mm glass Japanese lens, f:2.8, four



*Jim Doyle and visiting slide judge, Walter Faust caught by Al Webber, Jr.*

elements in two groups, and has auto-focus (my first ever!), auto exposure, auto indexing (my first ever), auto load (my first ever)

and auto-rewind. All shots were handheld (and a dozen had my hand over the flash, as I have never used on-camera flash like this before). The film was the newest sample of Kodak Portra T-Grain NC and it was processed in one hour by the local CVS Pharmacy for \$12, which included a Kodak CD. The camera was made in 1986 exactly twenty years ago.

Just a reminder, if we are to take pride in how far we have come, it might do well to remember where we were, say, twenty years ago, when \$30 would buy you this kind of snapshot quality.

## New Castle County Photography Contest

A total of three prints or digital photographs may be submitted for use in New Castle County publications. The three contest categories are: Outside Activities, County Recreation and Sports, and Scenic Views of New Castle County-Owned Parks. Entry

submission deadline is April 4, 2007. Cash prizes will be awarded.

For a complete set of rules, address all questions to Anthony Carter, Dept. of Community Services, 77 Read's Way, New Castle, DE 19720, 302.395.5616, or e-mail [alcarter@nccde.org](mailto:alcarter@nccde.org).



*Karl Leck (l) served as Print Docent for an enthusiastic crowd at the February opening of the 74<sup>th</sup> WIEP at Arsht Hall. Here Karl discusses the finer points of Bill Talarowski's print with Fred Comegys from the Wilmington News Journal.*



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

## Breaking Out of a Rut

By Bill Talarowski

The wind outside was blowing like crazy, temperature was around 15 degrees, I had no plans for the day and really had no reason to even get out of bed. But, the minute my feet hit the floor, I knew this was going to be a changing day in my life.

As I sat at the breakfast table enjoying my usual load of calories, I just couldn't get my mind off two images I had started working on the evening before. I was in a real weird, crazy, state of mind, and this thinking was trying to shove me down a road that I rarely dared to travel. My images usually follow the standards set forth by Ansel Adams and other landscape photographers of the past. There always was a strong center of interest, good composition, and lots of mood, color, and punch. But today, this road to past glories was shouting at me to CHANGE and try something different.

The images I was working on the night before were of the Brandywine Creek State Park and the beautifully crafted stone walls surrounding it. To make things a little



Sunset Over Brandywine Battlefield  
© Wm. J. Talarowski

tougher, the sky was as gray as my hair is getting, there was a light rain falling, and I couldn't see anything to use as a center of interest. I decided to use the rock wall as a leading line to a barren tree and to use the surrounding rust colored weeds as my main color. This whole scenario didn't do much for my creative spirit so I decided to move up to the top of the hill to see if there was anything else there to get excited about. All I found were two autumn colored trees, one yellow, and one red, and two summer picnic tables. I was so turned off by what was before me, I decided to

pack up, go home, and take a nap.

As most of you know, I still shoot color transparency film but am not doing much shooting of any kind any more. The roll in the camera I just finished had exposures made in the spring of 2006 at the beginning of the roll, shots of Brandywine Creek State Park in the center, and some

shots taken in the snow we had about two weeks ago. As I looked at them spread out on my light table before me, nothing gave me a hint of any greatness! And then that weird feeling took over again. It was like a bird being let out of a cage and I was loving every minute of it. I'm not going to say what road I traveled to get to my final outcome but above is an image I picked to play with. Please tell me what you think of them and if they show any promise.

Maybe the next time I feel that mood coming over me I'll get into my bikini and really get weird.

## Horizon Workshop Summit

Steve Gottlieb, founder/director/instructor of Horizon Workshops, will hold the second "Annual Photography Summit" on May 4, 5, and 6, 2007 at his studio in Chesapeake City, Md. The three-day weekend program will consist of lectures by Horizon faculty and other leading photographers such as Tony Sweet (including DPS's own Karl Leck and Bob Coffey), portfo-

lio reviews, photo competition with great prizes, field trips with Horizon faculty, and personal shooting time in scenic, historic Chesapeake City. Register by March 31 for a reduced rate.

For a detailed description of the individual sessions and bios of the presenters visit the Horizon Web site at [Horizonworkshops.com](http://Horizonworkshops.com).



## Photo Essay Competition – April 30

(Or, Show Off Your Hidden Photo Story-Telling Skills)

It's that time of year for you to once again show off your creative writing and photography skills. The photo essay competition is just over 2 months away, on April 30. Hopefully, most of you are either putting together your photo essay, or at least thinking about entering this year's competition.

In this connection, the following documents can be found on the DPS website: **Rules and Classes, Judging Criteria & Point Values, Slide and Digital Essay Classes – Defined, and Photo Essay Entry Form.** Simply go to our website, click on "Rules for April Photo Essay Competition" under "Upcoming Events."

You will probably recall that last year it was necessary to up-

date the **RULES AND CLASSES** in order to "tighten up" scoring and accommodate digital photography, especially pertaining to Class IV. When photo essay competition first started in 1972, Class IV entrants were allowed to use multiple slide projectors, multi-track tape decks, sophisticated dissolve units, etc. To keep the show timely, a 15-minute time limit was set. This time limit has not changed – your essay can be anywhere from 1 minute to 15 minutes. With the advent of digital cameras and projectors, a huge array of tools for effectively telling a story are now available. Class IV remains the one where accomplished show makers can flaunt their talent and ability – whether with film slides or digital images – to tell their photographic story enhanced by music, narration,

sound effects, special transitions, etc. Thus, Class IV is now open to whatever techniques the photographer desires in order to produce a show that tells a story. For these reasons, the Board concluded that Class IV should be open to whatever techniques the maker chooses for producing a show. In this connection, it was necessary to update the scoring in Class IV to cover the changes spelled out above. The one rule which remains unchanged is that the entry **must tell a story.** We hope to have the revised Rules and Regulations on the DPS Web site by March. Hard copies of these documents will be available as handouts at the March and April meetings.

Patsy Costis  
Photo Essay Chair  
pfcostis@juno.com

## Member News

- Mother-daughter duo, Joan and Nancy Everds, both won medals at this year's WIEP! DPS member **Nancy Everds**, who recently relocated to Seattle, won the DVCCC medal in color prints, while her mother, Joan Everds of San Diego, won the DPS Bronze medal in monochrome prints. This was Nancy's second year of submitting to the WIEP, and she had suggested to her mother that she also enter. Nancy credits Joan with providing the genetic encouragement for digital photography. Very impressive!!!

- Thirty-six DPS members received acceptances in the 74<sup>th</sup>

WIEP! Congratulations to the following members: **Joe Bernofsky, Dianne Carnegie, Thomas Canby** (DPS Bronze Medal PJ Slides), **Bob Coffey** (DPS Bronze Medal PJ Prints), **Gus Costis** (DVCCC Medal Color Slides), **Patsy Costis** (HM Small Prints), **Frank DiPietrapaul** (DVCCC Medal PJ Prints), **Fran DiPietrapaul, Doug Donor, Val Donor** (IIWF Medal PJ Slides), **Mike Elliott, Nancy Everds** (DVCCC Medal Color Prints), **Lilian Fulde** (DPS Silver Medal Color Prints), **Roland Fulde, Steve Furlong, Marvin Gerstein, John Hamilton, Laszlo Hopp, Bob Hunt, Dave Hutton, Michael Kaplit, Erik Kissa** (DVCCC Medal Small Prints),

**Karl Leck** (DPS Silver Medal Color Prints, DPS Silver Medal Small Prints, DPS Bronze Medal PJ Prints, HM Small Prints), **Peter Lindtner, Lynn Maniscalco** (HM PJ Slides), **Monica Nagy** (DPS Bronze Medal PJ Slides), **Tom Oathout** (DPS Bronze Medal PJ Prints, IIWF Medal Small Prints), **Bogdan Pazera, Marty Reed, Bram Saad, Herb Sargeant** (DVCCC Medal PJ Slides, HM PJ Slides), **Marian Sargeant, Jeff Smith** (HM PJ Prints), **Jane Strobach** (FFC-Bayer Medal Small Prints, DPS Gold Medal PJ Prints), **Bill Talarowski** (HM Color Prints), and **Tom Tauber.**