



The Reflector

Volume 63, Issue 6

March 2011

Calendar:

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

My Thoughts

By Karl Leck, President

Two years ago the Society asked to be put on the list of exhibitors at Gallery 919 on Market Street in Wilmington. Located between Rodney Square and the Grand Opera House, the gallery is one of the best exhibition spaces in the region. Our exhibit is scheduled for April 30 to May 27 with a first Friday Art Loop reception with wine and refreshments on May 6. This year marks the

80th anniversary of the Society's founding. I think it appropriate that this anniversary exhibit contain the very best images from as many current members as possible. This is our chance to show the community how good we are at image making. There is no theme and a variety of print sizes will be allowed from 8"x10" to 16"x20" in color or monochrome. Some images are best appreciated smaller and some larger, as we saw

(Continued on page 2)

From Ordinary to *Extraordinary*

March 28 • 7:30pm

Cokesbury Auditorium, Level C

Molly Isaacs and Mary Lindhjem are professional photographers from Virginia Beach, Virginia who presented this program at Amherst, Massachusetts last year with rave reviews. Not only was their photography breathtaking, but the presentation was also exciting.

The camera records a realistic representation of what we see with our eyes, but it can also be an artistic tool for interpreting the world from the very large and sweeping to the very small and overlooked. This

inspirational and educational program will explore what makes an image appealing, creative, and beautiful to look at. It will cover a wide variety of subjects including macro flowers, landscapes, animals and insects. Mollie and Mary will cover simple but powerful techniques and provide solid tips on how to take your work from the ordinary to the extraordinary.

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

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

My Thoughts

(Continued from page 1)

from the print winners in this year's WIEP. But, for a coordinated exhibit all of the prints will use the same frame molding and mat style. A common gallery mat is a 3" wide mat on each side of the image. The frame will be a metal-frame style from the American Frame catalog. Exact mat and frame specification are not complete yet.

...spinoff ideas include a printed book of all the selected images and a virtual exhibit on our website.

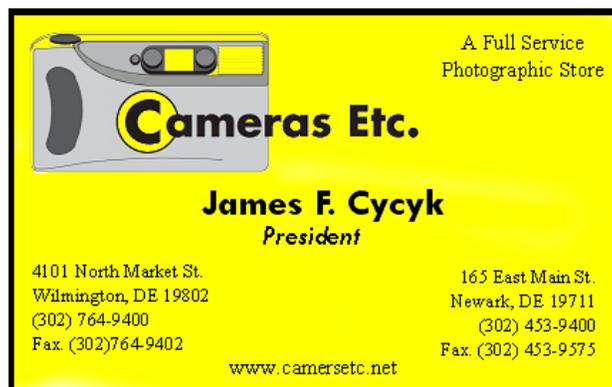
Each member may submit up to three prints of their best images between 8"x10" and 16"x20", on or before, April 4. Prints will be selected on the basis of photographic skill, artistic merit and print excellence. The submissions will be evalu-

ated by the exhibit committee. I encourage less experienced members to show their prints to myself, Bob Coffey, or another experienced member before April 4 to see if some improvement might be possible. I would hope to hang 40 outstanding prints from 40 members.

Members whose prints are selected are responsible for matting and framing their work. Jeff Smith, Bob Hunt and I are happy to help anyone who asks. By framing your own print you gain the satisfaction and experience of preparing your work. Then, when the exhibit is over, you will have one of your best images ready to show in your own home.

In addition to the exhibit itself, spinoff ideas include a printed book of all the selected images and a virtual exhibit on our website.

I've been thinking about my images already, and it's tough picking the "best". Start looking through your all-time top images to prepare for this terrific show. ☺



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Instruction Night

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

➤ March 7: *Get Your Photography on the Web to Show and Sell Your Images* by Sandro Cuccia, Commercial Photographer and Photography Instructor at the Osher Lifelong Learning at the University of Delaware (formerly The Academy of Lifelong Learning).

Free Classes Offered

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

Are you thinking of starting a photo blog? Want to get your portfolio online to show off your work and perhaps generate some business or sales? Sandro will show you how.

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

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

➤ Pete Lounsbury will hold a free-style workshop applying Photoshop Elements to create photographic artwork from 7 to 9pm at the Newark Senior Center, 200 White Chapel Drive, Newark, DE 19713, the **second Wednesday** of each month. The workshops are sponsored by the Sr. Surfers, www.nscseniorsurfers.com/. There are computers in the center, but it is recommended that you bring a laptop loaded with a current version of Adobe Elements.

For more information, contact Pete at 302.636.0868 or lounsburyus@comcast.net.

Thumbnails

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

March guest speakers, Mollie Isaacs and Mary Lindhjem are offering a Creative Digital Workshop on Sunday, March 27, 2011, from 10am to 4pm at Cokesbury. Fee for the workshop is \$95. Full details are available on the DPS 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 Erik's site at www.psa-photo.org in the PSA Journal section.

Q: *Is optical stabilization in the lens better than optical stabilization in the camera body?*

A: At least theoretically, optical stabilization in the lens is more effective because it is specific to a particular lens. On the other hand, stabilization requires changes made in the design of the lens and sometimes lowers the optical quality, while increasing the weight, size, and price. The viewfinder shows the image stabilized in the lens. When stabilization is in the body, the viewfinder does not show the stabilized image.

In body stabilization reduces the camera shake of all lenses, including those that do not have a stabilized version.

An optically stabilized Sigma or Tamron lens on a Pentax or Sony camera allows you to choose stabilization, either in the lens or in the body.

Q: *I am thinking of entering international pictorial small print exhibitions and have these questions: On the website of the PSA pictorial print division there is confusing information as to whether separate stars are awarded for small, large color and large monochrome prints, or if they are all counted*

together. Also, if an image has been accepted as a small print in a competition, can it be entered as a large color print in the same competition next year (or vice versa)?

A: PSA has separate star ratings for large color, small color, large monochrome, and small monochrome prints. Theoretically, the same photograph can be entered in several categories, but this does not leave a good impression of the photographer. Unfortunately, the judges usually view large and small prints from the same distance. Therefore, a photograph with such small detail may not succeed as a



small print. As an example, the simplicity of this picture made it a successful small print. Nikon D90, 24-120mm

f/3.5- 5.6 VR lens at 82mm f/5.3, 1/250s, ISO 320, Aug. 2010.

Q: *I have a Minolta camera with several lenses and I'd like to replace it with a digital SLR. Which is the best option?*

A: A camera is a tool. Which tool is used, depends on the job to be done. A microscope is not needed when a magnifying glass is sufficient. Which camera is the best, depends on the type of photography. A sports photographer needs rapid autofocus and a high burst rate for continuous shooting. Available light photography needs a sensor with large photosites for low noise at high ISO settings. A light-weight camera makes travel photography easier. Before buying a camera, it is important to define the require-

(Continued on page 5)

Questions & Answers

(Continued from page 4)

ments the new camera has to meet.

Cost is important, and usually the limiting factor. An expensive camera does not make better pictures than an inexpensive camera that has the needed functions.

The quality of lens determines the quality of the photograph. It is better to have an expensive lens on a cheap camera body than a cheap lens on an expensive camera.

Minolta lenses are known for their optical quality. So, the logical conclusion is to buy a Sony camera and use the existing lenses. Instead of spending over \$2,000 or \$3,000 for a Canon or Nikon body with good lenses, \$650 will buy a 14.2 MP Sony camera (DSLR-A560) with a tiltable 3" screen and in-camera stabilization for all lenses. Spending \$800 will bring home a 16.2 MP camera (DSLR-A-580). Sony SLT-A33 and SLT-A55V, new models with a translucent mirror, are smaller and lighter. The A-55 has an integrated GPS which tags the files and records the latitude and longitude. Sony may not have the Canon or Nikon nameplate and refinement, but it has many satisfied owners. It is noteworthy that Sony makes some of the lowest-noise CMOS sensors for Nikon as well. The customer service of Sony has improved and should not be an issue.

Q: *Last Sunday, I shot a sunset in RAW with my Nikon D-300s. In nature, it was very bright with luminous orange clouds. When I looked at the images on my computer screen, I couldn't believe how flat they were, even though the exposure was correct. I then made adjustments with the RAW converter, but I could never match the sunset as it looked in nature. At the same time, my friend with his Nikon Coolpix P7000, got some beautiful shots without touching them up in Photoshop. What are your thoughts?*

A: Although the quality of the picture depends on many variables, the exposure seems to be the main culprit in your case. A slight underexposure may have given more saturation. Exposure metering of a sunset is very difficult because the light is uneven and changes rapidly. The image can be made more vivid in the RAW conversion software but lost highlights cannot be recovered. It is better to bracket the exposures in a three-stop range and shoot frequently until the afterglow has disappeared.

The lens and filter are other variables to consider. A lens vulnerable to flare reduces contrast when a light source is shining into the lens. This can be seen in the viewfinder and reduced by changing the angle of view or using an effective lens hood. A filter adds two or four air-to-glass surfaces, which can cause flare. Multicoating of the filter reduces surface reflections.

Good compact cameras, such as the Nikon P7000, Canon G12, or Lumix LX5, have good exposure control and a capable image processor. Sometimes they produce a better picture than a DSLR having a wider dynamic range and better high-ISO performance.

Erik Kissa

Send questions to ekissa@aol.com



78th Wilmington International Exhibition —Judging Festivities



▲ *Bob Hunt, Steve Furlong, Marvin Gerstein, and PJ judge, Naomi Halperin.*
Photo: John Davis

▼ *Print judges, Joel Morgovsky, Maria Da Rocha, and Jerry Fornarotto during the awards selections.*

Photo: Bob Coffey



▲ *June Cason admires the award-winning prints displayed at the WIEP banquet.*

Photo: John Davis

WIEP Entry Pick Up: Entries may be picked up at the Greenville Place apartment on Saturday, March 12, or Wednesday, March 16. The apartment is located at 5-B Presidential Drive, Greenville. Please consider staying for an hour or two to help! Volunteers are needed to unframe and assist with the return process.

WIEP Results are in...DPS members

received 18 of the awarded medals, and 37 members received acceptances. Congratulations to the following people for their achievements in Color Print (CP), Monochrome Print (MP), Small Print (SP), Projected Image (PI), PJ Projected Image (PJPI), and PJ Print (PJP): **Jeannie Harkins-Astifan, Steve Berkowitz** (DPS Silver CP), **Dianne Carnegie** (HM PJP), **Tom Canby, Robert Coffey** (PSA Mid-Atlantic MP, DPS Bronze PJP, DVCCC CP), **Patsy Costis, Frank DiPietrapaul** (HM MP), **Mike Elliott** (DPS Bronze CP) **Nancy Everds** (IIWF Gold CP, DPS Silver PI), **Helen Gerstein** (DVCCC SP), **Marvin Gerstein** (DPS Bronze MP, HM MP, HM PJP, HM CP), **Alistair Gillanders, Dick Greenwood** (HM CP), **John Haedo, Doug Holveck, Bob Hunt** (DVCCC PJP), **Ruthann King** (HM MP), **Erik Kissa, Dee Langevin** (HM PJPI), **Karl Leck** (PSA Silver PJPI, PSA Mid-Atlantic CP; HM PJP), **Pete Lounsbury** (HM PI), **Lynn Maniscalco** (DVCCC PI), **Bob McCaffrey** (HM CP), **Sandra McCarthy, Tom Oat-hout** (DVCCC PJPI), **Christina Oehl, Don Pivonka** (DPS Silver CP, HM CP), **Emily Reed** (DPS Silver PJPI), **Mark Reed** (DPS Silver MP), **Eric Roberson, Jeff Smith, Ginger Stein, Jane Strobach, Tom Tauber, John Toutkaldjian, Rob Tuttle** (DVCCC MP), **Cindy Wilson-Risko**.

Stories Behind the Winners



Karl Leck; *Golden Light Tulips*, PSA Mid-Atlantic Medal, Large Color Print: Last year, I went on a field trip with the gardening class from the Academy of Lifelong Learning to the New York Botanical Garden. Searching for something different to grab viewers' attention, I saw a row of yellow tulips backlit by the afternoon sun. The dark hedge background made the flowers really pop out. I carefully made several RAW + JPEG exposures with the Nikon D200 and Nikkor 105 mm f/2.8 VR macro lens using aperture priority at f/7.1, ISO 200, 1/320 second and spot metered with -2/3 stop compensation. I shot different compositions both

horizontal and vertical. I checked the histogram for each exposure to assure that all the important highlight detail would be there. For this image the shadows could go very dark and lose detail without compromising the image's effect. In the digital darkroom, I cleaned up the background and punched up the warm color saturation a little and decided to stretch the vertical dimension to fit the 16x20 format. This stretching caused the tulips to be longer, narrower and more exotic.

Steve Berkowitz; *Vixen and Kits*, DPS Silver Medal, Large Color Print: I set up a blind near this den in late winter and left it empty for several weeks. I also set up a trail camera that would shoot when it detected any motion. This camera was checked every few days, and when I saw there were kits, I started spending several hours a day in the blind waiting for the kits to come out. After several days, I was lucky to get this shot of the kits with the vixen. I used a 500mm lens with an extender and a Canon 7D.



Marvin Gerstein; *The Lineup*, DPS Bronze Medal, Large Monochrome Print: The idea for *The Lineup* began with my monthly challenge to come up with something different for the DPS Creative competition. Influenced by the Belgian painter, Magritte, I first photographed myself from the rear wearing a suit and a derby hat. I selected a dismal corridor from a photo I had taken previously. After that, my constant companion, Photoshop, gave me a hand. I duplicated the image of myself repeatedly in perspective, then created

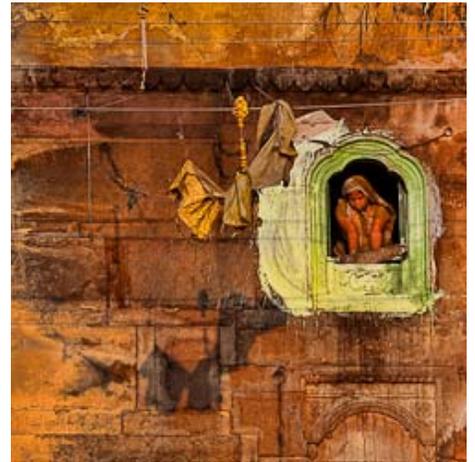
the shadow of the lineup on the wall, resulting in a suitably surreal image. To me, the outcome can be seen as a comment on the drudgery of a routine, empty existence.

Stories Behind the Winners



Bob Coffey; *Window Shopping*, PSA Mid-Atlantic Medal, Monochrome Print: During a cruise to Quebec aboard one of the huge cruise liners with an internal mall, I spotted this passenger gazing intently at jewelry in a boutique window display. His head was tilted back so he could look through the lower part of his bifocals. This unusual perspective is what caught my attention. The cross lighting brought out all the wonderful character in his face. The low ambient light required an ISO setting of 1600 to shoot hand held at 1/80 sec with my Nikon D300 using a Nikkor 70—200 VR lens set at f/2.8. Using a long lens is a great way to capture candid portraits. This is a good example of monochrome adding drama to an image.

Nancy Everds; *Girl in Window Near Ghats*, DPS Silver Medal, Projected Image: Varanasi is a holy city in India on the banks of the Ganges River. We were traveling with Karl Grobl, who arranged for us to take a boat trip along the waterfront just as the sun was rising. The sights were amazing—the steps (Ghats) along the river are filled with people bathing, doing business, conducting religious rites and cremations all day and night. Above all the activity at the waterfront, we saw the garishly painted window against the weathered earthy stone wall. The girl in the window looking determined and the laundry with its shadow made the moment into something special. I shot this image at f5.6, 1/500 sec at 200mm (70-200mm lens), at ISO 250. A tiny bit of post-processing with Topaz applied to the wall added just a little “pop” to the image.



Mark Reed; *Annie and Lily*, DPS Silver Medal, Monochrome Print: Like most photographs, there is more to this story than meets the eye. In this scene, our puppy, Lilly, has fallen asleep on top of an older dog, Annie, who has eyes wide open and looks a little unsure of the situation. This moment presented itself and I quickly grabbed my camera and a light and got down on the floor to get this shot (f/2.0 portrait lens). I love the texture of the wooden floor and prefer the final result in monochrome. When first introduced to Lilly, Annie responded by growling and baring her teeth and we concluded that the adoption would be impossible. One more try two weeks later and the aggression was less and there were signs of playfulness. This photo captures the beginning of tolerance, which has since grown into Annie and Lilly becoming best friends.





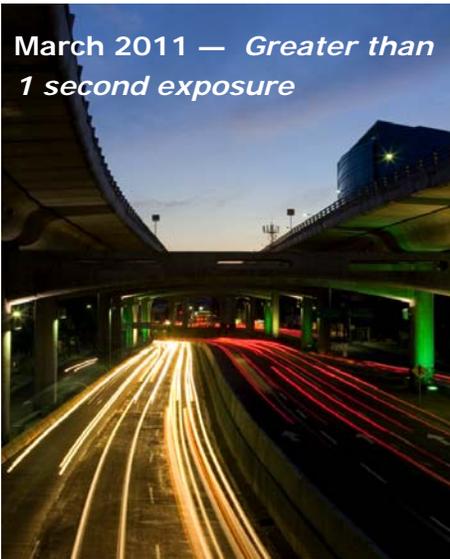
Abandoned by Lynn Maniscalco tied for 1st place in the February Projected Image competition. It was created from several slides montaged together — boats in Maine, sunset on Concord Pike.



Glass 2 by Don Pivonka
High-scoring February print

Assigned Subjects

March 2011 — *Greater than 1 second exposure*



April 2011 — *Ships and Boats*
September 2011 — *Mist or Fog*
October 2011 — *Selective Focus*
November 2011 — *Land Vehicles in Motion*

Keeping Up-to-date

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

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

Focus on Ed Ford

I have been interested in photography since I saw my father's interest at family functions and later for his school reunions.

While on my third deployment to the Western Pacific for Viet Nam, I purchased my first 35mm camera, a Yashica Range Finder. It didn't take



Washing Machine
by Ed Ford

me long to discover that I needed an SLR — too many of my pictures were of the inside of the lens cap. So, I saved what I could and bought a Miranda Sensesorex with a

50mm f/1.4 lens. I took a number of pictures with that but did not really carry through with any kind of serious photography.

I got out of the Navy in 1970 and forgot all about photography due to college and a lack of funds. Over the years, I have had several cameras including a Canon AE-1 that I inherited from my mother. But the cost of developing the film was still high and I had neither the space nor the interest in building a darkroom. So, photography sat on the back burner.

Finally, in 2004, I had a job where co-workers were interested in photography, and talking with them reignited my interest. One thing led to another, and my daughter agreed to contribute one-half of a digital camera so that someone would take family pictures. After some research, I bought a Fuji Finepix S7000. I shot a lot of pictures with that camera and kept getting very favorable comments from family members.

In 2007 at a flea market located on the North Carolina State Fair Grounds, a young man was selling a Minolta Maxumm 400si, with a lens and no battery for \$2. Having little to lose, I bought the camera and a new battery — *viola!* I now had my third SLR. Soon it became apparent that I wanted a DSLR, mainly because I had joined the Capital City Camera Club in Raleigh, NC, and it didn't take long to see the advantages of a digital SLR.

After much thought and research, I finally chose a Nikon D300. I have never looked back. When we were going to move to Wilmington, I looked up Delaware camera clubs and found the website for the Delaware Photographic Society. After we arrived in Delaware, my son told me that a gentleman living across the street was really interested in photography — Bob Hunt. The rest, as they say, is history. I am now a member of PSA, and am becoming more involved with both DPS and PSA on the service level.

It is my plan to continue my photographic education at Osher Lifelong Learning Institute, and perhaps, through the Art Depart. at UD. While I have no photographic honors as yet, I intend to keep trying and am anticipating a good future in photography.

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2011 Photo Show

By John Toutkaldjian
Photo Show Chair

Last year's DPS Photo Show competition ran like clockwork. Rule changes helped it run smoothly and efficiently. We finished well under three hours and, best of all, the entries showed improvement in technique, story-telling and entertainment value. We had twenty-four entries in the Print and the three classes of Projected Image categories. Twenty members participated and

entertained a crowd of sixty-five.

This year's competition will be held on Monday, April 25 starting at 7pm. The deadline for entries is April 18.

There are no rule changes. Nevertheless, please review them on the DPS web site. If you need technical help, contact Pete Lounsbury at lounsburyus@comcast.net. For interpretation of the rules or anything else, please contact me at jmtout@comcast.net.

Plan, shoot and start editing your Photo Show. Best of Luck.

Upcoming DPS Exhibits

GALLERY 919 MARKET

DPS members have been invited to exhibit at Gallery 919 Market, in Wilmington, from April 30 to May 27. Approximately 40 photographs will be chosen to hang in this prime location. DPS will host a reception for the Art Loop, with wine and refreshments, on May 6, from 4:30 to 8pm. Please refer to "My Thoughts" on page 1 for full details. For additional information, contact Karl at karleck@verizon.net or Jeff Smith at jasmix@comcast.net / 302.368.1089.



DPS members are invited to interpret, through photography, the 2011 Longwood Gardens theme, *Sound*.

Summer exhibit, June 1 to September 9, will be based on summer-related sounds, such as fountains, babbling brooks, and wind through trees. The juried exhibit will hang in the Longwood Visitors Center. Entries may be submitted at the Monday,

May 16, meeting or delivered beforehand to an exhibit committee member. Please refer to exhibit rules and contacts below.

Fall exhibit, September 13—October 25, will be based on *Essence of Fall in the Brandywine Valley, such as color, landscapes, and architecture in the area.* The exhibit will hang in the Conservatory Gallery. Entries should be submitted by August 29 to:

Bob Coffey — bobcoffey@aol.com

Karl Leck — karleck@verizon.net

Jane Strobach — jstrobach@yahoo.com

Jeff Smith — jasmix@comcast.net

Longwood exhibit rules:

1. Entrants may enter up to 8 photographs,
2. Image area —12" x 16" horizontal or vertical
3. Mounted and matted with **white** mat-board to 16" x 20" (The club's 16"x20" frames will be used for a coordinated look.)
4. In preparation for the exhibits, Jeff Smith will require assistance in framing the prints.

Proposed Slate

The DPS Board of Directors has presented the following nominees for the 2011—2013 officers:

- President — Bob Hunt.
- Vice President — Marvin Gerstein
- Education Director — Bob Coffey
- WIEP Chair — Pete Lounsbury
- Projected Image Director — Mark Reed
- Print Director — Karl Leck
- Program Director — Eileen Furlong
- Recording Secretary — Marty Reed
- Treasurer/Corp. Sec.— Dick Greenwood

Submitted by the Nominating Committee, February 14, 2011
 Jeff Smith, Chairman
 Bob Coffey
 John Hamilton

The proposed slate will be voted on at the March 28, speaker meeting. Additional nominations will be accepted from the floor, provided that the nominee has agreed to serve in advance.



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

Go to www.Americanframe.com or call 800. 537.0944 to request a catalog. Please provide reference number **P 163** when ordering so the Society will receive credit for the purchase and be awarded the rebate.



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