



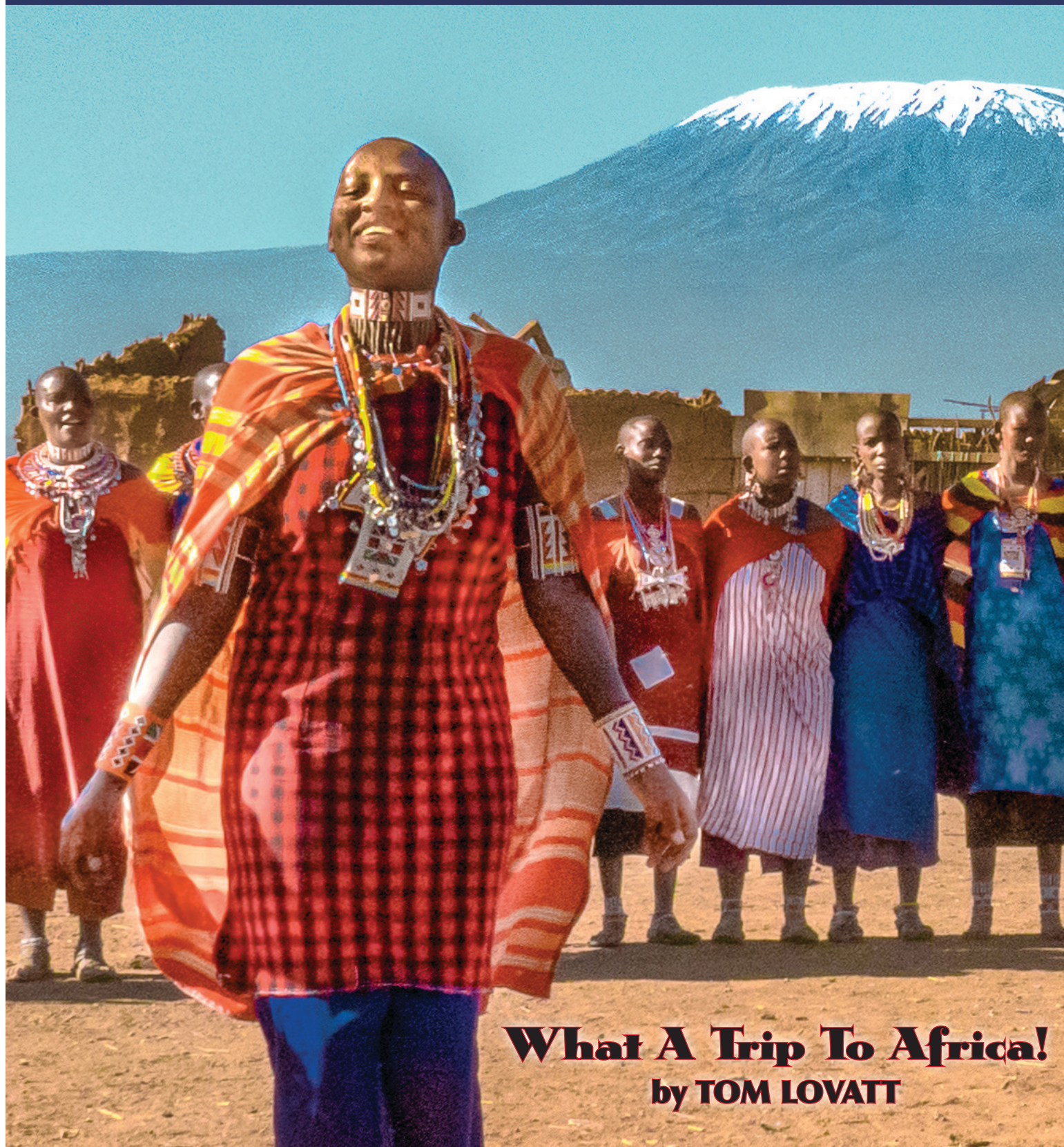
The Reflector

Volume 72, Issue 3

NOVEMBER 2019



DELAWARE PHOTOGRAPHIC SOCIETY, ONE OF THE NATION'S OLDEST, MOST RESPECTED CAMERA CLUBS.



What A Trip To Africa!
by TOM LOVATT

BOARD OF DIRECTORS 2019-2020

President — PETE CURCIO
302.540.2231 / pvcurio@comcast.net

Vice President — SUSAN PETER
302.354.1921
johnandsusanpeter@gmail.com

Treasurer — BOB HANSON
302.455.1622
firstfoxfire@verizon.net

**Recording Secretary and
Corporate Secretary** —
CYNTHIA BONNES 302.824.2474
cynbonn76@gmail.com

Education Director —
DAVID SHOEMAKER
302.798.9175
rumpleschnitz@gmail.com

Projected Image Director —
JOHN POWELL
302.528.1539 / johnpow2@comcast.net

Print Director — KARL LECK
610.388.0298 / karleck@verizon.net

Programs Director —
MARGARET HENNES
484.678.0869
hennesgm@gmail.com

IT Director — PETER FORSTER
302.598.3632 / peter@forster.us

WIEP Exhibition Co-Chair —
LARRY HINSON
302.762.7453 / hinson310@aol.com

WIEP Exhibition Co-Chair —
PATRICK LITTLE
302.598.2322 / pal@who.net

Reflector Editor — THERESA YANICK
302.276.4925 / tmyanick@comcast.net

Membership Chair —
BILL GUENTHNER 302.239.8303
bguenthner@verizon.net

Field Trips Chair — TOM LOVATT
610.220.9032
pubtext@yahoo.com

Equipment Chair —
GARY ALTOONIAN 610.931.9506
garyaltoonian@gmail.com

Publicity Chair — CAROLE CLARKE
610.358.5191 / cnclarke@aol.com

Judges Chair — JUDITH LESNAW
302.762.5916 / judith.lesnaw@uky.edu

Past President — FRED CULLIS
302.584.0434 / fcullis@verizon.net

OTHER CONTACTS

Monthly Hospitality Chair —
JUDY BROWN
610.485.5150 / pixieb40@aol.com

Standards Committee Chair —
TOM LOVATT 610.220.9032
pubtext@yahoo.com

DPS Webmaster — RICH LIETZKE
302.234.3066
webmaster@dpsphoto.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.

IN THIS ISSUE...

Member News	3-4	Showcase Images	
Program Night	5	Print	18-19
PSA Award	6	Wildlife Photojournalism: Using Nature Photographs in Visual Storytelling by ARNO LOESSNER	20-23
Inspiring Photographers	7	Our New DPS Software: Online Competitions and Member Voting	24-25
Meet Our Members	8-9	WEIP Open for Entries	26
What A Trip To Africa! by TOM LOVATT	10-13		
September Judges	14-15		
Showcase Images Projected	16-17		

CALENDAR

- **November 1**
WIEP Open for Entries
- **November 4**
Education: Preserving Family Moments: Tips for posing groups and taking candid shots
- **November 11**
Projected Image Competition
- **November 18**
Print Competition
- **November 25**
6:00 pm – **Program Night**
Dinner with Speaker
7:30 pm – JOE & MARY ANN MCDONALD, McClure, PA
“I’ve Been Hit”: Adventures and Stories from 30 Years in the Bush
Cokesbury Auditorium Level C

ASSIGNED SUBJECT – ROUND IMAGE

Circular image by vignetting, fisheye, polar coordinates, crop;
no right angle image corners

WELCOME NEW MEMBERS

Who recently joined the **Delaware Photographic Society**:
DAVID BALDINI, STEVE CRUMRINE AND MARCUS MOORE.

~ BILL GUENTHNER, *Membership Chair*, bguenthner@verizon.net

President's Message

In a group like ours it takes a lot of hands to provide quality programs each Monday evening. I marvel at the innovation and creativity of our members and their dedication to the art of photography. As an example, our first Education Night featured DPS members reviewing photographs taken by Master Photographers. Their task was to judge and critique the photographs, as we do in our competitions.

At first, I thought the night was going to be a bust. But I quickly learned that our members not only have a keen knowledge of what makes a good photograph, but also know the work of the individual photographers. Throughout the evening photographs were critiqued on all aspects of photography. Suggestions were also made from the attendees providing just the right interaction.

The evening was entertaining as well as informative. DAVID SHOEMAKER is to be thanked for putting together a great program. Also, a special thanks to our judges, LYNN MANISCALCO, JERRY AM ENDE and MARGARET HENNES.

Throughout the year be on the lookout for our education programs and speakers series. They are designed to expand your knowledge of photography. I would also encourage new members to take a few minutes and speak with our long-term members. You will be amazed at what you can learn.

All the best,

~ PETE CURCIO, *President*



Education Night Programs, November 4 and December 2

With the holidays fast approaching, there will be plenty of opportunities to take photos of family members, friends, and coworkers we celebrate with. Taking good group photographs takes a little planning and an understanding about composition and posing. On Monday, November 4, come dressed to model and bring your camera for an interactive evening exploring ways to pose groups of people. *Education Director* DAVID SHOEMAKER will begin the evening with a discussion of the basics of posing groups using the principles of

composition, then he will open the floor to members to pose and photograph groups of various sizes.

Our holiday themes will continue in December with a program led by GARY ALTOONIAN about the secrets of holiday night photography. In January, we will hold our first "Skills Bazaar" and photo reviews. If you are interested in volunteering to help out with this program, please contact DAVE SHOEMAKER at rumpleschnitz@gmail.com.

Reminder - Size Change for Class B "Round Image" November Competition

For the November 2019 Class B assigned subject print competition, the maximum image width may now equal the mat width of 11 inches. The maximum mat dimensions of 11x14 inches remain the same. The change will allow for 11 inch diameter images to

be entered. Mounting the round image on rectangular mat board up to 11x14 is encouraged for ease of handling and presentation. This variation applies only to the November 2020 Class B assigned subject print competition.

~ KARL LECK, *Print Director*

THUMBNAILS

- Education 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 (no program in December) at 7:30pm.
- Location: duPont Pavilion, Cokesbury Village, 726 Loveville Rd, Hockessin, DE 19707

Guest speaker programs are presented in the Cokesbury auditorium on Level C

- Membership dues may be paid via PayPal on the DPS or Members websites or send a check payable to the Delaware Photographic Society to:

Membership Chair
WILLIAM GUENTHNER
18 Kenwick Rd.
Hockessin, DE 19707

Member Dues: \$45

- **The Reflector** is published by the Delaware Photographic Society. Material may not be reproduced without written permission.

Please send announcements or articles to THERESA YANICK at tmyanick@comcast.net

- Visit our Website at: www.dpsphoto.org



Delaware
Division of the
Arts

This organization is supported, in part, by a grant from the [Delaware Division of the Arts](http://www.delawarescene.com), a state agency, in partnership with the [National Endowment for the Arts](http://www.delawarescene.com). The Division promotes Delaware arts events on www.delawarescene.com.

Exhibit News

There are two new exhibits featuring the work of DPS members.

An Exhibit at the **DuPont Environmental Education Center (DEEC)** at the Riverfront was hung on October 11 in conjunction with their 10th Anniversary Festival on October 13. The Exhibit is titled ***"Ten Years in the Making - A Retrospect."*** Featured are 9 images by DPS photographers and 6 images from the DEEC Archives. Photographers exhibited are: DONNA HALDAS, KARL LECK, SANDRA MCCARTHY, JOANNE MORETTI, JIM SMIGIE, JANE STROBACH and ROB TUTTLE. The Exhibit will be on display for the remainder of 2019.

The **Delaware Museum of Natural History** is presenting photographs of ***"Migrating Waterfowl"*** in the Community Room from October 15 through the end of the year. The 15 images are from the following photographers: JERRY AM ENDE, CHITHRA BHAT, MICHELLE BUTLER, DONNA HALDAS, WARREN HATCH, DWAYNE RAGIN, HEATHER REES and ROB TUTTLE.

Congratulations and Thanks to all who participated.

~ BOB MCCAFFREY



"Photo Op" by JANE STROBACH



"Canada Goose Takes Off" by ROB TUTTLE



"February 2010 Walkway" by SANDRA MCCARTHY



"Wigeon-Wings" by DWAYNE RAGIN

Field Trip to Eastern State Penitentiary, Saturday, November 23

Eastern State Penitentiary Historic Site was once the most famous and expensive prison in the world, but stands today in ruin, a haunting world of crumbling cellblocks and empty guard towers. Known for its grand architecture and strict discipline, this was the world's first true "penitentiary," a prison designed to inspire penitence, or true regret, in the hearts of convicts. It was in operation from 1829 to 1971 and was left unoccupied for 20 years where it fell into decay. In 1991 the city decided to open it up to the public as a historical museum. Today tours include the cellblocks, solitary punishment cells, Al Capone's Cell, and Death Row.

Many photographers seek to photograph the interiors of abandoned buildings and factories. It's difficult to get permission to enter these places legally, some need to pay for a permit, or pay for a photo tour that will take you inside the buildings. Eastern State Penitentiary is an incredible place that is open to the public to photograph the interior of a decadent penitentiary with many of the

original artifacts still in place. You can wander your way around the penitentiary using an MP3 player with headset that will guide you through the penitentiary complex and explain the prison's history. You are free to tour at your own pace and listen to stops based on your interest. The city installed lighting in the dark places, but you will need to bring your tripods and your remote flashes to get the best results photographing the creepy dark cells, workplaces, and corridors.

We will meet at the penitentiary at the 10am opening time. The address is 2027 Fairmount Ave. Phila, PA. You will need to sign up for this outing. Let me know if you plan to go there yourself, or carpool. For carpooling we will meet at the beginning of the Claymont train station parking lot at 9:15am. The admission price is \$14.00 for adults, and \$12.00 for seniors. There is also a \$10.00 fee for a tripod pass. The penitentiary is not heated, so dress warmly.

~TOM LOVATT, *Field Trip Chair*, pubtext@yahoo.com

Program Night, Guest Speaker, JOE and MARY ANN MCDONALD, November 25

Join us on Monday, November 25, 2019, at 7:30pm
in Cokesbury Village's Auditorium C
to hear JOE and MARY ANN MCDONALD
present their program
*"I've Been Hit": Adventures and Stories from
30 Years in the Bush*



As you can imagine after thirty years of traveling all over the world, Joe and Mary Ann McDonald have a few stories to tell from their adventures in the bush. From Africa to India, from the Arctic to the Antarctic, join the pair for some fun stories of their human exploits as well as some touching animal stories along the way.

Joe and Mary Ann are the most prolific and active husband-wife wildlife and nature photography team in

the United States today and spend at least half the year leading photo tours and safaris to exotic locations as well as conducting tours and workshops in the US. They have written multiple photography books both digital and print, are founding members of NANPA (North American Nature Photography Association) and are much in demand as speakers and workshop presenters. For more information visit www.hoothollow.com.

Dinner with the Speaker provides an opportunity to chat with the speaker and other DPS members in a congenial, informal setting. Dinner with the speaker is at 6:00pm in the Cokesbury main dining room. **Advance reservations are required and the cost is \$20.00.** You can register for the event and make payment by going to the Members website and selecting Calendar under the Organization menu. Select the event from the Events Calendar by clicking on the event. Then click on the PayPal button to make your payment. Alternatively, you can pay by check: Checks should be made payable to the DELAWARE PHOTOGRAPHIC SOCIETY. Payment must be made PRIOR to the event and can be mailed to Margaret Hennes (238 Lincoln St., Kennett Square, PA 19348) or can be made in person at DPS meetings to Margaret Hennes. To RSVP, contact Margaret at hennesm@verizon.net.



"Bengal Tiger"



"Polar Bear"



"Puma"



"Jaguar"

WIEP 2020



Greetings Everyone! Make sure to start thinking about and setting aside your photos to be entered into WIEP 2020. You will be able to begin the entry process on Nov. 1, 2019.

There are 6 categories that you can enter:

- Projected Images (both color and monochrome)
- Photojournalism Projected Images
- Photojournalism Prints
- Large Color Prints
- Large Monochrome Prints
- Small Color Prints

You can enter up to 4 photos in each category.

Please review the Conditions of Entry on the WIEP website: www.wilmingtoninternational.org

All entries must be complete before Monday, January 27, 2020. That might seem like a long ways off, however it always seems to sneak up on everyone, so think about getting ahead of the game and enter early!

Also, please consider volunteering, there are many, many activities over the next few months, and they all require lots of people to make it happen. We need people to assist with print processing at our apartment, we meet every Wednesday and Saturday from 9:00 am to about noon; we will let everyone know when the apartment opens. We also need lots of people for Judging setup on February 7, and Judging Day, February 8, 2020.

Also, please consider volunteering to help out with the WIEP web site, this is a very important position. You will be working with PETER FORSTER and one or two others, so you will not be on your own.

Looking forward to a great WIEP 2020!

~ PATRICK LITTLE and LARRY HINSON,
WIEP Co-Chairs

PSA Newsletter Contest 2019



The Reflector took 3rd Place in PSA's Newsletter Contest this year! Congratulations to the team and to all of the DPS members who help make such a great publication.

Let's continue the success in 2020!

Newsletter Submissions

It is imperative that ALL images be the best quality possible, sized and labeled correctly. If you are not familiar with the process, please let us know and we will gladly find a way to help you.

Articles and images for the December 2019 / January 2020 edition of **The Reflector** are due by November 15, 2019. Articles received after the deadline will be published in the February 2020 issue.

When submitting image files for the newsletter, **please refer to the sizing images box.**

~ THERESA YANICK, Editor, **The Reflector**
tmyanick@comcast.net



Sizing Images for The Reflector

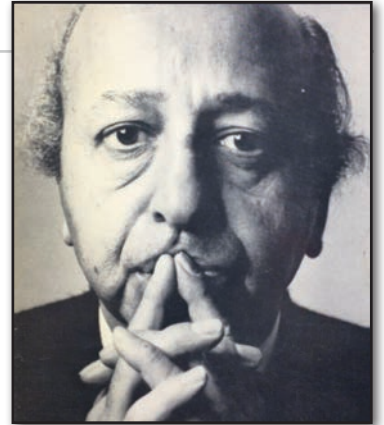
Image Mode:	8 bits/channel
Color Profile:	sRGB
File Format:	JPEG (.jpg file extension) (Save at "Maximum" quality.)
Image Resolution:	300 pixels/inch
Longest Dimension:	900 pixels minimum, 1200 pixels maximum (This applies to the longest dimension whether vertical or horizontal.)
File Name:	TitleUsedInCompetition_YourName for winning DPS competition images ImageTitle_YourName for other images

Inspiring Photographers

▶ YOUSUF KARSH CC, Submission by RAY FIRMANI

YOUSUF KARSH CC (Armenian name: Hovsep Karsh; December 23, 1908 – July 13, 2002), was an Armenian-Canadian photographer known for his portraits of notable individuals. He has been described as one of the greatest portrait photographers of the 20th Century.

An Armenian Genocide survivor, Karsh migrated to Canada as a refugee. By the 1930s he established himself as a significant photographer in Ottawa, where he lived most of his adult life, though he traveled extensively for work. His iconic 1941 photograph of Winston Churchill was a breakthrough point in his 60-year career, through which he took numerous photos of known political leaders, and men and women of arts and sciences. Over 20 photos by Karsh appeared on the cover of *Life* magazine, until he retired in 1992.

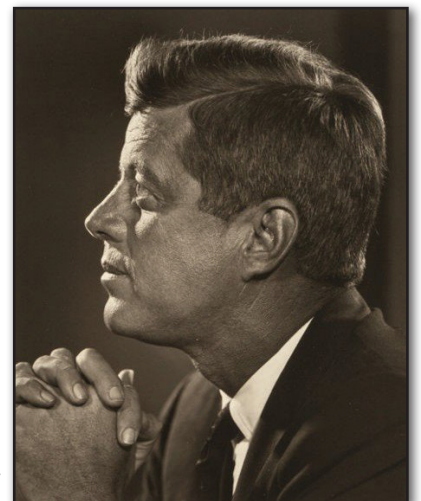


"Winston Churchill"

This photo of Churchill taken by Karsh is a very famous portrait. Taken during WW-2 it became very popular. As the story goes; Karsh was ready to snap the photo when he went up to Churchill and took the cigar from his hand, Churchill was known for his cigar smoking, he went back to his camera and took this portrait as Churchill gave him his challenging bulldog look. It was a hit and it gave Karsh his first great photograph.



"Audrey Hepburn"



"John F. Kennedy"

Meet Our Member, CHITHRA BHAT



I was raised in Kodagu (Coorg), a small hill station in the biologically diverse Western ghats in India. Growing up in my parents' Coffee Plantation, surrounded by myriads of birds and beautiful flowers in my mother's garden, photographing was a

way to capture and savor precious moments.

I used to fiddle with my father's 35mm camera with my maternal uncle teaching me to use manual focus and exposure. I probably did not understand much about photography at that time. However, I continued capturing photos with a point-and-shoot as I pursued studies in Medicine and later, work as a Physician in different hospitals in India.

For me, Photography and Medicine complement each other - both focus on attention to detail, ability to reach out to the subject and constant technique improvement and learning.

Following my marriage, I came to the USA to join my husband who was based here - a circumstantial break in my career and the need to maintain physical fitness soon had us exploring picturesque spots around us. It has helped us make a home in a country foreign to us.

In 2010, we took a trip to Yellowstone and Grand Teton NP - with a brand-new Nikon D5000 - only to come back disappointed, feeling that our point and shoot was probably much better. Soon after, I started to explore the settings on our new camera, and I was hooked. I took a very basic class on photography but most of what I learned initially was self-taught through various websites.

I joined DPS soon after moving to Delaware in an attempt to improve my skills. I had no real interest in post-processing - I find I love being outside amidst nature, photographing, rather than sitting in front of a computer. However, I knew it was necessary and was looking for inspiration. I'm happy I did.

I like photographing anything associated with nature - especially with water features. Further, I'm fascinated by macros.

Recently, I've upgraded to a Nikon D7200. In the coming days, I hope to contribute more to DPS. I also have had plans to make a website for some time - one that is yet to materialize!! I hope to capture moments like some of the images by other members where the images convey more than any words could describe.



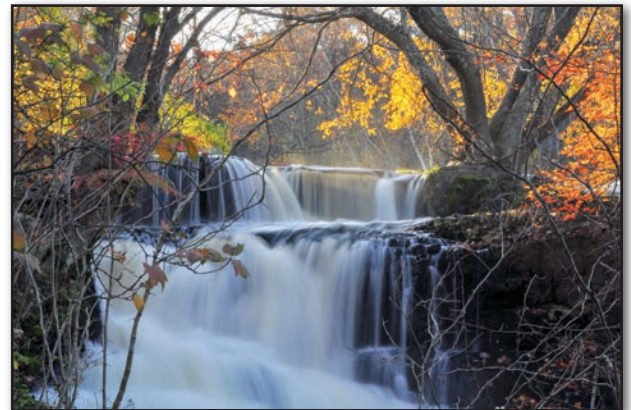
"Coffee Bean Processing"



"Hidden Faces, Monumental Work"



"Lesser Yellowlegs at Bombay Hook"



"Shohola Waterfalls in the Fall"

Meet Our Member, GANESH BHAT



I grew up in the twin cities of Hyderabad & Secunderabad in India. Growing up I had used point and shoot cameras. I always wanted to get a SLR camera someday and take good pictures, not knowing how to actually use it.

I got my Bachelor's & Master's degrees in Electrical Engineering in India. After graduation I joined an IT firm and came to the US for the year 2000 computer projects (Y2K). I went on the Skyline drive and visited Luray caverns during fall and could not wait to capture nature's wonder and beauty.

I got myself a Ricoh 35mm KR-5 beginner SLR camera and joined a photography class at a community college. I could not devote enough time to learning the techniques, though. Disappointed with the results of my first attempt at photography, the enthusiasm was short lived. I went back to taking pictures with a point and shoot camera.

I met my wife and got married a couple of years later. We decided to make this beautiful country our home. As a way to explore the country we started going to National parks and State parks on vacations. The urge to capture the sights came back. This time we decided to get the Nikon D5000 as a good beginner's camera. We could review the picture immediately and retake the picture if necessary. The first trip with the DSLR was disappointing.

My wife was determined and started learning to use the camera referring to resources on the web and started getting better. When she was ready to upgrade, I decided to give taking pictures with the DSLR another try believing in 'third time is a charm'. I may not get the best pictures, but I am enjoying taking decent ones, learning to edit and best of all going to beautiful new places and enjoying the nature. It is an activity both of us enjoy and connect with.

I decided to join DPS as a way of connecting with other photo enthusiasts and learn from their experience. Being an IT person, I enjoy the technical side of photography.



"Brooklyn Graffiti"



"Eastern State Penitentiary"



"Eternal Flame Falls"



"Red Headed Woodpecker"

"Baby Orphans"*"Mom and Babe"*

What A Trip To Africa!

~~~~~ by TOM LOVATT ~~~~~

Last March I did an 18-day African safari to Kenya and Tanzania. I went with Overseas Adventure Travel. It wasn't a designated photo tour but all safaris are photo tours because people go to view and photograph the animals. There were nine of us on the tour, plus a wonderful guide and drivers. We were split into two safari trucks, so there was plenty of room to take photos on either side of the truck.

We arrived in Nairobi, Kenya, and on the first day of the tour we drove up to the Sheldrick Elephant Orphanage. Here they rescue many orphaned baby elephants in the wild whose chances of survival are slim. They also had one baby rhino. Some of the mothers had been killed by poachers. The baby elephants were very playful and fun to watch. It was so nice to see that the

babies were well cared for, and will be released back into the wild when they are ready.

The next day we drove to Lake Nakuru National Park for our first safari in the bush. I was in awe by how many wild animals there were everywhere I looked. We saw buffalos, zebras, warthogs, gazelles, impalas, and giraffes, as well as hundreds of pink flamingoes in the lake. It was the only place on the safari where we saw white rhinos. There was a mother with her calf, and on the side of the road, there was a huge male white rhino which was only about 25 feet from where we stopped. The animals are protected in the national parks, and are very used to seeing many safari trucks every day, which is why we could get so close to them.

While still in Nairobi, we

*"Kibera Market Place"**"Kibera Woman"*



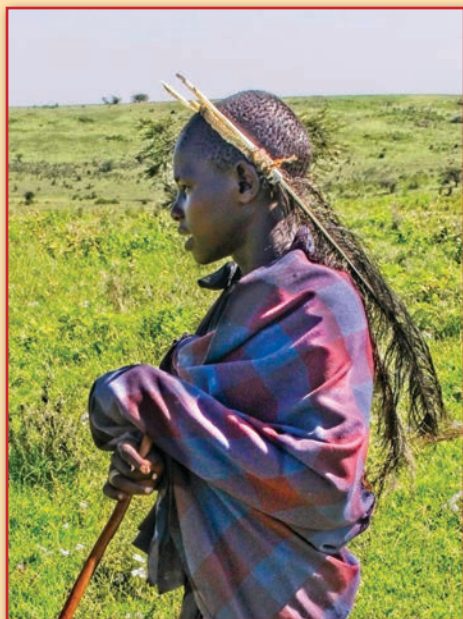
"Mt. Kilimanjaro"



drove through the Kibera slum to visit a family. Kibera is the largest urban slum in Africa. There are over 500,000 people living there in tin shacks in a very small area. I was horrified to see the conditions that these people live in. Most don't have electricity, clean water, or sewage. The children and adults of the family we visited all seemed very happy with what little they had. We played with the children, and laughed with the adults. Driving out of the slum, I took many interesting images through the open window of the truck. I captured many happy, smiling faces in the challenging conditions they live in.

On the last day in Kenya, we visited a Maasai village. It wasn't far from the base of Mount Kilimanjaro, which added a wonderful backdrop to photographs of the

colorful Maasai people. They showed us much hospitality, and talked to us about their way of life. At one point they separated the men from the women. The men in our group went into a hut with a few Maasai men where they said we could ask them anything



"On The Way To Manhood"

"Elder Maasai Woman"



about their culture, and asked if they could ask us anything about our culture. It was a conversation that I'll never forget. Later in the morning we went to the village school where the children were all dressed in uniforms, and they told us what they were learning. We had time to mingle with the children, and some told me that they want to go to America to study law or medicine. They all seemed very bright and enthusiastic about what they were learning. Before we left the village, the women sang and danced for us, and showed us their beautiful beaded jewelry that we could buy.

The next day we crossed over the Tanzania border. We took a back road through what our guide told us was the most beautiful part of the country. March is the end of the dry season and the bush is very dry and colorless, but this area was very lush with green fields and rolling hills with many Maasai villages dotting the landscape.

Here our guide spotted two adolescent Maasai boys with ostrich feathers coming down from their heads. He called them over to talk, and



"Arrows"



*"Smoking the Pipe"*

they said that they were on their journey to becoming men. The Maasai tradition is to have boys go out on their own to survive in the bush from one full moon to the next. The only defense they have is the stick they carry. When they return, they are circumcised and then considered men. The boys said they were doing well, and were telling us about how they survive. Their English was hard to understand but later our guide told us what they said.

On the second day in Tanzania we visited the town of Karatu and saw the Hadzabe and Datoga tribes, better known as the Bushmen Tribes. These are two of the most primitive tribes in Africa speaking in their own language with a clicking sound. They are hunters and gatherers, and hunt with bow and arrow. We first met with some men under an entrance to a small cave. One of the men, who was translated by a translator, showed us the different arrows they use to hunt game. As he showed us each arrow, he told us what type of game was hunted with that arrow, and he would also make

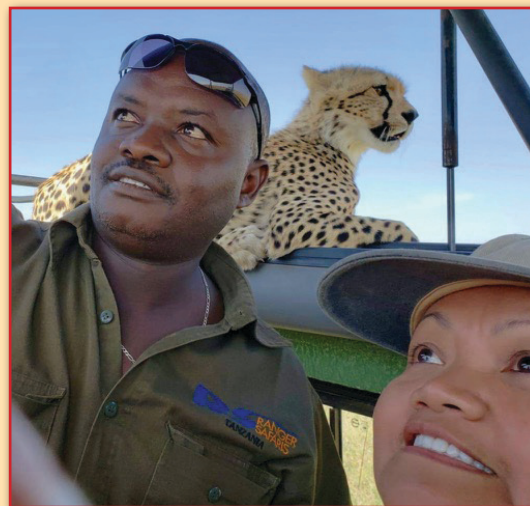
*"One of the Chief's Wives"*

the sound that the animal would make when they got hit by the arrow. The men then made a fire by twirling a stick. They then lit a pipe and smoked it. After visiting the men, we went to visit the women and children in their mud huts with straw roofs. They invited us into different huts and showed us how they made jewelry and prepared food. They then took us to visit the tribe's elder. He was blind, 101 years old, had over a dozen wives, and was not sure how many grandchildren he has. The last part of the day the men and women played instruments and danced for us. These tribes invite tourists to visit them for a fee but, as a tourist, what a great way to experience their culture and see how they live.

The last stop on our journey was the Serengeti National Park. Even at the end of the dry season, we saw an abundance of animals from elephants, hippos, migrating wildebeest, to predators like lions and cheetahs, just to name a few. One day while driving in the park, our driver spotted some cheetahs sitting in the

*"Mom and Cubs"**"Joining the Safari"*



*"Welcome Aboard"**"From Inside the Truck"*

distance. We drove up alongside of them and saw that it was a mother with her four adolescent cubs sitting on top of an abandoned termite mound. The mother couldn't care less that we were there but the cubs were curiously watching us. Then two of the cubs came over and jumped onto the back of the truck in front of us. The one cub batted off the other cub as if saying, "This is my truck." That cub then went to the other truck and jumped onto the back of it. Each cub climbed up onto the roof of each truck and kept looking at the people inside the truck. They were very content on the roofs, and one cub laid down to take a nap. Finally, the drivers had to jerk the trucks back and forth to get the cubs to jump off.

I've been to many places in the world but I must

say that this trip topped them all. Everything about the tour was amazing. From the places we stayed at, the food, the guide, and most of all being out in the wild with so many animals. When I travel, I always want to experience the culture of the people. We got to do plenty of that on this trip from visiting the Maasai, the Bushmen, to a few times when we walked into villages unannounced, seeing the people, especially the children, were very happy to see us. Some even invited us into their mud hut homes, and showed us their warm friendliness. By our standards these people have very little, yet they have strong family and community ties, which may be the reason why I saw so many happy and contented faces. This part of Africa is one place I want to return to in the future.

*"Ready to Charge"**"Zebra Abstract"*

COVER IMAGE *"A Song For Us"*



## September 16 Judges, Projected Image

The **Delaware Photographic Society** thanks the professional photographers and artists who have served as judges for our competitions. Their thoughtful evaluation and critique of our images helps us to become better photographers. ~ JUDITH A. LESNAW, *Judges Chair*



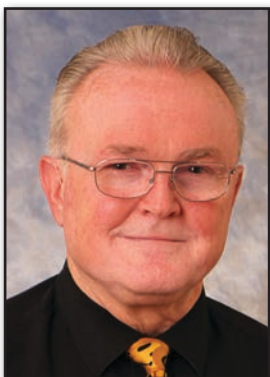
BEV MICHEL

Bev Michel is a Certified Professional Photographer and Master Photographer with Professional Photographers of America.



JERRY BILTON

Jerry Bilton has enjoyed seeing art since visiting museums as a youth growing up in Belgium and France. As an adult he has been an arts supporter, performer and advocate. He was founder and for twelve years curator of Gallery 919 Market in Wilmington, Delaware. He has been on artist selection and grants panels for the Delaware Division of the Arts and is currently on the board of directors of Opera Delaware.



MIKE LEHM

Mike Lehm is a past member of the Delaware Camera Club. He is retired from DuPont, and for the past 40 years has been a professional photographer. His specialties are Weddings, Bar/Bat Mitzvahs, school pictures, family portraits, Little League and commercial group photographs. He has returned to the work force as Office Manager at Greatglas, Inc. in the Stanton area which somewhat limits his time to devote to photography.



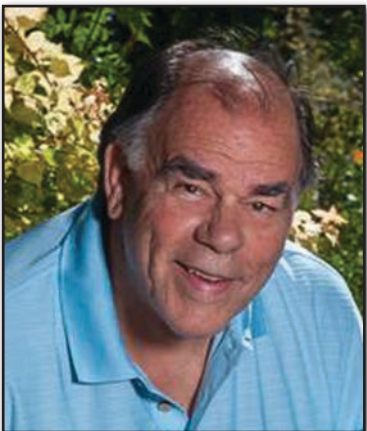


## September 23 Judges, Print Image



JAY GREEN

Jay Green is recognized as an award-winning photographer, leader, speaker and expert in architectural photography. His extraordinary talent, skill and professional reputation have led him to work with numerous top Builders, Interior Designers and Architects throughout the East Coast and Tristate area. Jay is a project partner for Philadelphia Magazine's annual Design Home advertorial supplement. He is an active member of local Home Builder's Associations and the Philadelphia Chapter AIA. He has FAA drone flying certification and now makes aerial photographs of large buildings. His latest capabilities include time lapse videos of construction projects.



DON ENGLER

Don Engler is a past president and one of the founders of The Delaware Professional Photographers, Inc. He is a past board member of the Guild of Professional Photographers of the Delaware Valley, and past member of the New Jersey Professional Photographers. Engler has served more than 10 years as Delaware's Representative to the Professional Photographers of America National Council, and has retired after 21 years from his position of Assistant Director of the Middle Atlantic Regional School of Professional Photography. Don has won many awards for his photography, including nine Kodak Gallery Awards and nine Fuji Masterpiece Awards. He and his wife Sue have operated a full-service studio for 45 years.



BUTCH COMEGYS

Butch Comegys is an award-winning freelance photographer. He began his photographic career at the age of 6 with the help of his father, Fred Comegys. For over 20 years Butch was Senior Staff Photographer for the Scranton Times-Tribune in Scranton Pennsylvania. In 2016 he won the prestigious Paul Vathis Memorial Award for Excellence in Photography. In 2018, he won it again! Two years ago Butch created the Old School Photography Group on Facebook, a great place for like-minded photographers to discuss images. Butch shoots by the mantra: "you're only as good as your last picture."



## September Showcase – PROJECTED IMAGE *Assigned Subject, Automobile Detail*



***"The Midge"* by DONNA HALDAS**  
Class B Assigned High Score



***"Automotive Detail"* by SUSAN PETER**  
Salon Assigned High Score



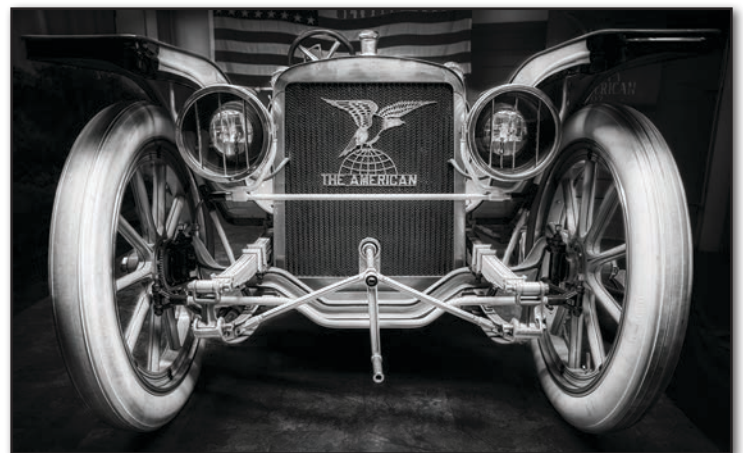
***"Heron Sweet Light RS"* by ARNO LOESSNER**  
Class B Open High Score



***"Anjelic Connection"* by BERNICE LEWIS**  
Creative High Score



***"Ford Model T"* by MICHAEL MOORE**  
Class B Assigned High Score



***"1907 American Underslug"* by ANN J. SAGEL**  
Class A Assigned High Score



## September Showcase – PROJECTED IMAGE *Assigned Subject, Automobile Detail*



*"Blood Meal"* by CARL MEASE  
Salon Open High Score



*"California Dreamin'"* by JODI CARLINO  
Class A Assigned High Score



*"Bandit the Bald Eagle"* by JERRY AM ENDE  
Salon Open High Score



*"Time Flies"* by VIRGINIA APOSTOLACUS  
Creative High Score



*"Egret's Plumage"* by BERNICE LEWIS  
Class A Open High Score



► September Showcase – PRINT *Assigned Subject, Automobile Detail*



*“Playing in the Dirt”* by DON PIVONKA  
Salon Open High Score



*“Rear View Mirror”* by JOYCE PELLAM  
Class A Assigned High Score



*“Zoom Zoom 3”* by MIKE RUDOLPH  
Class B Assigned High Score



*“Steamboat Wharf”* by ANN J. SAGEL  
Class A Open High Score



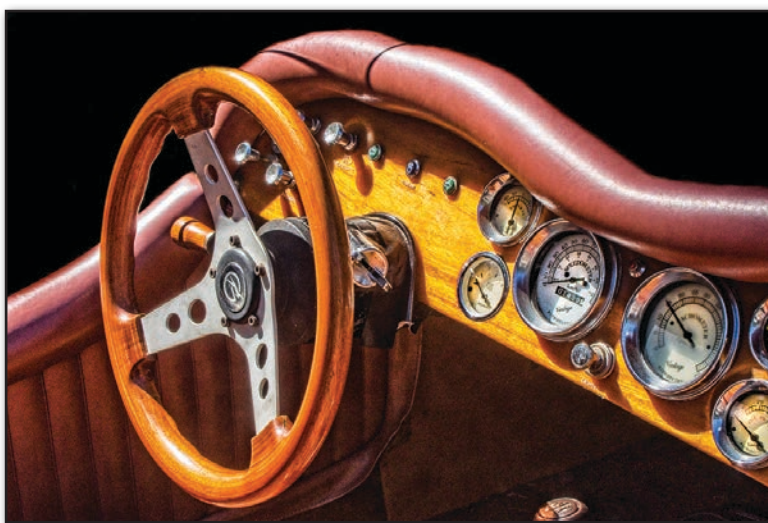
► September Showcase – PRINT *Assigned Subject, Automobile Detail*



*"Pemaquid Point Light"* by ANN J. SAGEL  
Class A Open High Score



*"Window Shadows"* by ROXY SCHIAVONE  
Class B Open High Score



*"Dashboard"* by TOM LOVATT  
Salon Assigned High Score

***"There is one thing the photograph must contain,  
the humanity of the moment." — ROBERT FRANK***



# Wildlife Photojournalism: Using Nature Photographs in Visual Storytelling

TEXT and PHOTOGRAPHS by ARNO LOESSNER

Traditionally, wildlife photography has been the tack sharp ‘portraiture equivalent’ of an **Audubon** print. Increasingly, photographers are interested in the concept of “visual storytelling” - - producing images that help enrich a story, which in the specific case of wildlife and nature, will describe animal behavior and/or habitat to address the condition of wildlife and the environment. All photographers like to get a ‘wow response’. If the story is a primary object, the ability of the image to enhance the story may be more important than technical perfection. As with photo journalism, wildlife photography often depicts spontaneous events that are unlikely to be replicated. The official definition of nature and wildlife photography has been clarified to recognize the importance of storytelling and provide criteria for judging and critical review in competitions. Think of it as a combination of wildlife photography and photojournalism. This idea has been around for a while.

In an interview in *Outdoor Photography* magazine in 2010, Tim Laman elaborated on the concept of wildlife photojournalism to “give viewers a glimpse into the life of animals” - - combining portraits of animals and behavioral shots to produce aesthetically satisfying images with storytelling power. More recently, Richard Bernabe says his April 2019 *Outdoor Photography* cover shot of Puffins is technically wanting, but in telling a story about the natural world “the emotional response from viewers is what really counts”. The world’s three largest photography organizations agree. The **Photographic Society of America**, the **Fédération Internationale de l’Art Photographique** and the **Royal Photographic Society** have adopted a common worldwide definition to recognize the importance of storytelling in nature and wildlife photography.

“... restricted to the use of the photographic process to depict all branches of natural history, except anthropology and archaeology, in such a fashion that a well-informed person will be able to identify the subject material and certify its honest presentation. The **story telling** value of a photograph **must** be weighed more than the pictorial quality while maintaining high technical quality.” Please note that the use of bold font in this statement is the choice of the photography organizations, not this author.

<https://psa-photo.org/index.php?nature-nature-definition>

<http://rps.org/news/2014/may/nature-definition-agreed>

The revised definition resonates with many. Do wildlife photographers, who apologize for images with the caveat “content over quality”, know about it? Do judges know about it and take these standards into account? A recent comment on Facebook by a successful wildlife photographer is telling. He posted an excellent image of a Ruby-Throated Hummingbird and told an interesting story about its behavior. A reader comment asked if the image was for a Club competition, to which he replied that the shot would probably not be submitted for competition as judges don’t like bright spots in the background and the red feeder is a no-no. As defined above, if the content is worthwhile from a storytelling perspective, the image has quality that deserves significant weight in photographic judging. If a photographer is fortunate enough to record such an image, it should be reason for celebration, not apology.



My static image of a Coopers Hawk was accepted for the Wilmington International Exhibition of Photography (WIEP) 2019, but it doesn’t tell a story. The image of deer and turkeys together in the woods enhances an important story, but probably would not be accepted by WIEP judges,





unless it was submitted in a storytelling category that doesn't exist. In the fall, thousands of Blackbirds moving in syncopated motion descend on fields and woods to feed. Most of us don't consider how these swarms might be connected to the lives of other animals. Blackbirds dislodge acorns and beechnuts that fall to the ground below, where sharp-eyed turkeys find them. Deer follow the turkeys to benefit from the fallen bounty. We don't know if the deer seek out the turkeys or if the turkeys feel a sense of security by being with deer that are regularly in our woods. I grabbed a camera and took this photo from my car window. Within a few seconds the animals were gone - - an unexpected and unique experience that became a lasting memory and was over in an instant. The image is imperfect, but it illustrates a story of wildlife interdependence that couldn't be told as well without it.

Cedar Waxwings, a portraiture wildlife gift if there ever was one, are thought to send out 'scouts' that lead the flock to food sources. When the flock descends on a tree with berries, adults may be seen feeding one another - perhaps in recognition of their interdependence. I watched a male Chaffinch in Scotland find a seed in the



grass under a feeder, hold it in his beak and move his head side to side to get a fledgling's attention before he fed it as a reward for learning this lesson. An image of an Osprey bringing a partially eaten fish to the nest to feed a hungry family enhances a story of parents also needing to take care of themselves.

Some observers believe wildlife have emotional capacity (see Sy Montgomery, "Animal Care", *The New York Times* Book Review, March 3, 2019). Exchanges between these deer appear so warm and loving that we might describe them as young lovers. We don't know if wildlife are capable of relationships that approximate human behavior, and the question of anthropomorphism goes beyond the scope of this writing; but a better understanding of these questions may emerge from input from wildlife photojournalists. An important question is what our observations mean for the animals we photograph, and for ourselves. Do we take a photograph and just walk away, or is there something more? Whether animals display human qualities or not, at minimum those who observe wildlife should be careful not to disturb them.







The Common Merganser is photogenic in any setting. Their run-to-fly takeoff is a bit awkward, but once aloft, the short wings that help them maneuver under water are capable of 50 mph in the air. Serrated edges and a hook at the end of their bills help them snare and hold a fish. Since they can't eat while underwater, they surface to down their catch. The scene may be made more dramatic by other predators hovering overhead hoping to grab a fish. One story I tell my grandchildren is illustrated by photos of a successful Merganser fisherman who senses a challenge from another behind him. He turns and loses his fish underwater. Both ducks go after the fish. The opportunist grabs it and takes off with the fish – the victim and another Merganser in pursuit. A discussion of these events revolves around behaviors we think are exhibited. Do any of the ducks deserve our praise or criticism? What criteria are we using to make that judgement? There definitely are some life lessons here, including whether it is worthwhile to make a fuss or wise to avoid a confrontation?



We try to get sharp wildlife images, but as with the image of deer and turkeys, there often isn't time to set up as a story is unfolding. Since light may change from frame to frame, we can try to enhance the chance of getting a shot by using auto setting features and then adjust as needed in postprocessing. Also, we can anticipate the shot with the camera on a firm support aimed at a feature frequented by wildlife, use manual focus, attach a shutter release and wait. Examples: a squirrel popping up through a hole in the side of a tree, fox kits emerging from the end of a drainage pipe/den and mating birds at the nesting box. Patience pays off, and the images help tell a story.

Stories of animal behavior and the condition of animals in their habitat are important subjects for public consumption, because wildlife are constantly challenged to find food and shelter and avoid injury. Wildlife photojournalists can help people better understand their connection to nature, help public and private wildlife conservation organizations generate resources and help promote positive public policy. Photography clubs like Delaware Photographic Society are an excellent way







to promote wildlife photojournalism in programs of education and competition that encourage members to engage in visual storytelling with images that support learning, enhance understanding and promote the enjoyment of photography.

*ARNO LOESSNER is an amateur photographer and member of the Delaware Photographic Society. Photographs in this article were taken with Canon 7D Mark II using Canon 100-400 telephoto lens.*



## PHOTOGRAPHY TERMINOLOGY 101

**PHOTOGRAPHY** – the word photography comes from two old Greek words “phos” meaning light and “graph” meaning to draw. So photograph literally means to draw with light, or a drawing made with light. So photography is the art of drawing with light.

**APERTURE** – the variable opening in the lens through which light passes to the film or digital sensor. Measured in f-stops. I like to compare it to your pupil which opens and closes to allow more or less light to enter your eye depending on the brightness level of the room.

**F-STOP** – is a measure of the aperture opening in the lens defined by dividing the focal length of the lens by the aperture diameter. Sequence of f-stops are multiples of the square root of 2 (1.414...): 1, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, etc. Even though these numbers are rather cryptic, just remember that each step is double the amount of light. Know that and it's half the battle.

**SHUTTER SPEED** – the amount of time the shutter is opened during an exposure. The shutter speed controls motion. Use a fast speed (like 1/2000th of a second) to freeze motion, or a slow one (1/4 of a second or longer) to blur moving objects.

\*info from [digital-photography-school.com](http://digital-photography-school.com)



## Our New DPS Software: Online Competitions and Member Voting

Our new software system (“VP”, or “Visual Pursuits”) provides a lot of functionality, much of which the club strongly depends on, such as managing membership and running our monthly Projected Image and Print competitions on the 2nd and 3rd Monday of most months. Because the time before Christmas is a very busy time for most, we do not have competition nights in December... what a perfect time to test a new feature of the software: ONLINE Competitions and Member Voting.

ONLINE Competitions really only refers to the *judging* aspect of competitions, as we already submit competition entries and report the results online. With an Online Competition, members can submit their images (digital images only, of course) into the competition just as they

do for our usual PI competition nights, but the judging, the scoring of images, is done by selected *judges* online, by each judge at a time convenient for her or him. The judges can review and score images at any time during a given time window, and don't have to do so at the same time, or all images in one session. The judges will not see whose images they are judging, or what scores the other judges have assigned, until all judging is complete.

An exciting aspect of the online review and judging is the fact that judges can also provide *critique feedback* for each image. This feedback can be provided through a number of pre-defined criteria in the form of checkboxes and sliders, as well as text comments (see image below).

Delaware Photographic Society - Critique Image

**Critique Image**

Use the check boxes to associate standard comments with this image.

- ☐ +Conveys a good story
- ☐ +Displays peak of action
- ☒ +Good use of colors
- ☐ +Good use of cropping
- ☐ +Good use of light
- ☐ +Instills an emotional reaction
- ☐ +Original treatment of the subject
- ☒ +Sharpness in critical areas adds to impact
- ☐ +Strong composition
- ☐ -Background is distracting
- ☐ -Distracting bright areas

Additional Comment:  
beautiful colors, great separation from the background

**Ratings:**

|                                               |    |
|-----------------------------------------------|----|
| Composition                                   | 65 |
| Creativity and Originality                    | 60 |
| Relevance to Theme, Interesting Subject       | 80 |
| Emotional Impact                              | 50 |
| Technical Proficiency, Use of Color and Light | 90 |
| Overall Rating                                |    |

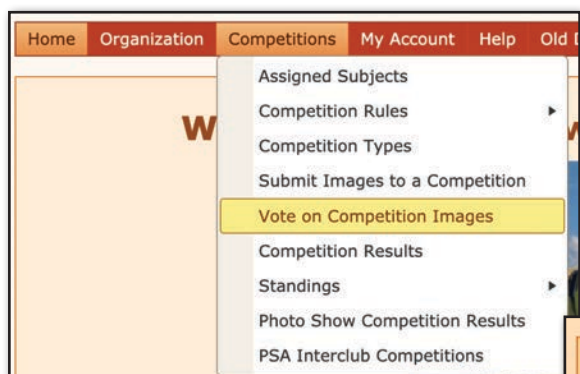
The image being critiqued is a photograph of a monarch butterfly on a yellow flower.

Another feature that I expect to be popular is the possibility to allow members to cast votes on the images in a competition to determine a “People’s Choice” favorite. With this feature enabled, once the competition closes, members can view all the images submitted to a competition and assign a rating (1 to 5 stars) to any or

all of the photos. Once judging is completed, we can not only announce the highest scoring images based on the judges’ scores, but also which image(s) the members thought were best, a “People’s Choice” award.



## Our New DPS Software: Online Competitions and Member Voting, *continued*



To try all of this and see how the membership and the judges like it, we will have an *Online Only* competition in the month of December. Members will be able to enter up to 2 images (Open Subject) during the month of November, and then judges will have the first 2 weeks of December to review, score and critique the entries. During those 2 weeks in December, members can view all the entered images and assign ratings to them. Scores, critiques and member ratings will be published on the website on December 16. The time windows for submitting entries and for judging are deliberately wide in order to give everyone enough time during the busy holiday season to check out this new feature. Although this is a real competition with real judges, scores and critiques, it is also a test to see how it works and what people think about it. Therefore, the scores from this competition will NOT be added to the cumulative standings for the year. Still, it should be a lot of fun and very interesting!

**As always, if you have any questions or issues, feel free to contact me.**

~ PETER FORSTER  
itdirector@dpsphoto.org

When voting on images is available, members can select "Vote on Competition Images" from the Competitions menu and select the competition. They can then view images as thumbnails or fullscreen and assign 1 to 5 stars (or none) to the images. Note that this is done by class, so make sure to select each class to cast your votes.

Cast votes for each Competition Level within this Competition. Select a Competition Level for voting. Be sure to vote for images on each level.

Class B ▼ select

**You have cast 0 of the 10 allowed votes for this Competition Level. 0 people have voted, casting 0 votes.**

[Vote in Full Screen Mode](#)

Mobile devices must vote in Full-Screen mode.

[Save Votes](#)

When you click "Save Votes", the thumbnail images are arranged to place your images with votes first. Drag and drop re-ordering is discarded.

☆☆☆☆☆

☆☆☆☆☆

☆☆☆☆☆

☆☆☆☆☆

☆☆☆☆☆

☆☆☆☆☆

☆☆☆☆☆

☆☆☆☆☆

☆☆☆☆☆





# 87<sup>th</sup> WILMINGTON INTERNATIONAL EXHIBITION OF PHOTOGRAPHY (PSA 2020– 038)

## Open for Entries November 1, 2019

It's time to enter Delaware Photographic Society's annual competition. WIEP is one of the oldest and largest juried photographic exhibitions in the USA. It is PSA recognized and attracts photographers from all over the world.



*Catching the Snake, Chan Seng Tang, Macao*  
PSA Gold (Best in Show), Color Projected Image

### ENTRIES:

#### PROJECTED IMAGES: COLOR AND PHOTOJOURNALISM (PJ)

Up to four (4) digital images may be entered in each section

#### PRINTS: LARGE COLOR, LARGE MONOCHROME, SMALL COLOR, AND PJ

Up to four (4) prints may be entered in each section

**For rules and entry forms, log onto**  
**[www.wilmingtoninternational.org](http://www.wilmingtoninternational.org)**

**Entry Deadline: January 27, 2020**

The 87<sup>th</sup> Wilmington International Exhibition of Photography is presented by the Delaware Photographic Society and will be held March 15, 2020 through March 22, 2020 in Wilmington, Delaware.



This organization is supported, in part, by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on [www.DelawareScene.com](http://www.DelawareScene.com).