



Fotofax

The Newsletter of the Northern Virginia Photographic Society

Monthly Program

Feb. 1 Bert Shankman on Creative Fine Art Flower Photography

Bert Shankman, Artist/Photographer from Olney, Maryland will tell us how he translates an image from his vision to the final print. His prints evoke a strong emotional reaction. Bert says "I compose visions of life using flowers as a metaphor. I record my emotions on film by being with my camera and the flowers. People see in my work reflections of who they are and their own powerful feelings such as happiness, joy, sorrow or pain."

Bert is a self-taught artist/photographer who started photographing about 8 years ago. He was educated in the Fine Arts at Case Western Reserve University and the Corcoran School of Art. Bert describes his process. "After photographing a flower my journey continues as I transfer the image to my computer. My most important guides in this process are my emotions. My objective is to make the image reflect my passion which can be as therapeutic for the viewer as it is for me."

He uses a film based 35mm camera and creates his final prints using professional ink-jet printers in his digital darkroom. "I am able to make prints as large as 3 X 5 feet tall. My prints are done on matte surface paper, mostly on artist's watercolor paper."

Visit Bert's web site at: www.photo-secession.com - Join us on Tuesday Feb. 1 for an educational and inspiring presentation. We will take Bert to dinner at Chili's in Tysons Corner at 6 P.M. **Josh Taylor** will host the dinner. If you would like to join us please let Josh know by telephone (703-536-9112) or e-mail to: jtaylorj@verizon.net

Josh Taylor and Ed Funk



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NVPS Calendar

1 Feb	Program
8 Feb	Workshop
15 Feb	Competition
18 Feb	Fotofax Deadline
22 Feb	Forums
22 Feb	Members' Gallery

All meetings start at 7:45 p.m.

"Your PSA Award Winning Newsletter"

"The aims of the Northern Virginia Photographic Society shall be the enjoyment, mastery, and furtherance of photography through cooperation, effort, and good fellowship."

NVPS Executive Board

Elected Officers:

President	Carl Zelman	703-404-4769
VP Programs	Josh Taylor	703-536-9112
VP Competitions	Marilyn Gaizband	703-560-8365
	Sam Schaen	703-560-8365
Treasurer	Tom Brett	703-642-1595
Secretary/Historian	Polly Terriberly	703-491-2074
Past President	Mary Ann Setton	703-658-7122

Appointed Members:

FOTOFAX Editor	Erwin Siegel	703-960-6726
Workshops	Fred Chitty	703-493-8530
Field Trips	Ralph Edwards	703-878-2882
Exhibits	Chuck Bress	301-603-1964
Forums	Kristy Campbell	301-257-6566
Membership	Jenifer Elliott	703-931-8769
Website Manager	Ed Funk	703-971-6183
Equipment Mgrs	Glenn Bernstein	703-455-6053
	Tim Terriberly	703-491-2074
Meeting Facilities	Andy Klein	703-641-0845
Members' Gallery	Judy McGuire	703-978-3759
PSA Representative	Tom Hady	703-569-9395
NOVACC Contact	Joe Miller	703-754-7598

FOTOFAX is published 10 times a year from September through June for the members of NVPS. All rights are reserved. NVPS is a non-profit organization dedicated to the advancement of education and enjoyment of photography. NVPS is affiliated with the Photographic Society of America (PSA), The Arts Council of Fairfax County (ACFC), and the Northern Virginia Alliance of Camera Clubs (NOVACC). Reprinting an article from Fotofax is allowed as long as credit is given to this newsletter as the source.

While NVPS's FOTOFAX primarily serves to inform members of club activities, it also publishes the NOVACC events calendar and other announcements of interest to members. FOTOFAX encourages members to send in articles, .jpg photographs, activities, opinions, awards won, and Letters to the Editor. The best way to submit articles is to "e-mail" them to: NVPSEditor@AOL.COM - We welcome your articles.

NVPS is associated with:



PSA Photographic Society of America
and NOVACC
 Northern Virginia Alliance of Camera Clubs

Dunn Loring Fire Station Meeting Place This Season

As all of you know, we have lost the use of the Washington Gas Company meeting room for good. They've said there will be no more meetings allowed in their facility. However, we will be meeting in the Dunn Loring Fire Hall on Gallows Road, in Vienna, VA for the near future. Please keep an eye open for other possible meeting spots centrally located between Springfield and Falls Church. It's nice if we don't have to pay for meeting space; there must be some available. If you find a place that is of interest please contact **Andy Klein**. Directions to our temporary meeting place are:

Going north on Gallows Road, turn left just at the entrance to the fire station onto Wolf Trap Road. If driving south on Gallows Road, turn right on Wolf Trap Road. Drive about 100 feet to the back of the station and there is parking in the lot or on the street. Entrance to the hall is from the lot at the back of the firehouse. Please check out spots near your home if you're located in the areas mentioned above.

Editor



Note: All meetings start at 7:45 p.m.

Carl Zelman	Restoncwz@aol.com
Josh Taylor	JTaylorJ@Verizon.net
Marilyn Gaizband	Schaen@mindspring.com
Sam Schaen	Schaen@mindspring.com
Tom Brett	None
Polly Terriberly	Terriberly@sprintmail.com
Mary Ann Setton	Setton@cox.net
Erwin Siegel	NVPSEditor@aol.com
Fred Chitty	ChittyFC@bp.com
Ralph Edwards	Ralphsedwards@comcast.net
Chuck Bress	PBress469@aol.com
Kristy Campbell	Rhubarb10@aol.com
Ed Funk	Ed@edfunkphotography.com
Jenifer Elliott	FenimoreJ@verizon.net
Glenn Bernstein	GBernstein@aol.com
Tim Terriberly	Terriberly@sprintmail.com
Andy Klein	Andrew.Klein@mercer.com
Judy McGuire	JKMcGuire@cox.net
Tom Hady	Thady@att.net
Joe Miller	FurnFoto@aol.com

Next Competition Judge

Our Judge for Feb. 15 is **Walter Calahan**. Walter is a commercial photographer in the D.C. area. His clients include: National Geographic Society, Boys' Life, and Car & Driver. Prior to that he was a staff photo editor at USA Today. He graduated from Syracuse University's S.I. Newhouse School of Public Communications with a BS in Photo-Journalism. He is married to sculptor **Donna McCullough**. His photography celebrates both the dignity of people and the world in which we live, with an unending sense of wonder and a playful sense of humor. He especially loves telling visual stories. At his web site, <http://www.walterpcalahan.com>, his great creativity and playfulness is evident.

Members' Gallery

The Members' Gallery Program on Feb. 22 will feature prints by **Emi Wallace** and **Scott Musson**. Slides will be shown by **Minnie Gallman**.

Judy McGuire, 703/978-3759
jkmcguire@cox.net

Forums

The Intimate Landscape

Learn how to get more out of your landscapes! Our February Forum by **Corey Hilz** will motivate the landscape enthusiast or spark a new interest in others. Do you find yourself wanting to capture striking images of just part of a spectacular vista? Other times, the whole landscape isn't that great, but you still want to bring home a quality image. Corey will take us to a variety of locations in the eastern United States. He'll describe the scene as he saw it then illustrate how he selected pieces of the larger scene. This program will help you learn to focus your eye when viewing a scene. Corey will discuss the compositional techniques he used and provide new ideas for how to creatively and effectively work a landscape.

Corey teaches classes at Northern Virginia Community College and exhibits his work throughout the Washington, D.C. area. He has also had work published in magazines and calendars. Visit www.coreyhilz.com to view his work. For more information on this Forum contact **Kristy Campbell at 703 795 4220**.

Competition Results

Jan. 2005 Judge: Don North

NOVICE COLOR PRINTS

1st Place:	Laura Howell	Walking on Water
2nd Place:	Ken Todack	Eyeball to Eyeball
3rd Place:	Laura Howell	Eagle Portrait
HM:	Kip Platto	Downstream
HM:	Kip Platto	Mystical Forrest
HM:	Diane Williams	Hunting We Will Go
HM:	Bill Von Holle	Creek Street
HM:	Seiji Kuniyoshi	Quintet



ADVANCED COLOR PRINTS

1st Place:	Mark Hyett	Stealth Wing
2nd Place:	Glen Bernstein	Left or Right
3rd Place:	Ralph Edwards	Fireball Sunrise
HM:	Bill Prosser	Ice Cream Cone
HM:	Mary Ann Setton	Truck Stop
HM:	Mark Hyett	Baby Anna
HM:	Mary O'Neill	Charlotte's Pearls

NOVICE MONOCHROME PRINTS

1st Place:	Scott Musson	Random Hills Bench
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ADVANCED MONOCHROME PRINTS

1st Place:	Mark Hyett	Ge Ge & Mei Mei
2nd Place:	Chuck Bress	Barber Shop
3rd Place:	Sandi Croan	Hungry Piglets
HM:	Pat Bress	Curves & Columns

NOVICE SLIDES

1st Place:	Gwen Kerr	Proud Parrot
2nd Place:	Julio Kipnis	Hallway
3rd Place:	Jagmeet Gill	At Play

ADVANCED SLIDES

1st Place:	Tom Brett	Super Dust Bath
2nd Place:	Curtis Gibbons	Evening Takeoff
3rd Place:	Ralph Edwards	Glade Creek Mill
HM:	Chuck Bress	Dominoes in Red
HM:	Chuck Cecil	Lincoln at Sunrise
HM:	Tom Brett	Deadvei 18

ENHANCED PRINTS

1st Place:	Seiji Kuniyoshi	Hibicus Dancing
2nd Place:	Diane Williams	Shadow Dancer
3rd Place:	Sandi Croan	Golden Boy



McLean Critique Website

by **Bill Prosser, NVPS**

As you may recall, I said at the Executive Board meeting there was a web site that I had set up to allow McLean Photo Club members to upload and comment on images. It has not been utilized very much by MPC members so I am considering opening it up to NVPS members. I don't know whether it is lack of interest, complexity, or some technical reasons for the lack of use. Here are instructions:

I have established a web site for uploading MPC & NVPS images (If the Executive Committee agrees.) Please try it and let me know how it goes. It is at: (<http://www.pbase.com/mpcva>) - ("mpcva" = McLean Photography Club, VA.) The login name is: **mpcva** and the password is: **mpc1** (one). You can view the images without logging in but you have to log in to upload images. The "Login" is in the screen, upper right corner. It often says, "Logout", use it for logging in. After logging in, you will end up at a page that says, "Profile for Bill Prosser." Above that line click on "All Galleries." The Critique Gallery shows an American Flag.

To see images and to comment on them, just click on the American Flag. Under the image you will find "comment." You can click on it and leave a message. In order to upload images you need to click on the American Flag Picture, "Critique Gallery" folder and then "edit this gallery" at the top of the gallery. You then scroll down to "Upload Photos to this Gallery." Click on "browse..." to access your computer. Go to the image(s) you want to upload. Select an image and upload it. You can only upload them one-at-a-time. Then click on "Upload Image."

PLEASE MAKE SURE THAT YOUR IMAGE IS SAVED AT 72 dpi AND NO LARGER THAN 7" OR 8" IN THE LONGEST SIDE. (Five or six inch images seem to fit better and require less scrolling to see whole image.) It will take about a minute or less to upload. Scroll down to "Make Changes within this Gallery." Click on "edit" for the image that you have uploaded. You can change the title, if you wish. You can enter a caption. (You might want to say something about the image or as for feedback on some particular aspect of the image.) At MINIMUM, PLEASE ENTER YOUR NAME IN "ARTIST" (below "Caption." Then click on "Update Image." At the top of the gallery, you can click on "view image" to see how your image will be displayed or "thumbnails" to see all the image in the Critique gallery.

IT IS BETTER TO LEAVE COMMENTS ON THE IMAGE RATHER THAN AT THE GALLERY-LEVEL. (Gallery suggestions should be sent to Bill Prosser or

(mail to: prosserwm@aol.com) - Please try this out and let me know how it goes. I would like to introduce this feature to NVPS club members. If you have suggestions for information to add to or revise this instruction to make it better, please let me know.

Bill Prosser, NVPS

Would you like to display your prints?

If you are interested in displaying your photographic works for sale, we're arranging with the Phoenix University in Reston Campus to display framed prints in their hallways. There is room for 50-150 prints. We expect to be allotted the space for April, May, and June. When details are final, we will make announcements during February meetings and put out sign-up sheets for members to indicate an interest. If you have questions contact: **Chuck Bress, Bill Prosser, or Carl Zellman.**

Thanks, Bill Prosser NVPS



Competition Reminders:

In an effort to make these Competitions run smoothly, efficiently, and within the framework of the rules, please remember the following:

No comments from the audience are allowed under any circumstances during a Competition class. Please try to arrive early for Competition night. In the future, sign-ups will close at 7:45 P.M. sharp. Prints and mounts may not exceed 20 inches by 20 inches in size. Mattes that fall apart will be disqualified.

Reminder. The March competition will be a Themed and Timed competition. The theme is patterns found growing, living or existing in the natural world around us. As far as Enhanced Prints are concerned, the opinion of the VPs for Competition is that the pattern must exist in nature and must not be created by computer manipulations. The manipulations may, however, be used to make a natural pattern more visible, more aesthetic, more artistic, etc. Images entered in the slide classes must have been taken within 2 years of the competition and images entered in the print categories must have been printed within 2 years of the competition.

BOARD MEETING NOTES

The Board meeting was held Tuesday, Jan. 11, 2005 at **Carl Zelman's** house. The meeting was called to order at 7:30 p.m. In attendance: **Carl Zelman, Bill Prosser, Marilyn Gaizband, Sam Schaen, Tom Brett, Polly and Tim Terriberly, Mary Ann Setton, Chuck Bress, Kristy Campbell, Glen Bernstein, Judy McGuire, Tom Hady, Jennifer Elliott and Ed Funk.**

The Treasurer's reported a current balance of \$11,159.18 but that we have not received a bill for the Dunn Loring Firehouse rental fees. This will be addressed by our Treasurer, **Tom Brett.**

Old business included a lengthy discussion on the proposed changes to Competition rules to keep them fair and to address the advances of technology in the field of photography. Our Competition Rules Committee: **Sam Schaen**, chairman, **Marilyn Gaizband, Sherwin Kaplan, Bill Prosser, Mary Ann Setton and Suzanne Tillman** should be commended for their dedication and hard work on a difficult task. Some of the items the committee addressed are as follows:

1. Get rid of the redundant wording in the written rules.
2. Limit similar images entered in different categories.
3. Rename the enhanced prints category to altered prints.
4. Correct a discrepancy between slides and prints in timed competitions.
5. Address the problem of audience comments during competition.
6. Expand what is allowable in the regular print category.
7. Clarify that all elements that make up an image entered in competition must be the work of the entrant, no matter how those elements were captured.
8. Address the procedure in the event a image must be disqualified during or after a competition.
9. Change rules to read that for the End-of-Year Competition awards, the Most Versatile Photographer must have won awards in at least three different categories.

Written copies of the proposed rules changes will be given to the general membership at the meetings in February. To best allow the general membership a chance to discuss concerns about the rule changes, members of the Rules Change Committee will be available before and

after the meetings in February and March to discuss concerns. The general membership will vote on the proposed changes to the rules in April; the date to be determined by our president, **Carl Zelman.**

Also under old business was a discussion on the possibility of purchasing a digital projector. The board feels we are not ready to address all the ramifications that would entail. A committee was appointed to look into the future of a digital projector.

In an effort to be more fair, a sign-up sheet will be available for members of the club to volunteer to bring refreshments to the meetings through the end of the season. Please consider bringing coffee, tea, and cookies or the like to one of the meetings to share. Everyone seems to really enjoy the fact that we can have refreshments at our meetings now and hopefully enough people will share the cost and effort.

Under new business it was announced that **Josh Taylor** will assume the duties of Vice President of Programs for the remainder of the year. We have speakers booked through May. Current membership stands at 192, with 34 new members this year.

The Board approved raising the fee for having a hard copy of Fotofax mailed to your home from \$10.00 to \$15.00 to cover increased costs for stamps and xeroxing.

The University of Phoenix, Reston Campus, has offered our club display space for three months. A committee consisting of **Carl Zelman, Bill Prosser and Chuck Bress** was appointed to hang prints and judge entries for acceptability. The rules for entries and particulars will be published in Fotofax. Please look through your images for possible entries and take advantage of this wonderful opportunity.

As is the club tradition, a nominating committee was formed from past presidents to nominate candidates for next year's Board. Please consider helping in some capacity next year. Everyone has something they can do to help and it is a wonderful way to get to know your fellow members.

Planning has begun for the End of Year Banquet, to be held in June at the Dunn Loring Firehouse again this year, date to be determined. This is the club's 40th anniversary! All are encouraged to attend. Those who won a ribbon or an honorable mention during the year are eligible for the End-of-Year Competition. Please turn your images into **Sam Schean** no later than the May competition meeting for the final competition.

Bill Prosser has graciously offered to mentor a critique website for our club members. If you post an image for critique, you must be willing to critique other people's images. This will be a free service and a great benefit to the club. Please see **Bill Prosser** for details. Meeting was adjourned at 10:45 p.m.

Respectfully submitted by **Polly Terriberly**, Secretary.



Workshops

NVPS Feb. 8 WORKSHOP

Multiple Flash Lighting for Portraits in a Home Studio

February's workshop will be a follow up to September's "Flash Photography" workshop. Portrait lighting in a "home" studio using both single and multiple flash will be covered. Additionally, "how to" create a multiple flash home studio for less than \$250 will also be covered. If you have questions about your what it takes to get good studio portrait lighting without leaving home, then this is the workshop for you. The focus of the workshop will be using flash when taking photographs of people. Presentation will include tips for "studio" lighting set up in your home, and using your old shoe mount flash unit. Time is Tuesday, Feb. 8 at: 7:15 P.M. for meet & greet, 7:45 for the presentation. Location is the Fairfax County Government Center, 12000 Government Center Pkwy, Fairfax VA 22035-0011; Meeting room number 8. Questions - Call or email **Fred Chitty, NVPS Workshop chairman, 703-493-8530, chittyfc@bp.com**

Welcome New Members

Welcome new members of Robert Clark, and Dan McVane.

NVPS WORKSHOP Mar. 8

Image Critique

Our March workshop will be a critique workshop. If you are wondering what photographs are your best competition quality images; or if you just want some pointers on what you could do to improve your images, this workshop is for you. Please bring up to six (6) prints or slides to the critique. **Ed Funk** will conduct the critique. Ed is an award winning creative photographer; as well as an experienced competition judge. I'm sure you will find his comments instructive and helpful. Time is Tuesday, Mar. 8 at 7:15 P.M. for meet & greet, 7:45 for the critique. Location is the Fairfax County Government Center, 12000 Government Center Pkwy, Fairfax VA 22035-0011; Meeting room number 8. Questions - Call or email **Fred Chitty, NVPS Workshop chairman, 703-493-8530, chittyfc@bp.com**

Frank Van Riper Documentary Photography and Workshop

Thursday evening, 7-10:30 p.m.

Feb.17 through Mar. 24, 2005 at

Photo Works, Glen Echo Park, Glen Echo, MD

Taught by an acclaimed documentary photographer and author, this 6-week course will help students document their world and expand their black and white darkroom skills. Instruction will cover street photography techniques, darkroom printing and easy-to-master portable location lighting.

Students are encouraged to initiate or continue projects of their choosing, with personal attention offered to any who wish to accompany their photography with written text. *[Intermediate darkroom skills required.]*

Registration limited; early enrollment suggested.

For info: 301-229-7930; www.glenchopark.org

Frank Van Riper is an award-winning professional photographer and author, and photography columnist of The Washington Post newspaper. His book of photographs and essays, *Down East Maine / A World Apart*, was nominated for a Pulitzer Prize and won the silver medal for photography from the Art Directors Club of Washington. He is currently working with his wife and partner **Judith Goodman** on their next book, *Serenissima: Venice in Winter*

Photographers of Northern Virginia

Guests on Fairfax Public Access Channel 10 for February 2005

Feb 07 - Val Makepeace

Feb 14 - Carolyn Koslow

Feb 21 - Ed Funk

Feb 28 - Mark DiLallo

Each program is shown four times and usually five times during the week - Mon at noon and 7:30 p.m., Wed at 12:30 p.m., Fri at 9:30 a.m., and usually but not definitely Sat at 8:30 p.m.

Luella Murri, Host

703-256-5290

luellamurri@aol.com

Short Form Model Release

For a consideration mutually agreed upon, and received by me from:

for posing for photographs hereto, on the date of:

, I the undersigned do hereby assign to you absolutely, the copyright and/or the right to copyright such photographs and the right of reproduction thereof, either wholly or in part, and the unrestricted use thereof in whatever manner you or your licensees or assignees may in your or their absolute discretion think fit for all or any advertising or other editorial purposes whatsoever, including the right of necessary retouching and tinting or work up, for reproduction purposes.

Signed:

Date:

Address:

City/State/Zip

Witness Signature:

Name:

Address:

City/State/Zip

Consideration Paid in monies or photographs:

Xerox the short form model release on the left and make copies to carry in your camera bag. You never know when you'll need one of them for the "great people shot."

Service Award Nominations Now Open

The NVPS organization can only function because of the dedicated service of the members serving in elected and appointed positions. In an attempt to provide some recognition to these deserving individuals, NVPS has established the *Joe Atchison Service Award*.

It was established in memory of **Dr. Joe Atchison** and for his many years of service to the club. This is the highest award given by NVPS to any member. The first recipient was **Dave Carter** in June 1998. Other recipients have been **Erwin Siegel, Greg Gregory, Ed Funk, Joe Miller, and Andy Klein.**

The recipient for the award may be selected from those individuals nominated by club members. Criteria for the award include: Length of service to the club, and functioning as a role model and an inspiration to other members over the years.

If you believe that one of your fellow club members is deserving of this award, please draft a short memo detailing the member's contributions and forward it to the **Editor**, or the **President of NVPS** by May 1st. All nominees will remain confidential. The identity of the recipient, (if any) will be announced at the annual banquet. This is not an automatic annual award.

Editor's Note:

Many members will label a print or slide with a very long title and in printing it WILL NOT fit within the text column even in a small 9 pt. type. The Editor then has to shorten the title. If you would put shorter titles on the entries we would not have to shorten any of them. Some titles are so long we had to say something.



40th Anniversary Gala

Save the date...June 10 for our year-end banquet and 40th Anniversary Gala. Let's make this the best one ever. Details will follow soon.

Carl Zelman, President NVPS

NOVACC - The Alliance

Loudoun Photography Club

Contact: Lisa Duncan at (703) 725-2931 or LoudounPhotoClub@cox.net - <<http://www.loudounphoto.org/>> Meetings are held on the 1st Tue. at 7:00 p.m. at the Ashburn Library, 43316 Hay Road, Ashburn, Va., or as indicated. Program: Feb. 1 (Tue), Studio Lighting with Brandon Landas at Eastern Loudoun Regional Library (note change from normal venue of Ashburn library). Competition: Feb. 15 (Tue), Open Competition with Esta Gladstone judging. Exhibit: Feb. 12 & 13 (Sat. & Sun), Meadowlark Photo Exhibit, at Meadowlark Gardens in Vienna Virginia.

Manassas Warrenton Camera Club Contact: Andrew Jezioro (703) 361-8542 or ajezioro@comcast.net. www.mwcc-photo.org/. Meetings are held on the 1st and 3rd Thur. at 7:30 p.m., Manassas City Hall, Old Town Manassas, or as indicated. Program: Feb: 3 (Thur), Night Visions by Dave Carter and Gary Silverstein. Competition: Feb 17 (Thur), "Macro." Field Trip: Jan. 29 (Sat), Zoo Photography (Meet at Manassas City Hall at 7:30 am).

McLean Photography Club William Prosser at (703) 821-2670 or prosserwm@aol.com - www.mcleanphoto.org - Meetings are held on the 2nd Wed. at 7:30 p.m. (meet & greet at 7:00 p.m.), McLean Community Center, or as indicated. Competition: Feb. 9 (Wed); Judge: Andy Klein.

Reston Photographic Society

Jim Schlett at (703) 476-6538 or rpschair2@leagueofrestonartists.org. Website: <http://www.leagueofrestonartists.org/>. Meetings are held at 7:30 p.m. at RCC Hunters Woods, rooms 3 & 4. Program: Feb. 21 (Mon), 7:30-9:30 p.m., Hunters Woods RCC Colleen Henderson -- PHOTOSHOP. Colleen will explore the aspects of Adobe Photoshop that can be used to alter, modify, and improve your photographs after you have clicked the shutter. This program is geared toward the basics of Photoshop. Exhibition: Small Works show--see web site under "shows" for application form.

Vienna Photographic Society Contact: Dave Biehler at (703) 533-8318 or DABiehler@aol.com; Warren Standley at (703) 979-3838 or VPSEditor@verizon.net. Website: <http://www.safeport.com/vps>. Meetings are held on the 1st and 3rd Wed. at 7:30 pm in the main lecture hall of the Thoreau Middle School, 2505 Cedar Lane, Vienna, VA. Program: Feb 2 (Wed), with Tony Sweet presenting on "Fine Art Flower Photography." Competition: Feb 16 (Wed), with judge Bob

Tope, honored artist, author and photographer, freelancing after a career with National Geographic, pursuing his lifelong commitment to conservation. Field Trip: Feb 19 (Sat), the annual "Snow and Show Tour of DC" at the National Gallery of Art to view the exhibit of work by Andre Kertesz, followed by lunch. Contact Bill Kyburz at wkyburz@cox.net for additional information.

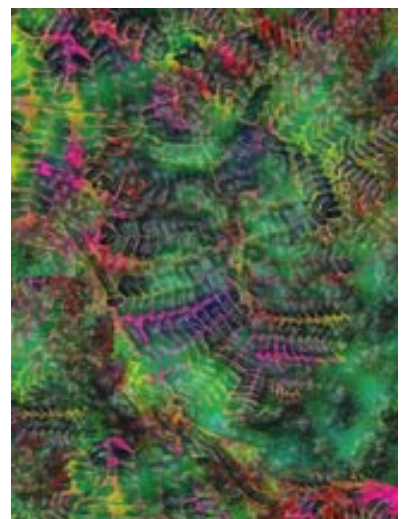
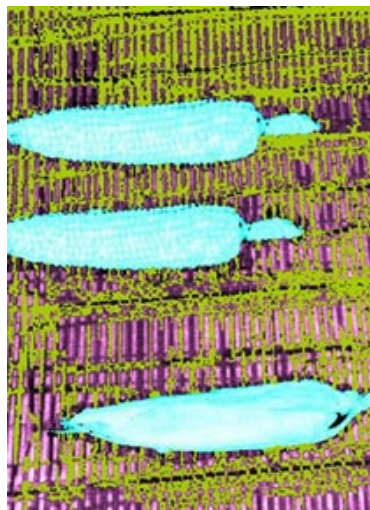
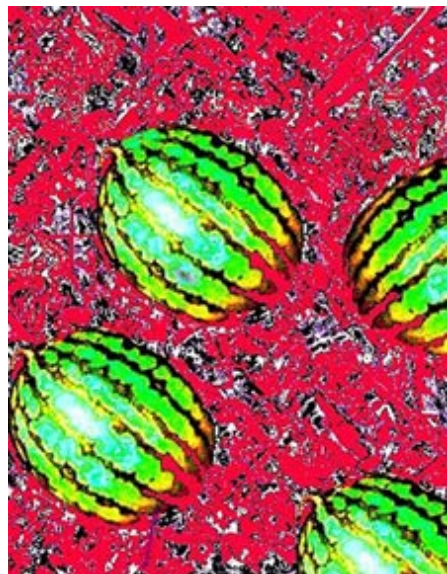
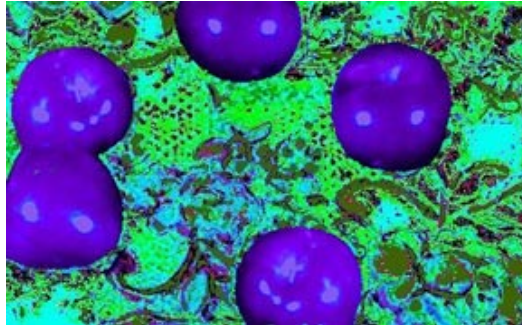
Member Activities

- **Carla Steckley** got 2 images "Ancient Maple" and "Cylburn Maple" juried into the annual photo show at the Ellipse Arts Center, 4350 North Fairfax Drive, Arlington, VA. The show was juried by Volkmar Wentzel, a photographer and writer for National Geographic for 48 years. The show runs from Jan.21-Feb.26 and is open Wednesday and Friday 10am-6pm, Thurs. 10am-8pm, and Saturday 11am-1pm.
- **Jenifer Elliott** had 2 photographs juried into the Ellipse 2005 Regional Competition out of a total of 700 entries, 106 of which were selected.
- **Steve Gawarecki** received Best in Show for "Guggenheim No.1" at the U.S. Geological Survey National Photo Exhibition in Dec. and also 1st with "Website" in the professional "Man-made Structures" category and 2nd with "Mahonia" in the Nature category. Earlier in the year, "Guggenheim No.1" took Best in Show s at the ST. Patricks' Shrove Tue. Art Show, the City of Vienna Photographic Show, then received top honors in advanced color print of the NVPS Year End Show and an Equal Award as a miniature at the Art League. "Website" was accepted for the Regional Ellipse Art Show currently on display in Arlington. Suprisingly "GuggenheimNo.1" did not get in! Nos. 2 and 3 are waiting in the wings.
- **Tom Hady** braved the cold of Minnesota (17 below twice while he was there) to judge the Minneapolis-St. Paul International Print Circuit on Jan. 15. The circuit attracted more than a thousand entries from some 30 countries.
- **Ed Funk** had a print juried into the Multiple Exposure Show at The Fredericksburg Center for the Creative Arts. The show runs from Feb. 27 through Apr. 30. Reception and awards ceremony Mar. 4, 6-8 P.M. The address is 813 Sophia Street, Fredericksburg, VA. Ed's NOVA courses this semester are Basic Photography and Intermediate / Advanced Photography. They will run from Feb. 16 thru Mar. 24.
- **Glenn Bernstein** had a picture of Sharps Island Lighthouse in Maryland win an honorable mention in this years photo contest sponsored by The United States Lighthouse Society. Winning pictures were published in "The Keepers Log" Winter 2005 Vol. XXI No. 2.

COLOURS

different ideas

All photos by Svitur Sendri@aol.com



“Where Are They Now ?”

Hunting for Stars on a New Mexico Trip by Erwin A. Siegel, NVPS

During a one week trip to New Mexico in June 1997, your **Editor** traveled with a friend and toured much of Albuquerque, Santa Fe, Taos, and Los Alamos. This is a wonderful area for landscapes, people pictures, or whatever. But one thing we looked forward to was a Hollywood treasure hunt. We tried to find two tv/ film actors who lived in New Mexico.

With their addresses we went on the treasure hunt. The first person we found in Santa Fe was r e t i r e d actor **Bruce Gordon**,



Bruce Gordon from “The Untouchables”

who’s best known role on TV was that of “**Frank Nitti the Enforcer**” for gangster Al Capone on the show “**The Untouchables**,” which ran from 1958 to 1966.

We found and met actor **Bruce Gordon**. He was friendly and great to talk with for 20 minutes.

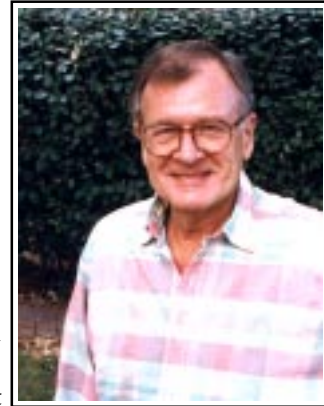
Bruce has lived in NM for more than 30 years, is retired from film and TV work, and he said not one person had ever recognized him in the small town of Santa Fe. We told him that some of us still care about him, and miss seeing him on TV and films, and we would recognize him in only a few s e c o n d s . Mr. Gordon is from New York state, is about 87 now, and still looks great.



Bruce Gordon in June 1997. Photo by Erwin A. Siegel

He really looks the role of a gangster from the 30’s. He gave us an 8x10 B&W glossy pictured above, and let us shoot a snapshot of him at the front door. We wished him well, thanked him for his time and told him it was always fun to meet the character actors.

The other TV/film actor we met was in Albuquerque. He is **Bill Daily** from the old “**Bob Newhart Show**,” and “**I Dream of Jeannie**.” On the “**Bob Newhart Show**” **Bill Daily** played “**Howard Borden**” the airline pilot across the hall from Bob. When we found him, he was walking his dog out front of his high-rise apartment building, and we walked up to him, said hello, and introduced ourselves.



**Bill Daily in June 1997
Photo by Erwin A. Siegel**

The funny thing **Bill** asked was, “How’d you know where I lived?” We told him we found a list on the Internet with 5,000 names and addresses. **Bill** replied in his own funny style, “Man, I’ve gotta get off that list.”

He was walking the dog while his wife cooked dinner. We asked if he was still friends and kept in touch with **Bob Newhart**. **Daily** replied, “Oh yes, Bob is my best friend.” We mentioned that we’d always heard comedian **Don Rickles** was Newhart’s best friend. **Daily** replied, “Uhhh, I’m his OTHER best friend.” **Daily** is not retired; he’s still active on TV roles, and will be 80 next August. After two snapshots, and 10 minutes with him, we said goodbye and thanks.

We mailed copies of the snapshots and a thank-you note to both of them. They couldn’t have been nicer. Finding these character actors while visiting the area was the icing on the cake. It made the whole trip.

Snow Policy For Meetings
 In case of snowy or icy conditions, NVPS follows the closing schedule for Fairfax County Public Schools as announced on TV and radio stations. If schools close early or cancel night activities, we do not meet that night. If in doubt, call a Board Member or check the website of: www.nvps.org

Meadowlark Update

In a little more than two weeks the Third Annual Meadowlark Nature Photography Exhibition will be here: Feb. 12 & 13, 10 a.m. to 4:30 p.m. both days. I look forward to seeing the top-quality prints submitted by the club! When you visit the exhibition to see the over two hundred prints please plan to enjoy the other activities taking place. A schedule of activities is at: www.MeadowlarkPhotoExhibit.com - Strauss Photo-Technical Services will provide FREE camera cleanings on Saturday (possibly Sunday too). Some of the best photographers in the area are providing free programs throughout both days. Speakers include Lynda Richardson. Other lectures will focus on travel photography, photographing in adverse weather conditions and bird photography.

On the topic of bird photography, I am pleased to announce that live hawks and owls will be available for photographing on both Saturday and Sunday, 10 a.m. to 3:30 p.m., courtesy of the Raptor Conservancy of Virginia. For your information here are the guidelines provided by the Conservancy:

1. Photographers will remain at a minimum of six feet from the birds.
2. The birds will wear small leather anklets, and a leash for safety. The bird will remain on the handler's gloved fist during the shoot. One bird will be out at a time.
3. If in the judgment of the handler a bird shows stress, it will be returned to its transport container and another bird (probably of a different species) will be substituted.
4. Photography sessions will be for a maximum of one hour, and will be limited to a maximum of five photographers per session.
5. At the exhibit, photographers may sign up for specific sessions. Reservations will be accepted in the order received. The fee will be \$20.00 per photographer per session (all money going to the Conservancy).
6. Requests for particular species that are available that day will be entertained. Up to three species may be used during one session.
7. Requests from photographers for particular angles, etc., will be entertained by the handler. However, the safety and comfort of neither the bird nor the handler will be compromised. The handler's decision in all matters will be final.
8. Since this shoot is being held outdoors in February, inclement weather may force a change in location or even cancellation of the photo shoot.

A raffle will also be held both days. Raffle items include: free stay at the Marriott, gift certificates to FrameMasters, inkjet paper, wine, photography books and photography classes. At \$1 per ticket, what have you got to lose?!

There is a suggested \$2 donation for the exhibition. Please help us to continue to improve this annual event. Tell your friends and family about it! I look forward to seeing everyone there.

Corey Hilz
corey@coreyhilz.com
 703.473.4618

The Northern Virginia Alliance of Camera Clubs would like to acknowledge the very generous support from the following top-level sponsors of this year's Meadowlark Photography Exhibition:

Extreme Graphixs
www.extg.com
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The Northern Virginia Regional Park Authority
www.nvrpa.org/atrium.html

Meadowlark Botanical Gardens
www.washacadsci.org/meadowlark-gardens/
www.nvrpa.org/atrium.html

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 Vienna, VA 22182
 Phone: (703) 893-7366
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www.PennCamera.com

Strauss Photo-Technical Services, Inc.
 1240 Mount Olivet Road, N.E.
 Washington, D.C. 20002
 Phone: (202) 529-3200
 Fax: (202) 526-6465
 E-mail: SteveSPTS@aol.com
www.spts.com



Proposed Competition Rules Changes Rationale and Explanation

A committee was appointed by NVPS president, Carl Zelman, to review the existing rules and make suggestions for changes. The committee consisted of: Marilyn Gaizband, Sherwin Kaplan, Bill Prosser, Sam Schaeen, Mary Ann Setton, and Zanne Tillman.

Motivations for considering rule changes included: making the rules keep pace with changing technology, making competition meeting times flow smoothly within the allocated 2 hours, and not giving undue advantage to people using the new technology.

There was a consensus among committee members that the Enhanced Prints class (renamed "Altered Prints Class") should continue to exist, but that modification of the definition of the Print classes might permit some manipulations that, under the current rules, force a picture into the Enhanced Print Class. Suggestions for changes allowed under the definitions for the "regular" Prints classes included "minor changes," "changes that did not change the subject of the picture," "minor deletions, but no additions to the picture," "changes that did not alter reality," and "multiple exposures combined digitally."

One motivation for a distinction between the Altered and other Print classes was to avoid giving unfair advantage to digital prints over classic darkroom prints. To refute that concept, one committee member drew the analogy that we don't limit lens size, whereas a long telephoto gives a photographer an advantage when shooting wildlife. Similarly, automatic focus cameras might give an advantage over cameras with manual focus. Therefore, we should not go overboard to ensure a level playing field between digital print techniques and conventional darkroom techniques. The committee recognized that drawing a distinction between Altered and "regular" print classes has become increasingly difficult. They felt that these proposed rules were a first step toward the day when there might be no distinction between "regular" and altered prints.

Summary of Changes:

Titles and numbering have been added to the sections for ease of discussion.

The name of the "Enhanced Prints" class was changed to "Altered Prints" to better reflect the processes performed on the prints.

In the previous set of rules there was a good deal of redundancy and some conflicts between the definitions section and the classes of competition section. In the recommended draft, the redundant portions have been eliminated and some of the subsections have been moved to other sections.

Some club members suggested that there were frequently entries of similar photographs in multiple categories and it was suggested that the practice should be limited.

It was felt that the size limitations interfered with the aesthetics of displaying very wide panoramic images, because the 20 inch width led to a height of 3 or 4 inches. Since there is a practical limit to the height to allow use of the light box, it was recommended that the height limitation should remain at 20 inches. To provide some leeway for panoramas, the width is expanded to 40 inches. It was felt that greater widths might be unwieldy and might not be lit

well by our light box.

We received a comment from a club member that the time limits were applied unequally and unfairly to slide vs. print competitions. While a slide needed to be taken within 2 years, the original photograph used for a print could have been taken at any time. It is believed this rule dated to a time when people did significant work in the darkroom. Since that is no longer the case, we may wish to make the time constraint apply to the time the image was captured.

Earlier this year, there was a problem with audience members making remarks during the judging. There was an accepted, but unwritten rule that there must not be comments made during the judging. Some words were added to codify that accepted rule.

The committee recommends incorporating words in the definition of "Prints" to permit the digital equivalent of any techniques used within the traditional chemical darkroom. In addition, the committee recommends that some additional alterations be permitted in the "regular" print categories, including filters resembling those available for use on camera, multiple digital exposures, and minor manipulations to the background including the elimination of unsightly elements.

The committee agreed to a suggestion that plagiarism be specifically prohibited in the rules and that all submitted entries must be the work of the photographer him/herself. A clarification was suggested that all elements of an altered print must have been created by the entrant, to avoid incorporating clip art available on the web and other peoples' creative work. As an example an entry might have a leaf scanned on a scanner, but would not be permitted to have a leaf scanned from a magazine. This is not meant to preclude a photograph that has artwork in it. For example, photographs of sculptures or buildings are permitted.

The committee considered the question of digital projection, but felt it did not have enough information to make rules at this time. There was general consensus that the time will come soon, when digital projection will be part of the club competitions.

Earlier this year, a situation arose where an image needed to be disqualified after the judging had been completed. A section was added to address disqualifications.

Discussion of the Photographers of the Year and Versatile Photographer of the Year awards was added.

A copy of the proposed rules will be posted on the web site shortly and will be published in the March Fotofax. Hard copies of the proposed rules will be available at Program, Competition, and Forum meetings during February.

Members of the committee will be available for informal discussions about the rules during the social portion of the meetings (from 7:15 to 7:45) and after the meeting. Portions of meetings in March will be devoted to an open discussion of the proposed changes.

Sam Schaeen
Chairman, Competition Rules Committee
schaen@mindspring.com
703-560-8365

Pro Reports

“The Amateur and the Professional”

Pressure is the name of the game when attempting to break into the ranks of the professional photographer. For years it has been commonly accepted that the major difference between an amateur and a pro is that the pro is paid for his or her work, the amateur isn't. This statement is quite inaccurate, for there are many nonpros who receive payment for the photographs they produce whether they were engaged to take them or not.

In defining the difference between an amateur and a pro it should be taken into account that professionals work under the stress and pressures of time and deadlines, whereas most amateurs shoot for their own enjoyment and at their own leisure.

Certainly this is not intended to demean the amateur, for it is from the ranks of amateur photographers that professionals spring forth. In addition, I have seen much nonpro work that has been worthy of the highest praise and recognition—work that has been as good as or better than that of many a professional photographer,—yet the amateurs photographs were taken without the stress and strain of an actual assignment.

The public has a peculiar concept about professionals and the seemingly enormous number of photographs taken during a specific assignment. They have the mistaken impression that pros take a lot of pictures in the hope of getting a few good ones. Nothing could be further from the truth. In actuality, pros take a lot of pictures in the hope of getting a lot of good pictures. What the pro does is milk the scene to the limits of his imagination.

During the course of shooting, pros do things with comparative ease in spite of the pressures imposed upon them, and their instincts for splendid compositions are as quick and inherent as their setting of focus and exposure. To paraphrase an old saying, pros have a way of making difficult things look easy—that's why they're professionals.

The average working photographer approaches an assignment with a professional manner, turning on the charm when necessary, performing as objectively as possible, and ultimately turning out a creditable job.

Conversely speaking, the average amateur usually does not shoot under adverse conditions since picture taking is a fun thing done at leisure. Amateurs are not agonized by the knowledge that every time they pick up a camera their reputation is on the line—and that's how it should be it's their hobby.

While a pro may be excused a mistake here and there—for no one is infallible—it becomes an unpardonable offense if the goof involves an action situation or event that will never occur again. That means the pro has blown it and his reputation suffers. Bear in mind that responsibility and reliability, two equally important requirements, are integral to being a real professional.

Amateurs outnumber pros a million to one, serious amateurs by a thousand to one, would-be pros by five-hundred to one, and semi-pros by one hundred to one, and most of them have one thing in common—the portfolio. This work ranges from the ridiculous to the sublime. Some of it is so magnificent that on the surface it would put many a pro to shame.

Nonetheless, unwise is the amateur who is lulled into a false sense of security and ego on the basis of a carefully hand-picked selection of salon prints that have been produced over a period of years; for while such material may be an example of the individual's creative potential, it is by no means a real sample as to what that individual can do right now, while under the pressure of being paid to do it, with the optimum of professional results expected.

The amateur should understand that shooting as a professional is an entirely different ball game. For example, in editorial coverage there is no time for bracketing exposures—they must be right on the button. Circumstances like these require great capability, and this is when the men/women are separated from the boys/girls.

Another important difference between the amateur and the pro is the amount of equipment the pro has at his or her disposal plus the knowledge of how to get the most out of it. In this case, the pro has a decided edge because of experience. Admittedly, I have seen many an amateur boasting equipment in the neighborhood of \$5000, sometimes more. However, it is not unusual for a pro to have equipment in excess of \$40,000 or more. It should be noted that in today's highly competitive market the photographer not only competes against the abilities of other fellow photographers but their stable of equipment as well. Also, we've seen the amateur with \$50,000 in equipment and no good photos produced.

The amateur must pay heed to the all-important principle: One great shot does not a professional make. Nevertheless, the amateur is a delightful individual, ever seeking, asking questions, experimenting, defying conventional procedures and techniques, and often venturing where a pro might fear to tread. It takes a lot of talent and ability to make the transition from amateur to pro; it also takes a lot of “chutzpah” to enter this overcrowded and highly competitive field.

David Sutton, pro photographer
Peterson's Photographic Magazine



The Photoshop Book for Digital Photographers

a book review by Tom Hady, thady@att.net

One of my Christmas presents was **Scott Kelby's** The Photoshop Book for Digital Photographers, and I am enjoying it.

People learn in different ways. If you like to study a new program in a systematic fashion from beginning to end, this book probably is not for you. If you're like me, and you like to dive into the program and figure out what you need when you need it, buy this book.

Kelby has written a collection of one- to four- page snippets of instructions on a subjects like "Dealing with Digital Noise," "When You Forget to Use Fill-Flash," "Precise Selections Using the Pen Tool," "Replacing the Sky" and "Pro Wrinkle Removal." He discusses four different ways to go from color to monochrome, and has chapters on masking and on sharpening. For each technique, he walks you through, step by step. I've found his explanations very clear.

I do have one qualification to this rave notice. Kelby seems to feel that he's written a book that a total novice could use: open the box, install Photoshop, and open his book. I would buy a copy of the "Dummies" book and work with that for a few months until I was comfortable with the basics, and then start using Kelby.

Kelby is Editor-in-Chief of Photoshop User magazine and has a long list of other credits and qualifications. I think PU's subscription prices are too rich for my pocketbook, so I'm especially pleased to have a compilation of the kinds of lessons they publish. This book covers Photoshop 7. If you use CS, I see that Amazon.com now has The Photoshop CS Book for Digital Photographers. I have not seen a copy, so I don't know how much it has changed.

[Kelby, Scott; The Photoshop Book for Digital Photographers; 2003, New Riders Publishing; \$39.99 list, \$26.39 plus shipping on Amazon.com]

Tom Hady, NVPS

Please!

During all NVPS meetings please turn off all cell phones or put them on vibrate/no ringer.

Kodachrome Processing!

Where are the labs now?

From the Bethesda Camera Club comes new information on the processing of Kodachrome films. One of the members mailed off the film in one of Kodak's prepaid mailers. It was sent to the lab in Fairlawn, New Jersey; one that's been around for ages.

They found the films had been forwarded to a new lab local in the Washington, D.C. area. This Editor called the 800 number to ask what was going on and Kodak admitted they'd shut down the lab in FairLawn, NJ and are sending Kodachrome films to this new lab. We've included the address and the phone contact for the lab. They said all mailers should be sent to this new lab address. If any of our readers use this facility we'd like you to keep in touch and tell us of any problems in your processing.

If you'll remember Kodak used to run all of their own labs, then sold them to Qualex, then bought a few of them back, and now are using this facility for processing. We hope they can maintain some kind of quality control like there used to be.

We're recently heard rumors that Kodachrome may be discontinued because of the popularity of all the E-6 films and also digital.

**Kodak Processing Lab
10501 Rhode Island Avenue
Beltsville, Maryland 20705
800-345-6973**

Photographer Needed

From: "Matt Brown" <MABrown@Anteon.com>

What I need is someone to cover my race weekends from a photographic perspective as I continue to pursue my racing dreams. Likely the two weekends they would be able to attend would be those at Summit Point Raceway (links are on my website).

I would require 5 photos (or if they are digital hopefully up to a max of 10) from each race weekend I drive at on this circuit. I am willing to provide a Silver level Sponsorship package (I can discuss details with anyone who may be interested) in return for this service. I will also cover gas expenses and entry fees into the racing circuit for the weekend.

The photographer would get credit on my website for all work, as well as coverage in my newsletters to sponsors / family / friends and a brief mention on my local radio spots that will run late next year in the Washington, D.C. market. I need photos for my site and to provide my other sponsors with photos to display in their offices etc, so if they use "digital" I would need the ability and permission to create prints for my sponsors.

My website is **www.mbracingonline.com** - I will be more than happy to discuss any questions that may arise, and I am very excited about working with someone who is willing to take on this challenge.

**Matt Brown, MB Racing
cell: 571-334-6913
home: 703-922-2806**

For Sale Items

- **For Sale** - Hasselblad Medium Format System: 500 C/M body with both waist level & 45 degree prism finders; pistol grip, 3 Zeiss Sonnar "T" lenses 60mm f/3.5, 80mm f/2.8 & 150mm f/4; 7 filters (3 UV, 2 proxar, 1 softar & 1 polarizer); 5 film backs (2 A-12, 1 A-16, 1 A-24 and a polaroid back); pro lens shade; flash extender attachment; tripod & aluminum camera case. Separately valued used at over \$6,600. a real deal for complete system \$4,990.00. Call **Fred Chitty 703-628-1859**.



- **For Sale** - Nikon F100, excellent condition, like new, used very little \$850. Bogen Tripod, heavy duty. \$100 or best offer. Minox EC, world's smallest camera \$250.00 - Tokina Doubler, \$75. Iomega Foto Show, Digital Image Center, \$50. E-mail to **Lucille Renola at: LRenola@aol.com**
- **For Sale** - Nikon AI Zoom-Nikkor lens 28-85mm F 3.5 - 4.5 - w/lens caps, excellent condition, bargain at \$70. Contact: **Erwin Siegel at: 703-960-6726**.
- **For Sale** - Nikon F5 SLR camera body, excellent condition with the original documentation, including warranty form which has not been completed. \$1,100 for this one.

Also, Tamron zoom telephoto AF 200-400mm f/ 5.6 LD IF Autofocus Lens for Nikon AF-D. I'm including a 77mm skylight filter, lens hood, and lens bag. All items are in very good to excellent condition, and I am asking \$350.00 - Contact **Lisa Hackley at 703-319-8122**.

- **For Sale** - Hasselblad equipment: 500c/m body with 80mm F2.8/C Plannar T lens with front and rear lens caps and lens hood; 150mm F4/C Plannar T lens with front and rear lens caps and lens hood; 50mm Distagon F4 CF lens with front and rear lens caps (a couple of surface scratches on lens barrel) (1) 120 back, (1)220 back, Waist level view finder, Prizm viewfinder-45 degree, Polaroid back, Proxar Filter, Softar filter I, Softar Filter II, Gossen Luna Pro light meter, Weis flash meter, Metz 45CT flash unit; above equipment is in excellent shape. I also have camera bags and tripods if needed. Asking price: \$2500. Call: **Esta Gladstone: 703-743-2323**.

Hard Copy Mailing Increase in Sep 2005

At the January 2005 Board meeting the Board voted an increase on the hard-copy mailing of Fotofax from the current \$10 to \$15 to cover increased xeroxing and postage. It currently costs \$ 1.60 to xerox and mail each newsletter to 25 people. This increase is effective at Sep 2005 on new dues. This Editor would like to encourage anyone who receives the newsletter in hard-copy to consider receiving it by e-mail. If you have a computer it is NOT difficult to receive it in PDF file format. All you need is the Adobe Acrobat Reader to open it, and that is FREE.



The Ordinary and the Typical

Seeking out things to photograph!

So much travel is directed toward the sight, the wonders that attract visitors to far-off destinations, that we as photographers often neglect the ordinary and typical elements of locations, especially in our photographs. Yet these are the very images that will recall a place most vividly. Think in terms of the typical architecture of the region, rather than the one-of-a-kind structure: the brownstones of New York City rather than the Empire State Building; the canal houses of Venice, rather than the cathedral of San Marco.

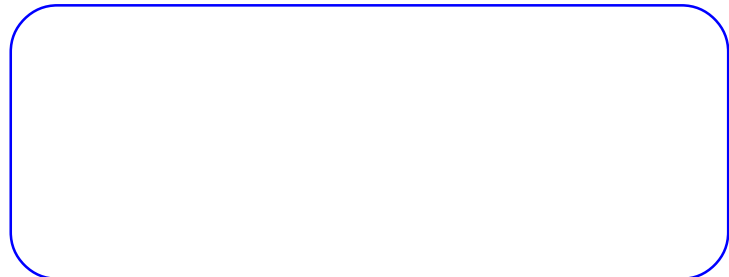
Think in terms of typical activities: sitting in a cafe, riding the local means of transportation, shopping, celebrating feast days and festivals of the region. Think in terms of typical people doing everyday things: vendors selling their wares, crafts-people at work, people relaxing or engaged in ordinary chores. All these make wonderful photographic subjects, which show the texture of life in the place you're visiting.

reprinted from an old Popular Photography Magazine

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First Class Mail



Things To Do

- **“The American Presidency: Photographic Treasures of the National Archives”** - Now thru Feb 21 at the National Archives, 8th Street and Constitution Avenue, N.W., Washington, D.C. 202-501-5000. This photo exhibit shows past U.S. Presidents in public and private moments. It’s a small show (only 40 photos), chosen by the Editors of U.S. News & World Report Magazine. Features many Presidents including: James Buchanan, Bill Clinton, Herbert Hoover, Gerald Ford, Lyndon Johnson, Franklin Roosevelt, Richard Nixon, and Ronald Reagan. Open daily 10-5:30 p.m. FREE.

Time Dated Competitions

The “Rules of Competition” state that there be three (3) “Time Dated Competitions” during the year: that is, photographs taken during the past two years. September’s Fotofax listed November, January and March as the time dated competitions. Please be aware of this and participate accordingly.

How To Mark Your Slides For Competitions With Dot In Lower Left Corner As Viewed

