



FOTOFAX

The Newsletter of the Northern Virginia Photographic Society

Monthly Program

Travel Pro Richard Nowitz Shines "A Little Extra Light" on Jan 6

Start the year 2004 on Jan 6 seeing **Richard Nowitz** illuminate how to improve your photography through the subtle use of flash in pictures of landscapes and people. Richard is well known for his creative ability to work with people using lighting and filters in his travel assignment photography. He has recently begun giving photo-lighting seminars at regional camera shows. An abbreviated version of his lighting program was very well received recently at the Vienna Photographic Society.

Richard Nowitz has been a travel photographer for over 30 years. He has photographed extensively in dozens of countries on six continents. Through his wide-ranging travels and his on-location lighting work, Richard has amassed an impressive collection of photo stock images, including iconic landmarks and world heritage sites.

The stone statues of Easter Island, a fisherman in Thailand, a Bedouin woman in her tent in Israel, and a stone cutter in Egypt — images like these led the American Society of American Travel Writers to name Nowitz the 1996 Travel Photographer of the Year. His winning portfolio was culled from images taken on foreign assignments for *National Geographic World*, the National Geographic Society's children's magazine. Richard has been a contract photographer with World since 1992.

He has been the principal photographer of six *Insight Travel Guides*, with titles including Israel, Egypt, Cairo, Jerusalem, Wales, and London. Other publishing credits include *Holy Land from the Air* as well as large format gift books on Israel, Egypt, and Turkey. His work has been showcased in leading magazines including *Conde Nast Traveler*, *Endless Vacations*, *German Geo*, *National Geographic Traveler and Books*, *Time* and *Smithsonian*.

Ralph Edwards, VP Programs

Veni, Vedi, Velcro...I came, I saw, I stuck around.

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NVPS Calendar

06 Jan	Program
13 Jan	Workshop
17 Jan	FOTOFAX Deadline
20 Jan	Competition
03 Feb	Program

No Field Trips for Jan 2004

"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

NVPS website: www.nvps.org

Elected Officers:

President	Mary Ann Setton	703-658-7122
VP Programs	Ralph Edwards	703-878-2882
VP Competitions	Drew Smith	703-585-3894
Treasurer	Carl Zelman	703-404-4769
Secretary / Historian	Tom Brett	703-642-1595
Past President	Janis Boyce	703-313-9346

Appointed Members:

FOTOFAX Editor	Erwin Siegel	703-960-6726
Workshops	Fred Chitty	703-493-8530
Field Trips	Chaitan Kansal	703-627-9113
Exhibits	Suzanne Tillman	703-461-0369
Forums	Sherwin Kaplan	703-941-1145
Website Mgr	Ed Funk	703-971-6183
Membership	Jenifer Elliott	703-931-8769
Equipment Mgrs	Curtis Gibbens	703-802-6283
	Glenn Bernstein	703-455-6053
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. For information contact any Board Member. 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

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 Fall 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. We have the room from 7 to 10 p.m. Please check out spots near your home if you're located in the areas mentioned above.

Editor

*Please note the **NEW DEADLINE** date for FOTOFAX articles. It is the 17th of each month because Joe Miller needs the info for NOVCC by the 17th. All NVPS chairpersons should send their material to this Editor and to Joe Miller by the 17th of every month. Also send a copy to Ed Funk for the website. As usual, the Competition results come in the day after the Competition.*

Board Members E-Mail

Mary Ann Setton	Setton@cox.net
Carl Zelman	RestonCWZ@aol.com
Drew Smith	drewsmithphoto@aol.com
Tom Brett	none
Joe Miller	FurnFoto@aol.com
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Suzanne Tillman	suzanne.tillman@ed.gov
Tom Hady	Thady@att.net

Members' Gallery

The Jan 27 Members' Gallery will feature **Carl Zelman's** prints and **Andy Klein's** slides.

Would you like to participate in Members' Gallery but don't have enough photos for a full presentation? The April meeting will showcase a variety of members if there are enough volunteers. Please call or e-mail **Judy McGuire** or sign up at a meeting in January or February.

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

Photographers of Northern Virginia

Guests on Channel 10 for January will be for the weeks beginning:

Jan 05 - **Luella Murri**

Jan 12 - **Karen Keating**

Jan 19 - **Chuck Mauro**

Jan 26 - **Steve and Beverly Vogel**

Each program is shown four times and, usually, but not always, five times:

Mon at noon and 7:30 p.m., Wed at 12.30 p.m., Fri at 9:30 a.m., and usually, but not always, Sat at 8:30 p.m.

Luella Murri, Host
703-256-5290; luellamurri@aol.com

Membership Directory

The Annual Membership Directory should be out at the Jan 2004 Program meeting. Pick up a free copy. One important notice on this directory: The Membership list is a copyrighted item of NVPS and we've mentioned it is not to be used for mass-mailing purposes (snail-mail or e-mail). The membership has asked for this annual directory, but they do NOT wish it used for mass-mailing purposes. Violation of this should be brought to the NVPS Board for action. Updated copies are available during the year.

Competition Results

DEC 2003 NVPS Competition Results
Judge: Keith Barraclough

NOVICE COLOR PRINTS

First Place:	Chaitan Kansal	Circle of Light
Second Place:	Chaitan Kansal	Color of Fall
Third Place:	Charlie Custis	Precious

ADVANCED COLOR PRINTS

First Place:	Jenifer Elliott	Striped Convenience
Second Place:	Tom Brett	Frosty Beauties
Third Place:	Bill Prosser	Ballet Practice
HM:	Pat Bress	Fences
HM:	Bill Prosser	Can. Emb. Xmas Tree

NOVICE MONOCHROME

First Place:	Steve Hawthorne	Curling Leaf
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ADVANCED MONOCHROME

First Place:	Bill Prosser	Watkins Glen
Second Place:	Mary Ann Setton	Follow the Leader
Third Place:	Chuck Bress	Picasso Observer

ENHANCED PRINTS

First Place:	Ed Funk	Twin Tulip
Second Place:	Mary Ann Setton	Little Feet
Third Place:	Mary Ann Setton	Twilight Goodnight

NOVICE SLIDES

First Place:	Chuck Cecil	Ivorian Woman
Second Place:	Roger Shoemaker	Serene Watch
Third Place:	Lucille Renola	All Smiles

ADVANCED SLIDES

First Place:	Wayne Wolfersberger	Tulips
Second Place:	Elizabeth Kaplan	Egret
Third Place:	Amie Tannenbaum	Rust in Peace
HM:	Chuck Bress	Tree Rings & Nail
HM:	Fred Chitty	Daisy Island
HM:	Ed Funk	Potomac Fog
HM:	Corey Hilz	Umbrella



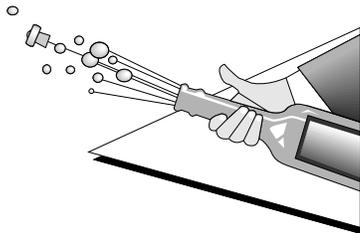
Food For Thought:
Isn't it a bit unnerving that doctors call what they do "practice?"

Workshops

Jan 13 Workshop

Carl Zelman, Certified Picture Framer & Owner of "Frames-on-Wheels", will lead our January workshop on "Matting Prints for Competition & Display." Carl will give a presentation on techniques of do-it-yourself matting of photographs. Several NVPS members who mat their own prints will be there to provide mat cutting equipment and assist as you try your hand, using the techniques that Carl taught. **Please bring several uncut mats for practice!**

If your local picture framer is too expensive and the ready cut mats from Walmart aren't exactly up to your standards, this workshop may be just what you need. Learn to cut mats yourself, quickly and easily. Presentation will include tips for preparing prints for the Meadowlark exhibition. Time is Tuesday, Jan 13 at 7:30 P.M. Location is the Fairfax County Government Center, Meeting room number 8. Questions - Call or e-mail: **Fred Chitty, NVPS Workshop chairman, 703-493-8530, chittyfc@bp.com**



February Workshop Promo

Creative Photographs Using Textured Glass

Ed Funk will explain and demonstrate how he creates his prize winning "impressionistic" slides using textured glass. Workshop attendees will then be given the opportunity to try it themselves. Bring your camera, tripod, cable release and several original slides. Your slides will be projected and you will re-photograph them through textured glass. Ed will also provide advice of creating your own textured glass set up. Time is Tuesday, Feb 10 at 7:30 P.M. Location is the Fairfax County Government Center, Meeting room number 8. Questions - Call or e-mail **Fred Chitty, NVPS Workshop chairman, 703-493-8530, chittyfc@bp.com**

Forums

The Forum on Jan 27 will be presented by long time NVPS member and former President Josh Taylor. His program will be a "how to" presentation of "Tips and Techniques" designed to stimulate photographers to see and capture familiar subjects in creative ways. Through the use of design elements in composition, photographers will be able to transform everyday subjects into exciting and memorable images. Emphasis will be placed on "tools of the trade" which include the use of filters, close-up equipment, use of reflectors and diffusers, and fill-flash. A wide range of subjects will be covered, including landscape, architecture, nature, and close-up techniques.

Josh has been a Smithsonian Studio Arts Faculty Member since 1993 and has conducted workshops at numerous locations including the National Arboretum, the U.S. Botanic Gardens, and Green Spring Gardens. Ordinarily, people have to pay to attend Josh's classes, but on Jan 27, you can see him at his best for free.

In addition to his teaching prowess, Josh also takes pretty good pictures. He won Best of Show at the Virginia Educational Media Association's Photo Expo '91 as well as First Place in Photojournalism and third place in Landscape at that show. He was NVPS' Photographer of the Year in 1992 and won awards at the National Zoo Photography Contest and the Waterford Foundation Photography Competition.

He has exhibited in locations such as the Arlington Courthouse and Public Library, the Fuller and d'Albert Gallery, the Education Center Gallery, and the Holiday Inn (Ballston). He is a Fujifilm Talent Team Member and, in addition to NVPS, is a member of the North America Nature Photography Association. Don't miss what promises to be a wonderful evening on Tuesday, Jan 27.

Sherwin Kaplan, Formus



Cropping Out!

Can you tell me how much of a photograph you lose when enlarging from a 35mm negative to 4x6, 5x7, 8x10, 11x14, and 16x20? I'm tired of guessing.

The 35mm negative has a 1:1.5 aspect ratio, and as you have discovered, most printing papers do not. A 4x6 print does have this proportion; a 5x7 print comes close at 1:1.4, but an 8x10 is 1:1:25, an 11x14 is 1:1:27, and a 16x20 print 1:1:25. In order to print on the entire surface without borders of the paper, the lab has to crop some of the picture from the long dimension of the photo—and a slight amount from both the short and the long dimensions. If you tell the lab which end of the image is most important, they may be able to crop out only extraneous matter, but to play it safe, leave some extra edge space when composing and shooting.

Some labs offer the option of prints with the same proportions as 35mm negatives—8x12 instead of 8x10, or 11x16 instead of 11x14. Or they may be willing to print the picture smaller, say 7x10 or 10x14 on standard-sized paper showing the entire image surrounded by a white border. Ask your lab



One Leg Up!

What is the best way to use a monopod in order to get the most vibration-free photos?

Think of the monopod as being the third leg of a tripod, with your own legs being the other two. Angle the monopod toward your body. Push down on it to make it more stable. If you are seated, squeeze the monopod between your knees.

A monopod will let you use a slower shutter speed than when handholding the camera, but don't expect it to be anywhere near as effective as a tripod. A shutter speed of one or perhaps two stops slower than the handheld shutter speed is probably all you should count on.

For this photographer we are able to shoot at a shutter speed of 1/30 of a second with a 180mm telephoto lens by available light. This is 3 stops slower than in bright daylight. Don't forget, the higher the focal length of the lens, the higher the shutter speed needed; this is important with or without a monopod.



Metering Incidentally!

Does an incident lightmeter have an advantage over a reflective meter in a highly reflective scene, such as area covered with snow and illuminated with bright sunlight?

When there's an overwhelming amount of bright, white snow or sand, a reflective meter can easily be misled. Since meters are calibrated to find the correct exposure for 18 percent gray, a reflective meter would interpret the scene as being lighter than gray and instruct you or the camera to give it less exposure—hence, you'd get a photograph with grayish snow, rather than nice white snow.

An incident lightmeter reads the light falling on the scene, not the light reflected from it, so it would not be fooled. Therefore, the incident lightmeter is better. Of course, when you're in such a situation, you can easily compensate by giving an additional stop or more of exposure. Note that some sophisticated cameras with multi-segment in-camera meters are not so easily fooled—they see a predominately white scene, assume you want it to be white, and expose it that way.

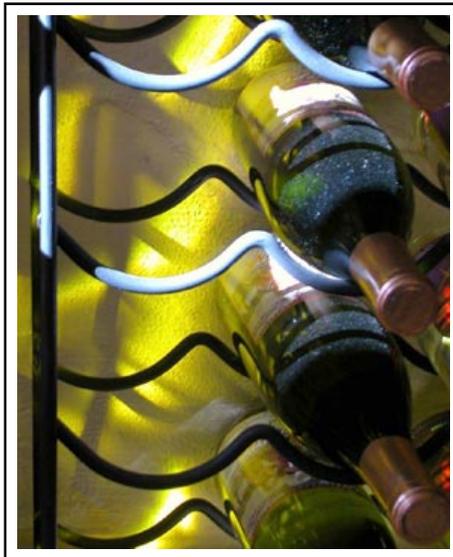
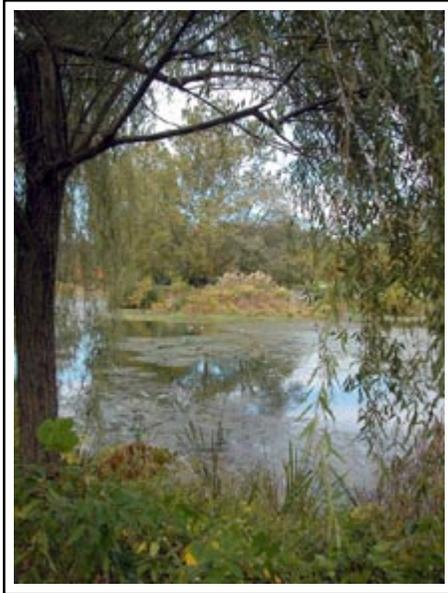


A Two-Faced Person

What can cause the blurry, double images of someone in some photos that you get back or see in the Washington Post Magazine of a person? I used a flashgun and thought that would have frozen any movement?

The flash did freeze the image of the person. Even though you used a flash, there was a significant amount of light in the room coming from video lights, open windows, and lamps turned on. You'll see this with people dancing and moving. After the flash went off, light in the room continued to expose the scene, and in this fraction of a second the person moved, that's why you see two images of the person. Not only are the people blurred, everything else might be too, indicating that the camera might have moved too.





All photos by Randall Conway

Randall Conway Featured

I never record f-stop, shutter speed, lens used, camera used, film speed, film brand, film speed or anything else. I never take notes because I never plan to any great extent what I am going to shoot before I start. I just go shoot. That's the reason that every page of my website www.randallconway.com states "serendipitous photographs." If I shoot the same scene again, it will be under different lighting and, probably using a different film or digital. I meter each shot and occasionally bracket if it's a shot that I really want. I keep trying different films from different manufacturers. It seems like everybody is shooting Velvia. I don't.

Every weekend, I go to new places that I haven't been before. You won't find me shooting outside in the winter too much. I find winter is monotonous with all the grays and browns. Besides, it's cold. Spring, Summer and Fall are my times to shoot, and

I do shoot quite a lot during those times. Winter is my time for portraits or for painting.

I only shoot color, and I experiment sometimes with black and white, but only in Photoshop. Speaking of Photoshop and digital imaging, I am a big supporter. I find myself shooting more and more digital. I try to remember which shot was film and which shot was digital but, without the name I have to guess or rely on my ever-failing memory. To me, it's not that important.

I think that "full-frame" photography is a waste of time. If you have every lens at your disposal, perhaps you could get that full-frame shot from across the river. Or you could wade halfway across the river to get that shot with the lens you have. To me, that's more of a marketing ploy to sell lenses than an artistic endeavor. To me, full-frame photography is meaningless. If I can't crop within the camera, I never hesitate to crop outside the camera with Photoshop. Sometimes, I crop

quite a bit.

I never can tell what shots other people will like. The shots I like, nobody else does. There seems to be at least one shot that I think is great. When somebody looks at the shot, they just pass it by. However, the shots I think are OK, people rave about. Therefore, I shoot for myself. If other people like them, that's great! If not, I still like the shot.

I find most criticisms are for the process of photography — taking the shot, printing the shot — not the image. If the image was intended to be out-of-focus, how can somebody else criticize that? If the printer isn't the top-of-the-line, does it make the image unimportant? I believe the image is the most important thing in any photograph. Someone always wants to say "you should have done this or that" or they keep their criticism to themselves. I ignore all criticisms except my own. I also find men are more critical of the process and women look more to the image.

I keep striving to be better and that process will never end. Every quarter, when my issue of Nature's Best magazine arrives in the mail, I say to myself, "Time to be humbled." The other magazines I subscribe to teach, but Nature's Best will humble any honest photographer.

I want to photograph other places and I will continue to do so as long as I can. I feel one gets stale looking at the same thing day after day. One needs to see new things. However, once in a while, I will look at something in a way that I never have looked at it before. I don't know what that is called or how I can control it, but if I could call that experience up at will, I would. I have been told that I see things that others miss. I hope to continue to do so.

Randall Conway, NVPS



Member Spotlight

Welcome New Members

Welcome new members **Rita Malone, Seiji & Evelyn Kuniyoshi, Minnie Gallman, and Gerry Abbott.**

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Photo Competition Announced

The Fraser Gallery of Bethesda announces the 2004 Bethesda International Photography Competition, an opportunity for photographers to exhibit their work in one of the Greater Washington area's leading art galleries. The juried competition is open to all photographers 18 years and older and will be curated by Paul Roth, Assistant Curator of Photography and Media Arts at the Corcoran Gallery of Art, Washington, D.C. In addition to multiple cash awards, the Best of Show photographer will be awarded a solo exhibition at the Fraser Gallery Georgetown. The deadline for entries is Feb 3, 2004 and information can be obtained online at <http://www.thefrasergallery.com/bethesda-photography.html> or by sending a SASE to Bethesda International, c/o Fraser Gallery 7700 Wisconsin Avenue, Suite E, Bethesda, MD 20814.

Your Opinion - What Do You Think?

Why do we make photographs? Is it only to capture a moment, a sense of place, or a feeling? Everyone has their reasons. Your **Editor** thinks we make photographs to satisfy an emotional need to create. Send us your thoughts on this and we'll print them.

Response #1 from Bob Tetro, NVPS

What I have come to understand about my interest in photography is that it is the mood as much as the picture that prompts me to stop and contemplate a photo. Probing the nature and source of what I am feeling immediately before attempting to take a picture is central to what eventually evolves. My selection of subject matter is guided by what I perceive to be evocative, engaging and/or intriguing on one or more levels (stylistic, architectural, cultural, compositional, etc.).

For Sale Items

- **For Sale** - Canon EOS A2E camera (eye controlled focus) \$300. Canon 540EZ Speedlite TTL Shoe Mount Flash (Guide #177) (this comes in the original soft leather-like pouch) \$150. Canon Remote Switch 60T3 \$25. I have all of the original manuals. Looking for \$400 for all of the items (sold together as a package deal). Prices above are for selling each item separately. Call **George Pappas** at **PappasG@MTMC.ARMY.MIL** or phone at: **703-313-8483**.
- **For Sale** - Bogen 3021 BPRO tripod legs, great condition \$100; Nikon 70-210mm AF f/4-5.6, great condition \$200; Bogen 3030 pan/tilt tripod head with quick-release plate, good condition, one handle slightly bent but works fine \$35 (additional quick-release plates available). Best offer on the following, all in great condition: Vivitar 35 D flash; Vivitar 285 HV flash; Minolta cable release (not electronic); Tokina 52mm polarizer. - **FREE:** plastic slides boxes, each holds one roll of film. Call: **Corey Hilz** at **coreyhilz@hotmail.com** or **703-379-6435**. 
- **For Sale** - Bronica 645 ETRS medium format camera, mint condition with one magazine back. Can be had with or without a metering prism. Contact: **Erwin Siegel** at **703-960-6726**. This camera provides large negatives for great prints. Also, I'm looking to get a Nikon FM 2 chrome body only (no lenses needed) and will consider a trade of one of my medium format cameras for it. Call for details.
- **For Sale** - MindWorks Digital Wallet storage device with 20 gig capacity. Includes drivers for Windows ME, NT, 2000, XP; compact flash adapter, rechargeable battery and charger, USB cable, instruction manual \$100. - Call **Glenn Bernstein** at **703-455-6053 from 6 p.m to 9 p.m. or e-mail: GBernstein@aol.com**
- **For Sale** - Pentax 645 medium format camera. Excellent condition with light meter. Five lenses included (45mm, 75mm, 150mm, 200mm and 120mm macro), Pentax flash, cable release and camera bag. \$1400. Call **Arnold Wilbur** at **703-913-1199** or **Mary Ann Setton** at **703-658-7122**.
- **For Sale** - HP Photosmart S20 scanner. Scans slides, negatives, and prints up to 5"x7." Up to 2400 optical dpi; color depth 36 bits. USB interface. Call **Mary Ann Setton** at **703-658-7122**.

COLORS

different ideas



“Good Paint Jobs”



PSA, What Is It?

Worldwide Organization Promotes Photography by Dick Whitley, Regional PSA Director

The Photographic Society of America (PSA), established in 1936, is one of the largest associations of its kind, bringing together amateur and professional enthusiasts of all ages and levels of achievement. As a non-profit organization, its mission is to promote and enhance the art and science of photography in all its phases, among members and non-members alike. PSA has members in 73 countries throughout the world. PSA is organized into seven divisions: Color Slide, Electronic Imaging, (Still & Video), Nature, Photo-journalism, Pictorial Prints, Photo Travel, and Stereo.

Most divisions have a personalized evaluation service, especially useful to the beginning photographer who wants to hone his or her skills. Members send their work to the person heading the activity who in turn provides a written or taped commentary on what was good and what could be improved — interest, composition, exposure, ways to increase impact, lighting, techniques, how to better communicate your photographic message, presentation. This one-on-one service is designed to help members create better images.

Slide, print, and video circuits in a number of the divisions are study groups usually comprised of 6 to 12 members who share their work with one another by mail or computer. Members critique and comment on each other's submissions. Some groups have an additional highly experienced commentator who evaluates participants' images, takes a personal interest in their efforts, and advises on improving skills. Many strong and lasting friendships develop through this evaluation service participation.

Study sets permit PSA members to study a subject at leisure. Each set comes with a collection of slides or prints and a script on a specialized subject. Want to learn how to shoot better portraits? Control exposure for greater impact? Improve composition? Have fun with derivations of your slides? These are only some of the subjects covered with slide sets. Each division has a listing of the sets it offers. The monthly PSA Journal, included with your membership, is an excellent way to get started in the Society.

Every quarter (January, April, July, and October) there is a listing called Services and Activities. There you will find the various offerings by division within each service or activity. The Journal, an invaluable working tool and reference source, serves members

of all photographic interests: It covers news about the Society and its members in columns about the divisions, clubs, and chapters. It lists upcoming exhibitions and the previously mentioned quarterly directory. And, it publishes informative articles by fellow members that might introduce you to a new photographic approach, or suggest ways to improve work you are already doing.

Because articles are sought from members, the Journal also constitutes a way for you to share your photographic knowledge, experience, and images with other photographers. The Society offers a main web site (www.psa-photo.org) as well as a variety of "satellite" web sites (which can be accessed from the main site) that provide information about the Society and the divisions — what they are all about, what they offer, and how you can get involved. If you have not visited it yet, you are in for a real treat because it includes a wealth of information and a look at a growing body of work by fellow PSA members.



Washington School of Photography has the Winter/Spring Catalog out now. This Editor has one copy if you'd like to have it. If so, phone me and it's yours.

PSA

The Photographic Society of America (PSA) is the largest organization of its kind in the world, bringing together amateurs and professionals in all the varied fields of photography, including color slides, nature, pictorial prints, stereo (3D), electronic photography (digital), video/motion pictures, photojournalism, travel photography, and devotees of every process in which the worldwide membership is interested. Help from experts and educational programs is available to all members.

Find out more information about PSA from the websites of: www.psa-photo.org or from www.nvps.org



NOVACC - The Alliance

Northern Virginia Alliance of Camera Clubs Jan 2004

Loudon Photography Club

Contact: Laura Starego at 703-724-0725 or e-Mail
loudonphoto@aol.com

Website: www.loudonphoto.com

Meetings held at 7:00 p.m. at the Ashburn library.

Program: Jan 6 "Night Photography" by Gary Silverstein
and Dave Carter. Contact Laura Starego 703-724-0725
LoudounPhoto@aol.com

Competition: Jan 20 Subject is "people" with judge Linda
Conti-White. Contact Becky Karas at fivecats1@yahoo.com

Manassas Warrenton Camera Club

Contact: Dee Akers, 540-347-0006

E-mail: akers@mitre.org

Website: www.mwcc-photo.org

Meeting held at 7:30 p.m. Manassas City Hall, Old
Town Manassas

Program: Jan 8 - "How, Why, and Where" - A review of
Award-Winning photographs submitted by club members.
Competition: Jan 15 - Subject is "Reflections"

McLean Photography Club

Contact: William Prosser at 703-821-2670 or
e-Mail at prosserwm@aol.com

Website: http://www.McleanPhoto.org

Meetings are held 7:30 p.m., McLean Community
Center.

Program: Jan 10. - "Underwater Photography"
by Rhoda Steiner

Workshop: Jan 24 - Critique for February Competition.

Reston Photographic Society

Contact: Bill Moriarty at 703-620-3020 or e-mail
at eyecon@erols.com

Website: leagueofrestonartists.org

Meeting held : 7:30 p.m. at Reston Community Center at
Lake Anne. Call for date.

Program: Group critique of member work.

Vienna Photographic Society

Contact: Bill Graybeal at 703-281-9619 or e-mail at
bgraybl@erols.com

Meetings held in the main lecture hall, at 7:30 p.m.
Thoreau Middle School, 2505 Cedar Lane, Vienna Va.

Program: Jan 7 - "Techniques and the Art of Night
Photography by Dave Carter and Gary Silverstein.

Competition: Jan 21- Judge is Josh Taylor

Field Trip: Jan 24 - Travel to National Geographic society to
View "Pilgrimage: Photographs by Steve McCurry"

Contact Paige Ireland at 703-549-3171 or e-mail at
paigeireland@comcast.net by end of business day Jan 23.

Sad Rumor Turns True!

Kodak drops slide projectors

Eastman Kodak has confirmed recent rumors and announced its intent to stop making and selling slide projectors by Jun 2004. In recent years slide projectors have declined in usage and sales, replaced by alternative projection technologies (read digital projectors). The company will continue to provide service and support for slide projectors through Jun 2011. Kodak has no plans to discontinue any color slide films at this time, although their film sales are down by 10% from the year before.

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Small Change in Notifications:

NVPS Chairpersons who send material to the Editor should also send it to the NOVACC contact: Joe Miller and to the Website Mgr Ed Funk at the SAME TIME. Chairpersons are: VP Programs, VP Competitions (judges name), Workshops person, Field Trips person, Forums person, and Members' Gallery. Joe Miller's e-mail address is: Furnfoto@aol.com - Ed Funk's is: ed@edfunkphotography.com - Please do not "BCC" (blind carbon-copy anyone). Only use the "send to" at each addressee so we'll know it was sent. All of you know Joe Miller so this should be a simple process. You now are funneling info to Joe Miller instead of Joe Harper.

Editor

LEARN PHOTOSHOP!
BASIC PHOTOSHOP instructor –
Colleen Spencer Henderson
6 Sessions \$350

Are you a photographer interested in learning digital photography? BASIC PHOTOSHOP is designed to teach you Photoshop 7 fundamentals so you will be able to accomplish the same tasks on the computer that you have traditionally done in the darkroom. Photoshop is not difficult to learn, however, the many options available can make it seem overwhelming for beginners. Classes will be small to allow for individualized instruction and each student will be assigned a computer to use during class. The small group, hands-on environment, will minimize the frustrations that can accompany the learning process.

BASIC PHOTOSHOP offers the following:

- Small classes (maximum 6 students), individual attention, hands-on access to Photoshop 7.
- Designed for the novice Photoshop user, with a general comfort level using computers.
- Clear explanation of many Photoshop features with emphasis on navigating comfortably throughout the software.
- Imitate many traditional darkroom tasks, (for example, burning, dodging, spotting, cropping, etc.), using Photoshop.
- Demonstrations to introduce you to scanning software and printing options.

Colleen Henderson, a local area photographer, spent the last four years wrestling with the transition from the traditional darkroom to digital black & white printing. She will share the many useful tips and tricks she learned, and the pitfalls she encountered, during her transition to digital. Her insights will be valuable for anyone considering digital photography solutions. All classes will be held in instructor's studio in Bethesda, MD.

Winter Schedule: Feb 10 – Mar 16, 2004 Tue evenings: 7:00 p.m. – 10:00 p.m. - \$350 (lab fees incl)

Feb 11 – Mar 17, 2004 Wed mornings: 9:30 a.m. – 12:30 p.m. - \$350 (lab fees incl)

Spring Schedule: Apr 13 – May 18, 2004 Tues mornings: 9:30 a.m. – 12:30 p.m. - \$350 (lab fees incl)

Apr 13 – May 18, 2004 Tue evenings: 7:00 p.m. – 10:00 p.m. - \$350 (lab fees incl)

INTERMEDIATE PHOTOSHOP

This is for the student interested in the next step beyond BASIC PHOTOSHOP. We will demonstrate additional features and more sophisticated Photoshop techniques to assist in creating beautiful images. We

will include a discussion on Color Management. A basic understanding of Photoshop is required to enroll in this class. For registration or additional information see website: www.colleenhenderson.com or Colleen at: Colleen@colleenhenderson.com or by phone at **301-229-1305**.



**Carla Steckley
and Tony Sweet
at last month's
Program meet-
ing.**

**COLLECTING NVPS ENTRIES FOR
MEADOWLARK EXHIBIT AND BLUEBELL
CONTEST**

Entries for the Meadowlark Nature Exhibit will be collected at the Feb 3 and Feb 17 meetings. NVPS members can submit as many prints as they wish and should provide a list of their prints in order of preference for selection. Any prints that do not meet the exhibition requirements (the theme and the matting/presentation guidelines) will be eliminated. If the remaining prints total 125 or less, then all the prints will be submitted as the NVPS entry. If the total number of prints exceeds 125, the NVPS entry will be selected by taking one from each person's entry list and continuing to pass through each person's list in this manner until 125 have been selected. Thus the first pass will include each member's first preference, the second pass will include each member's second preference, and so on.

Entries for the Virginia Bluebell Contest will also be collected at the Feb 3 and Feb 17 meetings. If more than one print is submitted, the NVPS entry could be selected by the judge at the February competition meeting or by a club vote at that same meeting.

Detailed information about both events was included in the October and November FOTOFAK issues. A summary of essential information is available at the meetings or by contacting Zanne Tillman, Exhibits Chairperson, at 703-461-0369 or by e-mail at: suzanne.tillman@ed.gov

Suzanne Tillman, Exhibits

Resources for Matting and Framing Prints

by Zanne Tillman, Exhibits Chairperson

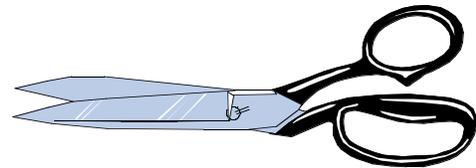
The idea of matting and framing your prints is less intimidating if you know about local and mail order resources for obtaining the materials or for getting parts of the process done for you. One local resource for mat board is Pearl Art Supply, located at the corner of Telegraph Road and North Kings highway. A 4-ply thickness is appropriate for mats 16 x 20 inches or smaller. Various materials can be used for the backing, including 2-ply mat board or archival foam core. You can also order whole sheets of mat board from various mail order sources, such as Light Impressions or Daniel Smith—however a minimum number of sheets may be required. Mat board typically comes in 32x40 inch boards, so one piece can make several medium to small mats and can be shared with others.

If you don't want to cut your own mats, you can have mats cut to your specific dimensions by local framing shops or by mail order. Light Impressions sells archival pre-cut and pre-hinged mats. I do not use the pre-cut mats available at Pearl because the borders are usually narrower than 2 inches (and this does not make the best presentation) and because, although the label says "archival," the core of the mats do not look like true archival materials.

If you cut your own mat, you will need tape, such as linen hinging tape, for hinging the window mat to the backing. Attaching the photograph to the backing board can be done with mounting hinging tissue, archival photo corners, or various adhesive methods. These supplies are available locally from art suppliers like Pearl or Michael's, or by mail order from suppliers such as Light Impressions.

Matted prints can be transported and stored in clear plastic envelopes that are archival. One resource is Impact Images at: (800-328-1847) and/or at www.clearbags.com - They have all sizes with a tear-away strip to use for sealing. If you are entering the Meadowlark exhibit and using the bags to protect your prints, leave the strip attached to the bag and leave the bag open. The 16x20 inch size sells for 26 cents per bag, but you must buy at least 100. However, you can divide the package and share the costs with other people.

Once you have matted a print or had it done for you, you might consider framing it yourself, using metal sectional frames. Pre-packaged metal sectional frame kits are easy to assemble and come in a wide range of sizes that increase incrementally by one inch. Two packages are used for one frame — each package contains two frame pieces of the same length and half the hardware needed for assembling and hanging the frame. Pearl, Michael's, and The Frame Factory (Annandale and Vienna locations) are local resources for pre-packaged metal sectional frames. Metal sectional frames can also be cut to specific dimensions. Custom cut sections and hardware can be obtained locally at suppliers, such as The Frame Factory and Frame Masters, or by mail order from Light Impressions, Daniel Smith, and many other companies that specialize in frames and framing supplies.



Metal sectional frames come in a wide range of colors and styles, although the colors and styles available at Pearl and Michael's are limited. One advantage of these frames is that you can easily change the print that is inside the frame. One disadvantage is that the frames scratch easily, so you need to protect them when transporting them or assembling them.

The last step is getting the glass for the frame. Picture frame glass, also called float glass, is thinner and has more clarity than sheet glass used for windows and doors. I order mine from a gallery / frame shop in my neighborhood. Light Impressions carries clear and reflection control glass and transparent acrylic that protect against UV damage, available in standard sizes or custom cut.

In this article, I have shared resources that I know about. If you have other good resources for matting and framing prints, please share the information in future FOTOFAX articles or bring it to the workshop on "Matting Prints for Competition and Display" presented by **Carl Zelman**, on Jan 13.

Zanne Tillman, Exhibits Chairperson

703-461-0369

e-mail: suzanne.tillman@ed.gov



Pro Reports

Here are the names of three repair facilities that work on forgotten and obsolete cameras. Any one of the three companies should be able to repair your old camera.

- Atlantic Camera Repair Corp. 276 Higbie Lane, West Islip, NY 11795, 516-587-7959
- Essex Camera Service Inc, 100 Amor Avenue, Carlstadt, NJ 07072, 201-933-7272
- Photography on Bald Mountain, PO Box 113, Davenport, CA 95017, 408-423-4465
- If you use a Metz electronic flash gun and the strobe battery dies on you, check with Batteries Plus in Pueblo, Colorado. They are able to rebuild many types of batteries used in professional photography. They're located at: Batteries Plus, 1408 US Highway 50 West, Pueblo, CO 81008; 719-583-8766.
- This item is something that I would like to warn you about if you're selling photographs. You may have seen many ads in photo magazines about an organization called "IFPO." This acronym stands for International Freelance Photographers Organization. They use PO Box #s out of North Carolina and Washington, D.C. They publish a quarterly magazine telling how they'll help you publish and sell your photos. Their organization's magazine is all "self-promotional"—has about 90% of its content as ads for all its own products, and is NOT recognized by any other legitimate photo organization. Quite by chance years ago, I was near their offices in North Carolina on a personal trip and visited the location of the building where they maintain their headquarters. The building looked like a "haunted house" and did not look very professional. I didn't bother to go in. If you read a copy of their magazine, they give themselves away very easily as nothing but a strange self-promotional organization. I would not recommend you send them any money.
- If you have one of the old **Nimslo 3D** cameras and need a lab for the processing, contact: Weber's 3D Photo of America, Inc. 246 Grand Street, New York, NY 10002. They will process film and make enlargements for you.



A survey was once taken with photographers. Do you know the biggest "interest" that most photographers have outside of photography? Take a guess as to what it might be, then turn this page upside down to see the answer. Were you correct? No prizes given.

Their most popular interest is music.

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Darkroom Rentals Available:

The **Rockville Arts Place** offers photographers the use of darkrooms on a rental basis. In-house are 8 enlargers for 35mm & medium format, film rooms, tanks & chemistry, and washers and drying racks. They are open Wednesdays 5:30 to 9:30 p.m., Saturdays from 1 to 5 pm, and Tuesday, Thursday and Friday 10 to 5 p.m. Hourly rates and up to 6 month passes are available. Rates are as low as \$ 6.00 an hour. They're located at: **Rockville Arts Place, 100 E. Middle Lane, Rockville, MD 20850, 301-309-6900** for info and literature. Photography Photo Workshops may be available too.



Camera Repair Problems ?

- Since 1948 Washington's largest shop devoted exclusively to the service of photographic, video, and electronic equipment.
- Authorized service station for over 50 manufacturers. In and out of warranty repairs by factory trained technicians.
- Free estimates on camera repairs.
- Free parking and rush service.



Strauss Photo-Technical Service
1240 Mt. Olivet Road N.E., Washington, D.C. 20002

202-529-3200

Fax: 202-526-6465



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Editor

THE MENTORS Program

The following NVPS members have volunteered to serve as mentors to help us all become more proficient in particular areas of photography. If you are having a problem in a particular area or just want advice (e.g., What film should I use? What's a good lens for this type of photography?) give them a call. They'll be happy to help.

Digital Darkroom: **Bill Prosser** 703-821-2670
 Digital Darkroom: **Mary Ann Setton** 703-658-7122
 B&W Printing: **Tom Hady** 703-569-9395
 B&W Printing: **Manuel Hernandez** 703-356-4933
 Alternative Process: **Manuel Hernandez** 703-356-4933
 Color Prints from Slides: **Frank Mertes** 703-620-9382
 Infrared Photography: **Carla Steckley** 703-476-6016
 Polaroid Transfers: **Zanne Tillman** 703-461-0369
 Color Slides: **Sherwin Kaplan** 703-941-1145
 Sales, Marketing, Pricing, & Professional Info: **Erwin Siegel** 703-960-6726

If there are any other people who would like to add their name and a specialty item, contact the **Editor**. This gives beginning members a chance to get answers to their questions.



For Help

How to Contact the Editor

While NVPS's FOTOFAK primarily serves to inform members of club activities, it also publishes the NOVACC events calendar and other announcements of interest to members. FOTOFAK 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** - Anything of a longer text message should be done by e-mail only, not on the answering machine. For short messages of changes of address, or phone numbers, they MAY be sent to the answering machine. The phone number for short messages is: **703-960-6726**.

Erwin A. Siegel, FOTOFAX Editor
2000 Huntington Avenue #1206
Alexandria, Virginia 22303
703-960-6726
E-mail: NVPSeditor@aol.com

NVPS website: www.nvps.org

First Class Mail



Things To Do

- **“Work Ethic”** - Now to Jan 11, The Baltimore Museum of Art examines the notion of labor as interpreted by an international group of contemporary artists. At Art Museum Drive at North Charles and 31st Streets. Baltimore, MD. 410-396-7100.
- **“Passionate Observer”** - Now to Feb 29, Photographs by **Eudora Welty** featuring the 50 works of the black and white photographer/author from Mississippi, now at the National Museum of Women in the Arts, 1250 New York Avenue, N.W., Washington, D.C. 202-783-5000.
- **“Pilgrimage: Photographs by Steve McCurry”** - thru Feb 1, at the National Geographic Building, 17th & M Streets, N.W., Washington, D.C. 202-857-7588.



- **“Stories of Home”** - photographs by **Bill Bamberger**, a chronicle of low-income first-time home buyers in Tennessee, Texas, and North Carolina, opens Dec 4 to Mar 7, 2004 at the National Building Museum, Washington, D.C. 202-272-2448.

No Field Trips planned during January.

