



# FOTOFAX

The Newsletter of the Northern Virginia Photographic Society

## Mary Louise Ravese presents “Top Techniques” for Better Nature Photos on Apr 6

Join us Apr 6 when **Mary Louise Ravese** will answer the question—why is it that one photographer can achieve amazing results, while another, may only produce mediocre results? Taking a great photograph requires the combination of several key factors: compelling subject matter; a good eye for photographic composition; knowledge of the appropriate film and camera equipment to use for the situation at hand; plus judgment and skill that has been refined by taking many photographs and studying the results. Mary Louise will share some of the top techniques employed by professional nature photographers that enable them to make memorable, well exposed photographs even in less than perfect environmental conditions.

She will discuss typical nature photography challenges, what techniques solve those problems, how to use the techniques in the field, and tips from her own field experience that will help people make better photographic decisions. By the end of the presentation, her goal is that NVPS members will have a better appreciation of how professional photographers are able to achieve their results.

**Mary Louise Ravese** has specialized in outdoor color photography, shooting landscapes and wildlife across the United States for over 15 years. Her work has also captured the world-renowned beauty of the south of France, the Italian countryside and England’s Lake District.

To her, photography represents the confluence of art and science. Artistically, it requires a heightened awareness of her surroundings—of the colors, shapes, textures and lighting in the environment from the seemingly ordinary subject to the extraordinary surprises of nature in action. Scientifically, it challenges her in multiple ways from understanding the performance of individual films, to optimizing equipment, to knowing the subtleties involved in developing and printing images to her artistic satisfaction. The combination of the two leads to the creation of memorable images.

Her photographs are about intriguing juxtapositions of vibrant colors, distinctive shapes, and unique textures. Her photographic style has often been described as painterly. She aims to capture

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## NVPS Calendar

06 Apr	Program
13 Apr	Workshop
17 Apr	FOTOFAX Deadline
20 Apr	Competition
20 Apr	Forums
20 Apr	Members Gallery
04 May	Program

“Your PSA Award  
Winning Newsletter”

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

**“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](http://www.nvps.org)

### Elected Officers:

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

### Appointed Members:

FOTOFAX Editor	<b>Erwin Siegel</b>	703-960-6726
Workshops	<b>Fred Chitty</b>	703-493-8530
Field Trips	<b>Chaitan Kansal</b>	703-627-9113
Exhibits	<b>Suzanne Tillman</b>	703-461-0369
Forums	<b>Sherwin Kaplan</b>	703-941-1145
Website Mgr	<b>Ed Funk</b>	703-971-6183
Membership	<b>Jenifer Elliott</b>	703-931-8769
Equipment Mgrs	<b>Curtis Gibbens</b>	703-802-6283
	<b>Glenn Bernstein</b>	703-455-6053
Meeting Facilities	<b>Andy Klein</b>	703-641-0845
Members' Gallery	<b>Judy McGuire</b>	703-978-3759
PSA Representative	<b>Tom Hady</b>	703-569-9395
NOVACC Contact	<b>Joe Miller</b>	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](mailto: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 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. 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 NOVACC 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.*

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

## Board Members E-Mail

Mary Ann Setton	<a href="mailto:Setton@cox.net">Setton@cox.net</a>
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fleeting moments of beauty or drama that might otherwise be lost. She's drawn to photograph the natural world of inspiring scenic landscapes, the intimacy of nature close-ups, and the thrill of candid observations of wildlife in their habitat.

She studied photography through the University of California, Berkeley and Santa Cruz extension programs, the Washington School of Photography, and through study with such noted photographers as **Barbara Brundege, Mark Citret, Jean-Louis Martinetti and Harold "Doc" Edgerton.**

She is a member of the North American Nature Photography Association, the American Society of Picture Professionals and the Loudoun Arts Council. She also teaches photography at Shenandoah University and the Loudoun Academy of the Arts and in Leesburg, VA, as well as through her own company, whose website is [www.BellaVistaPhotography.com](http://www.BellaVistaPhotography.com)

Her photographic prints can be found in private collections as well as at art shows and galleries locally and across the United States.

Come and learn "Top Techniques for Better Nature Photography" on Apr 6. I've seen her work myself and it is gorgeous!

**Ralph Edwards VP Programs**

## Opps, Sorry !



## Members' Gallery

On Apr 27 we will be viewing prints and slides by several members. Participants will be **Don Chernoff, Marilyn Gaizband, Steve Hawthorne, Mitchell Helbrecht, Sam Schaen, Paul Simmons and Christina Thurber.**

**Judy McGuire, 703/978-3759**  
e-mail: [jkmcguire@cox.net](mailto:jkmcguire@cox.net)

## Competition Results

**MARCH 2004 Judges: Joe Miller (Print Categories); Andy Klein (Slide Categories)**

### NOVICE COLOR PRINTS:

First Place:	David Shuster	Over the Falls
Second Place:	Rose Julian	Nelson's Pharmacy
Third Place:	Mark Hyett	Navajo Light
HM:	Ed Berk	Bare Midrift
HM:	Charlie Custis	Lynne's Portrait

### ADVANCED COLOR PRINTS:

First Place:	Bill Prosser	Rock & Ice #1
Second Place:	Tom Brett	Early Morning Sun
Third Place:	Pat Bress	Half Circles
HM:	Ralph Edwards	Bison Quartet
HM:	Ralph Edwards	Heron
HM:	Sam Schaen	Shortcake Portrait
HM:	Mary Ann Setton	Sid Wanted A Cracker

### NOVICE MONOCHROME:

First Place:	Gene Cheban	Flying Baby
Second Place:	Hadi Alesgaf	Cathedral



### ADVANCED MONOCHROME:

First Place:	Chuck Bress	Tracks of Snow
Second Place:	Julio Barros	Tic & Tac
Third Place:	Chuck Bress	Mel's Barber Shop
HM:	Pat Bress	Dodge

### ENHANCED PRINTS:

First Place:	Ed Funk	Ice Pattern
Second Place:	Ed Funk	Broken
Third Place:	Mary Ann Setton	Ballerina Dream

### NOVICE SLIDES:

First Place:	Julio Barros	1 Rock
Second Place:	S. Wagonhurst	Sycamore, Blue Sky
Third Place:	Minnie Gallman	Reflection
HM:	Bill Vanderpool	Yellowstone Lake

### ADVANCED SLIDES:

First Place:	Judy McGuire	Rockland Golf
Second Place:	Luella Murri	Jewel Tones
Third Place:	Ralph Edwards	Hippo Eyes
HM:	Fred Chitty	Textured Flower
HM:	Ralph Edwards	Misty Stream
HM:	Ed Funk	Canopy
HM:	Don Saunders	Pyramids
HM:	Amie Tannenbaum	Desert Storm

## Seeing Pictorially

There are two types of photographers—those who go looking for pictures and those who see pictorially. This explains one of the most important differences between trained and untrained photographic vision. The photographer who always has to go looking for a picture is aware of only the obvious visual appearance of an object or scene. He is dependent upon the subject matter itself and can produce visually exciting pictures by seeking and finding subject matter that already exists in a visually exciting manner.

The photographer who has learned to see pictorially, however, sees beyond an object's existing visual state. He not only perceives the object as it actually exists but also as it may exist. In other words, he is able to visualize all the possible photographic variations that will affect the appearance of the subject matter. It is the photographer's pictorial treatment of the subject matter—not the subject matter itself—that generates visual excitement. This type of photographer doesn't have to search for exciting pictures. He can create them anywhere. It is for this reason that the ability to see pictorially is often referred to as the difference between taking and making pictures.



What are the important controls that become so important in creating successful pictures? An excellent example would be the use of a technique known as the Zone System in which precisely calculated variations in exposure and development are used to alter the existing tonalities of a scene. The tonalities that are presented in the photographer's final print may differ greatly from those that existed in the original scene. The photograph is interpretational rather than solely representational. **Ansel Adams** pioneered this technique, and there is no question that the magnificent visual impact of his photographs lies not in the subject matter alone but in the unique visualization and treatment of that subject matter.

The Zone System is only one example of the almost endless variety of controls the photographer can use to affect the pictorial appearance of his subject matter. These controls, known as "visual" or "pictorial modifiers" can be utilized before, during or after a picture is taken.

It may be helpful to list a few of these modifiers and to note, in parentheses, some of the pictorial aspects

that the particular modifier affects. Modifiers used at the time the picture is taken include: shutter speed (motion frozen or blurred); f Stop (depth of field); plane of focus (selective focal emphasis); focal length (apparent perspective); camera position (emphasis through angle of view and cropping); composition (pictorial dynamics and selected area emphasis); lighting (showing form, texture, mood, separation, etc.); exposure (tonal placement); multiple exposures (simultaneous presentation of different moments in time); film material (contrast, grain, and color).

Modifiers used after the picture is taken include: development (tonalities); print material (contrast, color, tone, surface texture); enlargement (scale, cropping); burning-in and dodging (selective tonal emphasis). Special processes such as solarization or unusual color applications. The foregoing list represents only a few of the visual modifiers available to the photographer. There are too many to list. Anything that affects the image can be regarded as a pictorial modifier, even the weather, or your mood at the time. If a photographer is going to see "pictorially" then he must be aware of all the modifiers and their effects on the final image.

**Ben Helprin, Photographic Magazine**



## Workshops

### Apr 13 Workshop "Portrait Photography & Studio Lighting"

The NVSP Apr 13 workshop will cover the basics of studio portrait photography. **Mary Ann Setton & Fred Chitty** will lead this event. They will have a professional portrait background set up, as well as studio lights. After the lecture, you will have the opportunity to pose, light and photograph. Bring your camera, "PC" flash sync attachment (if required by your camera), film, and tripod (optional). You are also encouraged to bring your own portrait model or subject to photograph. Time is Tuesday, Apr 13 at 7:45 P.M. Location is the Fairfax County Government Center, address is 12000 Government Center Pkwy, Meeting room number 8. Questions - Call or e-mail **Fred Chitty, NVPS Workshop chairman, 703-493-8530, chittyfc@bp.com**

**Fred Chitty Workshops**

## Pinhole Photography

### *Fourth Annual Worldwide Pinhole Photography Day will be Apr 25, 2004.*

Trento, Italia, Jan 2004 - The Worldwide Pinhole Photography Day Coordinating Team announces the fourth annual Worldwide Pinhole Photography Day, to be celebrated all over the world on Sunday, Apr 25 2004.

People throughout the world are invited to make a pinhole photograph during these twenty-four hours. Each author will be able to submit an image to the unique and international WPPD gallery at [www.pinholeday.org](http://www.pinholeday.org) - This event is absolutely popular and open to anybody. All lovers of lensless photography, as well as people who have never tried this creative and enjoyable technique, are encouraged to participate.

Pinhole photographs are made without lenses, using a tiny hole as the image-forming device. Photographs are made with simple and inexpensive tools: from shoeboxes and tomato tins to pinholes fitted on regular cameras. A world of pure creativity, a tender and joyful approach to photography, and the discovery of the emotion and the wonder of the photographic action itself, far from the excessive and oppressive power of extreme technology, await the pinhole photographer.

The WPPD web exhibition of 2001 showed 291 pictures by pinhole photographers from 24 nations, the 2002 exhibition contained 903 photographs from 35 nations; in 2003, 1082 pinhole photographers from 43 nations participated. On Apr 25, 2004 there will be numerous events all over the world dedicated to the pinhole photography: meetings, lectures, workshops and informal gatherings to celebrate the Fourth Worldwide Pinhole Photography Day and to increase the former editions' success.

WPPD is the result of the work of a group of volunteers from across the globe. Their combined efforts and individual skills contribute to make this event an ever-growing success, allowing more and more people to discover the beauty and mysteries of pinhole photography. For further and more detailed information about WPPD4 visit the dedicated web site at [www.pinholeday.org](http://www.pinholeday.org)

#### **Coordinating Team (2004)**

Tom Miller (USA - team leader)

Paolo Aldi (Italia)

Zernike Au (Hong Kong)

Peter Bengtsen (Danmark)

Jean Daubas (France)

Guy Glorieux (Canada)

Gregg Kemp (USA)

Edward Levinson (Japan)

Guillermo Penate (Canada)

Rosanne Stutts (USA)

**Nick Dvoracek**  
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[http://idea.uwosh.edu/media\\_services/home.html](http://idea.uwosh.edu/media_services/home.html)

<http://idea.uwosh.edu/nick/handouts.htm>



## NOVACC - Alliance Info

### **Northern Virginia Alliance of Camera Clubs Apr 2004 Events**

#### **Loudoun Photography Club**

Contact: Laura Starego at 703-724-0725 or e-Mail [loudounphoto@aol.com](mailto:loudounphoto@aol.com)

Website: [www.loudounphoto.com](http://www.loudounphoto.com)

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

Program: Ap 6 - Macro Photography by Andrea Shetley

Competition: Apr 20 - Nature judged by Chuck Veatch

Field Trips: Apr 24 - Meadowlark - To Be announced

#### **Manassas Warrenton Camera Club**

Contact: Dee Akers, 540-347-0006

E-mail: [akers@mitre.org](mailto:akers@mitre.org)

Website: <http://www.mwcc-photo.org>

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

Program: Apr 1 - Black and White using Infrared Film by Carla Steckley

Makeup Program: Apr 18 - Abstract: Why, How, and Where.

Contact Joe Harper at 540-854-4319. Location is Joe Miller Studio at Gainesville

Competition: Apr 15 - Open Theme

Field Trips: Apr 17 - Photograph Blue Bells at Bull Run Park  
 Contact Jack Nevitt at 703-494-3337

#### **McLean Photography Club**

Contact: William Prosser at 703-821-2670 or

e-Mail [prosserwm@aol.com](mailto:prosserwm@aol.com)

Website: <http://www.McleanPhoto.org>

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

Program: Apr 14 - African Abstracts by Joe Miller  
 Workshop: Apr 28 - Critique for May Competition

#### **Vienna Photographic Society**

Contact: Bill Graybeal E:mail at [bgrabl@erols.com](mailto:bgrabl@erols.com)

Meetings held in the main lecture hall, at 7:30 p.m.

Thoreau Middle School, 2505 Cedar Lane, Vienna Va.

Program: Apr 14 - Infrared Photography by Carla Steckley  
 And Sharon Connolly

Field Trip: Apr 25 - Virginia Arboretum at Boyce

Contact Val Makepeace at 703-385-4838 by Apr 23

Competition: Apr 21- Judge is Mark Charette

Visit website at [www.safeport.com/vps](http://www.safeport.com/vps)

## Exposure Compensation Chart for Multiple Exposures

EXPOSURES DESIRED	INCREASE ISO SPEED	ISO 25	ISO 50	ISO 64	ISO 100
1	Normal	ISO 25	ISO 50I	SO 64	ISO 100
2	+ 1 f-stop	ISO 50	ISO 100	ISO 125	ISO 200
4	+ 2 f-stops	ISO 100	ISO 200	ISO 250	ISO 400
8	+ 3 f-stops	ISO 200	ISO 400	ISO 500	ISO 800
16	+ 4 f-stops	ISO 400	ISO 800	ISO 1000	ISO 1600
32	+ 5 f-stops	ISO 800	ISO 1600	ISO 2000	ISO 3200
64	+ 6 f-stops	ISO 1600	ISO 3200	ISO 4000	ISO 6400
128	+ 7 f-stops	ISO 3200	ISO 6400	ISO 8000	ISO 12,800

This chart goes to only ISO 100 films because most advanced shooters into this technique will be shooting on color slide film and NOT print film; and as slide film will show you exactly what you did, photo printers will not be trying to compensate on printing or on exposures. Also, many shooters are not using higher ISO slide films of 400 or more.

## 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.

## A Riveting Picture of Gehry's Naked Steel

Not long ago, before he became world famous, architect **Frank Gehry** often said he liked most buildings a lot better while they were under construction than when they were done.

**Gil Garcettie**, a former Los Angeles district attorney who turned himself into a serious photographer, must have felt something of the same attraction when he saw Gehry's Walt Disney Hall. Captivated by the energy of the steel forms and the gravity-defying skill of the ironworkers, Garcetti, with his 35mm camera, gained unlimited access to the construction site.

Now we, in turn, can be captivated—for Garcetti's black and white photographs go on view at the National Building Museum in an aptly titled exhibition—"Symphony in Steel: Ironworkers and the Walt Disney Concert Hall."

The show continues through Aug 22, 2004. The museum is at 401 F Street, N.W., Washington, D.C. and is open from 10 a.m. to 5 p.m. daily, Sundays from 11 a.m. to 5 p.m. Admission is free.



## Prez Sez

Our club is usually busy. But January through March was an especially busy time because NVPS was again involved in a wonderful multi-club effort—The Meadowlark Nature Photography Exhibit, Mar 5-7. Many of you were there so you know how good it was.

I'd like to recognize the folks who worked untold hours to make it all possible for NVPS. **Zanne Tillman** (our Exhibits Chairman) chaired this event, represented us in the joint Alliance planning committee, and organized or worked herself with the many tasks and details. **Corey Hilz** handled the publicity, worked with the joint committee, and filled in where any possible gap might occur. These two deserve abundant kudos from all of us.

In addition to these chairpersons, our gratitude goes to many others who volunteered and made it all work smoothly. I hope I haven't missed anyone but if so, please accept my senior-moment apology: **Glenn Bernstein, Kristy Campbell, Fred Chitty, Jenifer Elliott, Dee Ellison, Ed Funk, Marilyn Gaizband, Sherwin Kaplan, Lois Long, Don Saunders, and Wayne Wolfersberger**. Our VP for Competitions, tho not a formal representative from NVPS, still deserves our recognition for working tirelessly throughout the weekend at the Nature's Best exhibit.

This year Meadowlark sponsored a separate contest for the best Blue Bell image. We were proud of our NVPS entry—**Ed Funk's**—as it drew countless ooh's and aah's.

Many thanks to those who entered prints for the jury process which resulted in 49 NVPS entries: **Tom Brett, Don Chernoff, Patricia Deege, Ralph Edwards** (who sold one!), **Dee Ellison, Marilyn Gaizband, Ed Funk, Corey Hilz, Elizabeth Kaplan, Brian Keller, Don Saunders** (who also sold one!), me, **Alice Starcke, Carla Steckley, Penny Strand, Zanne Tillman, Wayne Wolfersberger** (one of his entries won BEST IN SHOW!), and **Diane Williams**.

And lastly, **Joe Miller**, we are again proud of you and grateful that you are a member of our club sharing your expertise and giving so much time as the Exhibit juror. From the six Alliance clubs, he reviewed 551 entries by 95 different photographers. (215 were juried in by 75 photographers.) And on top of that, he held a special critique to give his insight and comment on individual prints that were part of the 61% not accepted.

We are fortunate to have members who work hard and work well together. Our club has a wealth of experience and knowledge and, equally important,

valuable time that lent to the success of the Exhibit. Thank you to everyone.

I hope more of you will enter prints next year. The special contest will be for Blue Heron prints, so let's get started!

**Mary Ann Setton, President, NVPS**  
703-658-7122  
Setton@cox.net

## April Competition Judge

I am pleased to announce that our judge for the April competition will be **Tim Edberg**. Tim is a professional photographer based in Bowie, Maryland, and has been widely exhibited, collected and published locally, nationally and internationally. In his own words,

"When I found myself more passionate about my camping trips and photographs than my laboratory research, I decided it was time to change careers from research physicist to freelance photographer. Now I do what I love: I get into the wild and bring back some flavor of its beauty to share with others through my photography. I have been selling my fine-art prints professionally since 1990. I shoot both in color and in black and white, and I use camera formats from 35 mm to 4" x 5" large format.

While I emphasize landscapes and other views of nature, I enjoy all types of shooting, including portraiture, still-lives, abstracts, and architectural photography. I combine my technical background with an intuitive eye to produce outstanding images, following **John Sexton's** dictum, "strive for perfection, settle for excellence." I have been photographing since 1985 and I have been shooting professionally since 1990. I am founder and sole proprietor of my business: Leaning Toward Light Photography.

I am an award-winning teacher (Faculty Associate Award, University of California, Berkeley) who enjoys running photography seminars and instructing at the University of Maryland, the Washington School of Photography, and Prince George's Community College. My nature photography has appeared in national publications, textbook covers, and greeting cards."

To learn more about **Tim Edberg** and his photography, please visit his website at [www.edbergphoto.com](http://www.edbergphoto.com) or join us for dinner before the competition at Chili's Restaurant at 6:00 p.m. (see NVPS website for further information and directions). Please note that this competition will be a time-limited competition, which means that all images entered must have been taken on or after April 20, 2002.

**Drew Smith VP Competitions**

# "A Loving Tribute to Carolyn O'Connor

**Carolyn Armstrong O'Connor**, aged 61, died at her home in Manassas, Virginia, Feb 23, 2004, after a fourteen-year battle with cancer. Carolyn was born Nov 17, 1942, in Sheffield, Alabama. She often recounted how as a young girl she rode in a jeep throughout the rural roads of Waynesboro, Tennessee with her grandfather, **William Price Old** who was a mail carrier. She had a ball being a "big girl" handling boxes, taking outgoing mail and leaving it, exchanging change for stamps, and counting the money. She graduated from Sheffield High School in 1961 as co-valedictorian and went on to major in math at the University of Alabama where she graduated Magna Cum Laude and Phi Beta Kappa in 1965.

Carolyn considered herself lucky to be coming out of college with a math degree when NASA was planning a moon shot. She took a job with the Boeing Company in Huntsville, AL, as a Fortran programmer. She supported the structural engineers who calculated the loads and stresses on the stages as they ignited, burned out, and jettisoned. She obtained a Master's Degree in Health Care Administration from George Washington University in 1979. A later job with Cate Corporation in Virginia involved many Federal government contracts, performing studies and installing computerized accounting packages. Carolyn also worked for Infodata Systems, Inc., where she was involved in work at the Smithsonian Institution including the Air and Space, American Art, and Natural History Museums, and the U.S. Senate. She taught desktop publishing at the Pentagon, and started her own desktop publishing business. Her last projects involved year 2000 issues with several government agencies.

Carolyn's ability to make a positive impact was much admired by all who knew her. A former boss recently wrote to her and said, "I hope it is a source of personal and professional satisfaction to you that our little group (the Cate Corporation) successfully completed large complex systems projects that I doubt could have been performed as well by even our largest national competitors. None of this would have been possible without your remarkable technical and leadership skills. It was an honor to have been your colleague."

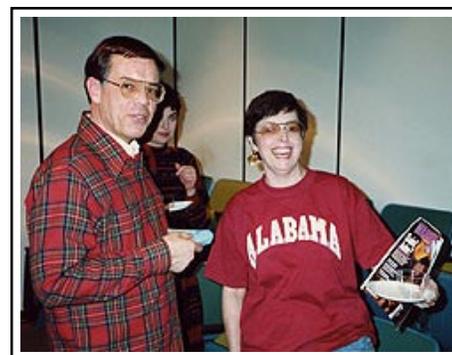
Her leadership skills and talent lead her into many creative ventures. Carolyn loved nature and animals (especially her dogs and several cats including 23 year old "Princess"), and expressed this love in her hobby as a photographer. She was always happy to hop in a car and go riding on a country road looking at the sights, rescue animals, go fly or bass fishing, or just relax in her house knitting, weaving, and delving into a new hobby such as watercolor painting. She knitted many scarves for friends and the homeless, and always was sending out greeting cards with her very special photographs of nature. She even found time to read novels on the radio for the blind.

Carolyn is preceded in death by her father **George Joseph Armstrong**, maternal grandparents **William Price Old** and **Nona Belle Meredith** and paternal grandparents **William Gray Armstrong** and **Lula Morris**. She is survived by her husband **Ben Johnson** of Manassas, Virginia, her mother **Ruby Mae Armstrong** of Sheffield, Alabama, her brother **Gary Armstrong** and his family (nieces **Ashley** and **Allison Armstrong**, and nephew **John Armstrong**) of Nashville, Tennessee, and many cousins and friends who will miss her dearly.

### A Friend



*Carolyn and Esta Gladstone*



*Gene Welles and Carolyn*



*Esta Gladstone, Ruby, and Carla Steckley*



*Carolyn O'Connor  
Nov 1942 - Feb 2004*

Carolyn had undergone a long and debilitating illness. Carolyn was a Past-President of the Northern Virginia Photographic Society and was a Board Member for eight years. Bright, articulate and witty, Carolyn provided computer consulting services to businesses preparing for the year 2000 software challenges. Remember the Y2K problem? She made light of the problem and liked to joke about it. Carolyn was fun to be around and sometimes played good natured jokes on her friends.

She loved her dogs and all animals; they were a real comfort to her—in sickness and in health. Carolyn is survived by Ben Johnson, her husband of 26 years, her mother Ruby Armstrong and brother Gary Armstrong. Ruby has stayed with Carolyn and Ben during the past year and provided strong love and support as did Gary who visited frequently from Tennessee. They enabled Carolyn to fight her illness and take on new challenges until the end. We were blessed to have known her. She will be missed.

**Ed Funk NVPS**

Carolyn spent several years working on the Y2K project. She was a computer whiz, way before any of us thought about even being computer literate. She loved her dogs and all animals. Her dogs were a great comfort to her during her healthy times and especially dur-

ing the period of her illness. She never met a dog she didn't like. When we went on NVPS field trips, she always befriended dogs, horses, or any other animal along our path. Carolyn loved to laugh and play practical jokes on people, even me. She was always interested in learning new things and explored many new projects during her illness. We will dearly miss her spirit and love of life.

**Judy Kramer NVPS**

Carolyn was incredibly courageous. She dealt with the horrors of her illness and sometimes the negligence of her doctors with humor and a willingness to hope for better. Instead of wallowing in self pity, she gave to others.

**Jessie Harris NVPS**

I remember Carolyn as a fun person to be around. We had a lot of laughs on one field trip to Bombay Hook Wildlife Refuge, especially while shooting pictures of the horseshoe crabs which are kind of funny looking anyway.

**Alice Starcke NVPS**

I will always remember Carolyn's friendship and devotion to our club. Several years ago, when I was Editor of Fotofax for three years, Carolyn did all the computer work. That was no small job. I also remember her sense of humor.

She helped me put together the first April Fool's issue of Fotofax. We led with a story about NVPS losing our meeting space at Washington Gas Light Company and buying an old, abandoned house in rural Virginia. Every one was advised to bring putty to meetings when the moon was full so we could plug holes in the wall and make the house dark enough to project slides. One former member believed the story and went looking for alternative space. Then there was the time we wrote funny

stories about individual members and printed separate copies of Fotofax only for the appropriate member. We had great fun. Carolyn will surely be missed.

**Dave Carter NVPS**

In the late 1980s and early 1990s, I would go to Burke Lake Park to have a short walk for exercise. It was on one of these walks that a person came from the other direction and was looking for things to photograph. I began a conversation with Carolyn O'Connor and she told me about the Northern Virginia Photographic Society and its meetings at the Washington Gas Company on Tuesday nights. Some time later, I started to attend NVPS, and all because Carolyn took the time to tell me about it.

**Gary Black NVPS**

Carolyn loved life, all living things, and laughter and that is why we loved Carolyn.

**Zanne Tillman NVPS**

I know that Carolyn would have found it amusing that I gave her three pages for this tribute. You'll notice in every photo she has a smile on her face. May God love her always.

**Erwin Siegel, Editor**



*Esta Gladstone and Ruby*

## Dear Carolyn, my friend,

Even though you are no longer here  
You are here ...within my heart.

Even though I cannot see you  
I can see you in my mind's eye  
How you enjoyed your life,  
Your captivating smile,  
Your strength of character,  
Your eternal hope for better things.  
I see you on the many photo trips we shared  
Throughout Virginia, West Virginia and Canada.  
I see your face full of joy and beauty.

Even though I cannot hear you,  
In my mind I do hear you,  
Your thoughtful words of advice,  
The girls-only talks we shared,  
The clicks of our cameras,  
The noises of nature as we walked through the woods,  
The sound of your enchanting laughter.

Even though I cannot touch you,  
You have touched my life  
And the lives of those who knew you  
With love and friendship,  
With your devotion to nature,  
With your special love for Luke,  
With your joy of photography,  
With your fondness for travel,

With your compassion for your husband Ben,  
With your love for your dear mother Ruby  
Who like her name is a precious jewel,  
And with the love for your brother, Gary and family  
and friends.

Carolyn, I am glad we were good friends,  
It was a pleasure to know you.  
You will be greatly missed..  
Even though you are no longer here  
You are here within our hearts.

**Esta Gladstone NVPS**



## A Note of Thanks

As some of you know, my Meadowlark image went missing in the few days before the exhibit. By the time Zanne called to give me a heads up the night before the exhibit opened, it was clear that many folks had already spent much time and energy looking for it. Luckily I was able to have another one made—I would have been too disappointed not to have my image in the exhibit. (I have my prints done by Positive Image, by chance one of the sponsors. I recommend them

highly) By the time I got to the exhibit with my newly made print, it turned out that my original image had reappeared and was on display. A very special thanks to Zanne, Corey, Joe, Mary Ann and everyone else who had a hand in looking for my print—including folks in the other clubs—and in their concern about it.

**Dee Ellison, NVPS**

## Meadowlark Exhibit

The Second Annual Meadowlark Nature Photo Exhibit was an impressive display of nature photographs by the six participating camera clubs of NOVACC (Northern Virginia Alliance of Camera Clubs). During the day, the Meadowlark Atrium provided a beautifully lit space for viewing the exhibit, juried by **Joe Miller**. Nature's Best Magazine sponsored a table featuring some of the NVPS prints that won NVPS the first place award in its Nature's Best Camera Club competition earlier this year. Thirteen hundred people visited the exhibit – 400 on Saturday and 900 on Sunday. Total print sales reached \$888. The blue bell print by **Jack Nevitt** (MWCC) received the highest number of votes by those visiting the exhibition on Saturday.

NVPS members with prints juried into the exhibit include: **Tom Brett, Don Chernoff, Ralph Edwards, Dee Ellison, Ed Funk Corey Hilz, Elizabeth Kaplan, Don Saunders, Mary Ann Setton, Alice Starcke, Carla Steckley, Penny Strand, Zanne Tillman, and Wayne Wolfersberger**. Wayne's print entitled "Sunrise Reflection in Gull Point Lagoon" won the "Best in Show" award. Two NVPS members won Sponsor's Choice awards – **Ed Funk and Don Saunders**. **Ralph Edwards and Don Saunders** each sold a print. **Carla Steckley** won a Sponsor's Choice award for one of her prints submitted with the Vienna Photographic Society.

NVPS submitted 120 of the 551 prints judged by **Joe Miller** (22% of the total submitted). Forty-nine NVPS prints were among the 215 prints accepted (23% of the total). Eighteen of the 95 photographers who submitted prints are members of NVPS (about 19%). Of the 75 photographers whose works were accepted, 14 are members of NVPS (about 19%). **Joe Miller** provided a critique session for those prints that were submitted but not accepted, which, by all reports, was very informative.

I want to thank all those members who submitted prints – without you NVPS would not have had a successful exhibit. I also want to thank those many NVPS members who helped to set up the exhibit and helped in other ways during the exhibit. And NVPS owes a special thanks to **Corey Hilz** who worked with the publicity committee for the Meadowlark exhibit, recruited sponsors, and spent both days at Meadowlark, working with the sponsors and helping to manage the activities.

**Zanne Tillman, Exhibits Chairperson**  
suzanne.tillman@ed.gov 703-461-0369



## End-of-Year Banquet

It is time to be thinking of our End-of-Year Banquet. We will view the best of the NVPS year and honor the best of the best with "Photographer of the Year" awards in each category. There will be a lot more, but, most importantly we will EAT! This year we are trying several new ideas. The banquet will be at the same location as the meetings— at the Dunn Loring Volunteer Fire Department hall on Gallows Road. We will decorate, have room to spread out and socialize, view the prints and see the slides on a big screen. And, we will have really tasty food...and all for less money than before.

Here is the menu and schedule:

6-7 PM - the Social Hour

- Veggie Trays
- Spinach Bowl (dip)
- Wraps
- Cash wine, beer, and soft drink bar (\$25 liquor license cost being donated by Tom Brett – thank you Tom!)

Dinner – 7-8 PM

- Chopped salad (prosciutto, blue cheese, avocado)
- Caesar Salad
- Chicken Parmesan
- Shells w/ roasted veggies, tomato pesto broth
- Rigatoni "D" (chicken, mushrooms, marsala sauce)
- Sodas and water
- Rolls and butter
- Desert cakes

Program follows. All this for only \$24 per person.

Please make your checks out to NVPS and send them to **Carl Zellman, 47712 Allegheny Circle, Potomac Falls, Virginia 20165** or hand a check to him at the meeting. No check, no dinner! Pay at the door and it will cost you an extra buck a head (\$25 each).

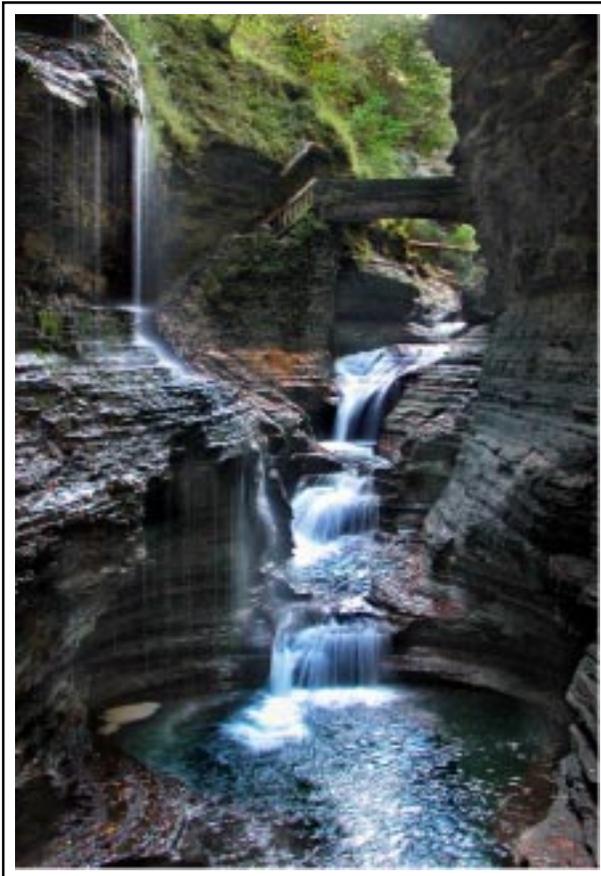
**Andy Klein, Facilities**

### Note From Editor:

***Please do not use the fax number I listed previously. The fax print-outs never have printed well and I only use the fax machine to send out a fax, but not receive. I've deleted the fax number off the membership list.***

## Welcome New Members

Welcome new members of **Charlie Hall, Robin Templeton, Kristin Roberts, Caroline Baker, Susan Breen, Gene Cheban, Scott Musson, Emi Wallace, Kennet Todack, Sam Aylesworth, Ron Callaghan, Mark Hyett, Yufen Zha, Dan Sweet, Ping Hsu, and Ursy Potter.**



### ***Photoshop/Photo Elements Tip:***

#### ***Problem: How do you convert a color image to BW? By Bill Prosser, NVPS***

There are at least five ways to convert color images to monochrome, black and white images: 1. Change the mode from RGB to Grayscale, 2. Convert the image to Lab Color mode, 3. Desaturate the image, 4. Select one of the R, G, or B Channels, and 5. Use Channel Mixer. Let's briefly describe how to do these five options.

1. Converting the RGB Mode to the Grayscale Mode: This is a simple, but gross method, which loses a great deal of information. It potentially loses information and tonal gradations. Here is how you do it: Go to the Menu>Image>Mode>Grayscale and <click>. OK the prompt.

2. Converting RGB Mode to Lab Color: Go to Menu>Image>Mode>Lab Color and <click>. Make the Channels palette visible and <click> the Lightness Channel. OK the prompt. You can print from this mode or convert back to RGB.

3. Desaturate the image by: Go to the Menu>Image>Adjust>Desaturate and <click>. This will change it to BW and often look somewhat like the G Channel version in the next option.

4. Selecting one of the RGB Channels: Make the Channels palette visible. You can in-turn <click> on each R,

G, or B Channel (where its designation is printed) and see which, if any, version you like. I find that the G Channel is most often my preference. Each channel version is like putting a different color filter on a lens using BW film; e.g., a red filter makes blue objects much darker and red objects whiter.

5. Using Channel Mixer to blend a BW image to your taste: Go to Menu>Image>Adjust>Channel Mixer and <click>. You will get a dialog box. Click the Monochrome box at the bottom left corner. Also make sure the Preview box on the right is checked. The image will turn grayscale and the Red slider will be 100%. The Green, Blue, and Constant sliders will be 0%. You can then play with these sliders until you get a BW image that has the tonalities that you prefer, given the contrast level of the image. OK the result when you are satisfied.

If you started with an flat, uncontrasty color image you will likely have a narrow tonal range in your BW image no matter which of these five options you use. You can check the tonal range by moving the cursor over dark and light areas and seeing what values you have in your Information Palette. (I have this Palette showing at all times when I am working on an im-

age. If it is not showing, go to the: Menu>Windows>Show Info and <click>. If it says "Hide Info", your Info Palette is open, but obscured behind some other palette. You can spread out the tonal range by going to Menu>Image>Adjust>Auto-Levels, Levels or Curves. Auto-Levels automatically spreads the tails of the tonal distribution. I often do that first and see what I get and then go from there. I mentally compare the image with the desaturated and individual-Channel versions. (For those of you who know how to use the Eye-dropper in the Levels or Curves Dialog Box, you may find this an excellent way to make an image with more contrast--white-whites/black-blacks.) Each of these refinements -- Levels, Curves, and Eye-dropper--has advantages and disadvantages that may be discussed at a later time in future issues.

**Bill Prosser NVPS**

## Members Activities

- **Ed Funk & Tom Hady** travelled to Silver Spring Mar 18 to judge the interclub competition among Silver Spring, Bowie-Crofton, and NIH Camera Clubs.
- **Erwin Siegel** and **Wayne Wolfersberger** judged the Vienna Community Center annual photo competition on Mar 19.
- **Stephen Gawarecki** won Best of Show in the above competition. This award is out of 350 photos entered.

## Fifth Annual Washington Post Photo Contest

Now accepting entries

Mission: to surprise and delight us!

Theme: reality

Tip: avoid the obvious

How To Enter: One entry per person. Photos must have been taken in 2003 - 2004. Write your name, contact information and a detailed caption on the back of the photo (carefully), not on a separate sheet. Photos, which are non-returnable, may be color or b/w, and in photo-quality print-outs. (Sorry, no slides or digital picture files.)

Send prints to Travel Section Photo Contest, 1150 - 15th Street, N.W., Washington, D.C. 20071. Entries must be received by Jul 16. Photos become property of the Washington Post, which may edit, publish, distribute and republish them in any form. (If this bothers you do not enter). No purchase necessary. Post employees and their immediate families not eligible for prizes.

## Forums

The Forum on Apr 27 will be presented by long time NVPS member and former President **Josh Taylor**. This is the Forum that was originally scheduled for Jan 27, but was cancelled because of a snowstorm. It 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, Apr 27.

**Sherwin Kaplan, Forums**



## Wanted to Buy Items

- "Wanted to buy: Used projection screen. Contact **Rose Julian** via e-mail at: [DrMRJulian@aol.com](mailto:DrMRJulian@aol.com)

## Remembering My Friend Jim Spor of MWCC

**Jim Spor** was The Manassas-Warrenton Camera Club founder and first President. Let me tell you about Jim. James (Jim) Russel Meyers Spor established the Manassas Warrenton Camera Club September 1985 and he served as club President for the first three years. He devoted countless hours toward skillfully and lovingly nurturing the club through its early years. He constantly refined his vision of the club as he learned new ways to promote photography and as he solicited fellow photographers to help him in achieving his goal of a first class camera club in the Northern Virginia area.

Jim considered himself a novice photographer during the early years of the club, however he was a quick study and became a major contender on competition nights. He was a gentle man, never seeking personal recognition for his work with the club. His reward was handing out a ribbon to a first time winner on competition night, to introducing a new member to the club, and seeing the club grow. He did not realize he was gifted with administrative and organizational skills that many of us were envious of. While he was a family man devoted to his wife and children, he considered the camera club members his extended family and our mentor.

He was a gracious man who never took himself seriously. On occasion Jim was known to pull a practical joke on a club member. He was a man we all grew to love and respect. Sadly, on Oct 1, 1994 at an early age of 50 years Jim fell victim to a heart attack. The memorial award was established in 1995 as our way to honor Jim for his unlimited devotion to providing a forum where fellow photographers, regardless of their skill, could meet and share their photographic experiences.

**Don Akers MWCC**

**Note: We reprinted this article from the MWCC to remember Jim Spor who was also a friend of this Editor.**

**The Beatles - Backstage and Behind the Scenes** - Two related photo exhibitions now to Jul 5 at the National Museum of American History mark the 40th anniversary of the Beatles debut on U.S. television: The exhibit documents both of the Fab Four's 1964 performances on The Ed Sullivan Show while "**Mike McCartney's Liverpool Life**" offers a glimpse of the city that gave birth to the group, courtesy of Beatle Paul's photographer brother. Call: 202-357-2700 for days and times.

## Photography Exhibition

at St. Paul's Parish Hall, 6735 Fayette Street, Haymarket, Va .20169

Judges: Fine Art - **William Woodward**, Professor of Painting, George Washington University, Washington, D.C. and **Anna Lippert**, Director of the Center for the Arts, Manassas, Va.

Photography: **Joseph Miller**, Director, Miller Center for Photographic Studies, Catharpin, Va.

For entry information: e-mail:

**artandtea@hotmail.com** or call Community Art Show (703) 754-8574.

## Prospectus:

Calling for Entries. Adult artists/ photographers of all levels of experience are encouraged to enter. Work must be original work by the exhibitor. Exhibitor must live within 75 miles of Haymarket, VA. Works produced with commercial kits, plans, pre-fabricated forms or commercial methods are not eligible.

Work accepted: Framed (with hanging wire) oil, pastel, acrylic, pen and ink, pencil, watercolor (all painting and drawing media) and photography. Artwork maximum size limited to 36" x 36" including frame. Works will not be accepted if they are not ready to hang. Work will be juried. Ribbon awards will be presented. Entry Fee: \$10 per exhibitor for up to three pieces of work. Commission on sales: ten percent of sale price.

Entry: Mail in response form, exhibit forms and entry fee (made payable to Community Art Show) by Friday, Apr 2, 2004 to Community Art Show Registrar, c/o St. Paul's, P. O. Box 195, Haymarket, Va. 20168.

Deliver work: Sunday, Apr 18, 1p.m. to 3 p.m. The Hanging Committee reserves the right to refuse entry of any submission. Artist pass will be presented at delivery. Return date Saturday, Apr 24, 5 p.m. to 7 p.m., and by appointment only on Sunday, Apr 25 from 2 to 5 p.m. Unclaimed work will become the property of the sponsors.

Non-liability: The Community Art Show employees, representatives and agents shall not be liable for loss or damage to any works entered and encourage exhibitor to obtain insurance coverage. Participation indicates that the entrant understands and accepts this clause and conditions as stated.

### Camera Repair Problems ?

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- Authorized service station for over 50 manufacturers. In and out of warranty repairs by factory trained technicians.
- Free estimates on camera repairs.
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**Strauss Photo-Technical Service**  
**1240 Mt. Olivet Road N.E., Washington, D.C. 20002**

**202-529-3200      Fax: 202-526-6465**

## Photographers of Northern Virginia

**Guests during April will be for the weeks beginning:**

- April 5 - Tony Sweet
- April 12 - Gordon Cook
- April 19 - Jim Carrell
- April 26 - Craig Shier

Each program is shown four, and sometimes five times: Monday at noon and 7:30 p.m., Wednesday at 12.30 p.m., Friday at 9:30 a.m., and usually but not always, Saturday at 8:30 p.m.

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

## Field Trips

### Apr 10 Field Trips

Date: 10th Apr (Saturday, No Reservations required)  
 Location: Winkler Botanic Preserve (Nature Shoot)

Time: 8.30 A.M. to (You can leave anytime).

About the Location: The Winkler Botanic Preserve is a private nature sanctuary hidden in western Alexandria. It's a lovely and unusual place to take a mini-hike. The trailhead lies at the edge of a meadow, flanked by woods and a mountain climbers training tower.

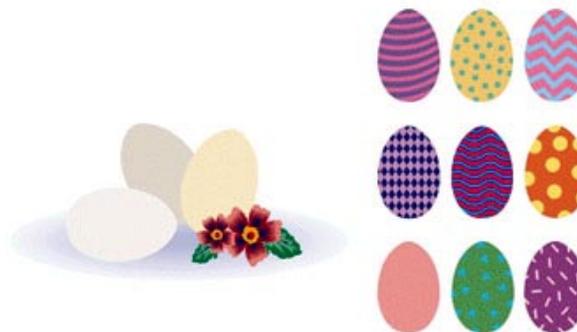
The hikes route features include a lake, waterfall, mountain lodge, and even a Hobbit house, along with flora that validate the preserve's name. If you have never practiced with a Waterfall picture before, this is your opportunity to do it without having to drive to West Virginia.

Location: 5400 Roanoke Ave, Alexandria, VA 22311. 703-578-7888 (Main Office)

Directions: Take I-395 to exit 4 Seminary Road. Head West for approx. 0.2 miles. At second traffic light, turn left onto Beauregard St. North. Proceed for 0.9 miles. Turn left on Roanoke Ave (side street). Follow for 0.1 mile into preserve's parking lot.

If you want to car-pool: We meet at Tyson's Corner Marshall High School's Front parking lot at 7.45 A.M. and we leave at 7:50 A.M. sharp. CALL Field Trip Organizer (Chaitan) ANYTIME: 703.627.9113 cell phone #. You have to let me know if you want to carpool. **E-mail: Ckansal@microstrategy.com**

**Chaitan Kansal, Field Trips**

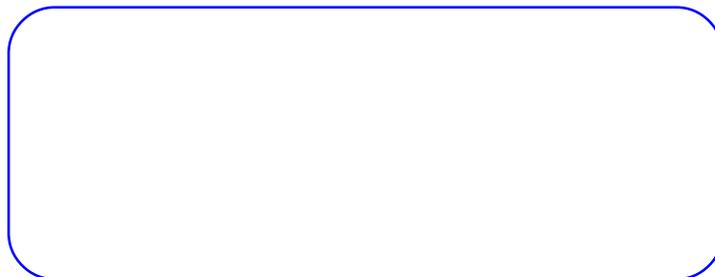


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**NVPS website: [www.nvps.org](http://www.nvps.org)**



## First Class Mail



## Things To Do

- **“Great American Gardener’s Annual Conference”** - is being held this year in Alexandria, VA at the River Farm, the HQ of the American Horticulture Society. The conference will include a two-day workshop on The Art of Garden Photography Apr 15 - 16. See [www.ahs.org](http://www.ahs.org) for fees and information.
- **“Brookside Gardens”** is offering several photo-related classes this Spring, including Nature and the Great Outdoors on Apr 3, and Great Nature photos with your Digital Camera on Apr 17. Call: 301-962-1400 for details.
- **“Sugarloaf Crafts”** - Hundreds of artists and artisans display their creations Apr 2 - 4 at Montgomery County Fairgrounds, Gaithersburg, MD. 301-990-1400.
- **“Ringling Brothers Circus”** - performs in three rings, Apr 6 -12 at the D.C. Armory, 2001 East Capitol Street, S.E., Washington, D.C. 202-432-7328.
- **“Smithsonian Craft Show”** - About 120 artists and artisans display their creations Apr 22 - 25 at the National Building Museum, 401 F Street, N.W., Washington, D.C. 202-357-4000.
- **“Maryland Day”** - Explore our world at the University of MD as it holds an open house with exhibits, demonstrations, tours, and performances Apr 24 throughout the campus in College Park, MD. 877-868-3777.
- **“Oatlands Craft Fair”** - About 100 artists and artisans display their creations Apr 24 - 25 at Oatlands Plantation, on U.S. 15 south of Leesburg, VA. 703-777-3174. Oatlands is also a great spot for photos.