



# Fotofax

The Newsletter of the Northern Virginia Photographic Society

## Monthly Program

### “The Challenges of Photography at the Natural History Museum”

**Chip Clark will be the Oct. 4 program presenter.**

Chip has been a staff photographer for the Smithsonian's Museum of Natural History since 1973. As a scientific and studio photographer, his assignments include macro, tabletop, studio, location, large format and 35mm film photography. He faces an eclectic group of subjects include dinosaurs, mummies, live insects, skulls, famous blue diamonds, and the occasional grumpy scientist.

In the field, Chip has found himself photographing caves in Jamaica, Guatemala, coral reefs in Belize and Cuba, Peruvian rainforests, Kwakiutl ceremonial dances in British Columbia, and folk artists in India. He taught high school science in Newport News, Virginia and occasionally shoots freelance assignments for National Geographic, National Wildlife and the publishers of Scientific American.

Come see how a gifted photographer solves a number of photographic puzzles. If you would like to have dinner with Chip and other club members, please contact **Bill Prosser** ([prosserwm@aol.com](mailto:prosserwm@aol.com)) to find out the time and location of dinner.

**Bill Prosser, VP Programs**

### Hard Copy Mailing Increase in Sep 2005

*At the January 2005 Board meeting the Board voted an increase on the hard-copy mailing of Fotofax from the current \$10 to \$15 to cover increased xeroxing and postage. It currently costs \$ 1.60 to xerox and mail each newsletter to 25 people. This increase is effective at Sep 2005 on new dues. We'd would like to encourage anyone who receives the newsletter in hard-copy to consider receiving it by e-mail. If you have a computer it is NOT difficult to receive it in PDF file format. All you need is the Adobe Acrobat Reader to open it, and that is FREE, and comes with many new computers or you may download it from the site of [www.adobe.com](http://www.adobe.com)*

## Inside

Members' Gallery	Page 4
Competition Results	Page 4
Field Trips	Page 5
Workshops	Page 6
Workshops	Page 7
Alliance Info	Page 8
Forums	Page 8
Pixels & The Digital Image	Page 9
Exhibits	Page 10
COLORS/Different Ideas	Page 11
Dues Invoice (the last one)	Page 13
Rules of Competitions	Page 14
Things to Do	Page 18

## NVPS Calendar

04 Oct	Program
11 Oct	Critique Workshop
14 Oct	Weekend Field Trip
18 Oct	Competition
22 Oct	Corey Hilz Workshop
25 Oct	Forums
25 Oct	Members' Gallery
01 Nov	Program

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

**“Your PSA Award  
Winning Newsletter”**

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

## NVPS Executive Board

### Elected Officers:

President	<b>Ralph Edwards</b>	703-878-2882
VP Programs	<b>Bill Prosser</b>	703-821-2670
VP Competitions	<b>Scott Musson</b>	703-278-2828
	<b>Emi Wallace</b>	703-278-2828
Treasurer	<b>Tom Brett</b>	703-642-1595
Secretary/Historian	<b>Judy McGuire</b>	703-978-3759
Past President	<b>Carl Zelman</b>	703-404-4769

### Appointed Members:

FOTOFAX Editor	<b>Erwin Siegel</b>	703-960-6726
Workshops	<b>Fred Chitty</b>	703-493-8530
Field Trips	<b>Paul Simmons</b>	703-912-4862
Exhibits	<b>Polly Terriberry</b>	703-491-2074
Forums	<b>Kristy Campbell</b>	301-600-9859
Membership	<b>Mary O'Neill</b>	703-548-8669
Website Manager	<b>Ed Funk</b>	703-971-6183
Equipment Mgrs	<b>Glenn Bernstein</b>	703-455-6053
	<b>Tim Terriberry</b>	703-491-2074
Meeting Facilities	<b>Andy Klein</b>	703-641-0845
Members' Gallery	<b>Sandi Croan</b>	703-631-4181
PSA Representative	<b>Tom Hady</b>	703-569-9395
NOVACC Contact	<b>Corey Hilz</b>	703-473-4618
Arts Council of FC	vacant	vacant

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

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

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'll 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 would be nice if we don't have to pay for a meeting space. If you find a place that is of interest please contact **Andy Klein**. Directions to our current meeting place are:

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

**Editor**

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



### E-Mail Addresses of Board Members

<b>Sandi Croan</b>	<b>Pashli@aol.com</b>
<b>Bill Prosser</b>	<b>ProsserWM@aol.com</b>
<b>Scott Musson</b>	<b>EMIWallace@cox.net</b>
<b>Emi Wallace</b>	<b>EMIWallace@cox.net</b>
<b>Paul Simmons</b>	<b>PWSimmons@msn.com</b>
<b>Tom Brett</b>	<b>None</b>
<b>Polly Terriberry</b>	<b>Stonebridge341@comcast.net</b>
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<b>Mary O'Neill</b>	<b>mary.m.o'neill@gsk.com</b>
<b>Kristy Campbell</b>	<b>Rhubarb10@aol.com</b>
<b>Ed Funk</b>	<b>Ed@edfunkphotography.com</b>
<b>Glenn Bernstein</b>	<b>GBernstein@aol.com</b>
<b>Andy Klein</b>	<b>Andrew.Klein@mercer.com</b>
<b>Judy McGuire</b>	<b>JKMcGuire@cox.net</b>
<b>Tom Hady</b>	<b>Thady@att.net</b>
<b>Corey Hilz</b>	<b>corey@coreyhilz.com</b>

**NVPS**

## Next Competition Judge

**Robert Hyman** is an experienced photographer-mountaineer-explorer who has organized and led numerous expeditions to many countries around the world. His trips include taking himself and his camera to Bolivia to kayak on the world's highest navigable lake, and to Argentina to climb the Western Hemisphere's tallest peak. His expeditions focus on scientific research in the areas of archeology, conservation, sociology and technology advancements. He has lectured extensively about his scientific expeditions before the Explorers Club, The Smithsonian Institution, Society of Woman Geographers, and numerous civic and academic organizations.

His award-winning photographs have appeared in Parade Magazine's book of Champions, and The National Society of Professional Engineers Washington Monument Photographic Contest. He has judged competitions at other Alliance clubs around the area, including at the Vienna CC last year. There is NO dinner planned before the Competition meeting.

### Reminders:

Our first themed competition "Night" is just around the corner on Nov. 15th, 2005. All competition categories will be images taken after sunset and before sunrise, and must have been captured within the previous 2 years. Workshops, Field Trips and a Program are available on Night Photography to help introduce you to night photography and to sharpen your skills.

February's competition theme is "Hands and/or Eyes" and May's theme is "Close-up/Macro." Workshops and field trips will be offered prior to these competitions to help you prepare.

## Photographers of Northern Virginia

Guests on Fairfax Public Access Channel 10 for the following weeks will be:

Oct 03 - Don Chernoff  
 Oct 10 - Camille Lamoureux  
 Oct 17 - Charles Neenan  
 Oct 24 - David Smith  
 Oct 31 - Karen Kaiser

Each program is shown for a week - Wed at 12:30 p.m. and 7:30 p.m., Fri at 9:30 a.m., and Sat at 8:30p.m.

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

## Competition News and Reminders

New competition rules were passed on Apr. 5, 2005 and go into effect starting with the Sep. 2005 competition. The new rules are available for review on the NVPS web site. The Competition Theme Committee chose competition themes for the next two years. These competitions will be timed competitions, where the original image capture must have occurred within 2 years of the competition date. Please note that extra effort has been made by the workshop and field trip chairpersons to coordinate their activities with the upcoming competition themes.

### Themed Competitions in 2005-2006

- 1. Night** - Images taken after sunset and before sunrise. (Competition Nov. 2005)
- 2. Hands and/or Eyes** - Images where a person's or animals eye(s) or hand(s) or both are a predominant part of the picture. (Competition Feb. 2006)
- 3. Close-up/Macro** - Images that result from the use of close-up lenses, macro lenses, close-up rings, etc., where the full image represents an area of 10" X 15" or smaller in the "real world". (Competition May 2006)

### Themed Competitions in 2006-2007

- 1. Motion** - An image that depicts motion, action and/or movement using different photographic techniques, like slow shutter speed, panning, zooming, stop action, etc. Water may NOT be the main subject of the competition.
- 2. Abstract** - Abstracts are the poetry of photography, free verse written in color and tone, producing poem of mood, feeling, and emotion. Abstracts are characterized by designs depicting no immediately recognizable object.
- 3. Reflections** - Images that include the use of reflections including in water, buildings, mirrors, glass or any other reflective material.

For a good competition experience for all, please follow these guidelines: All competition submissions MUST be checked in before 7:45 PM (earlier is better) to assure your photos are included in the competition. Mats for prints can be no larger than 20" vertical x 40" horizontal, and must not fall apart, or have any potential to damage other prints. Mark slides in the lower left corner with an easily seen spot to indicate how the image should be projected, and put your name on the backside of the slide mount. Refrain from making comments & turn your cell phones on vibrate during a competition class, or any other meeting. It is the responsibility of the entrant to bring all doubtful or questionable entries to the attention of the Vice President for Competitions before a competition begins.

**Members' Gallery**

The Members Gallery for Oct. 25 features are **Fred Eberhart** showing prints and **Mary O'Neill** showing slides.

**Sandi Croan, Members' Gallery**

**Members' Activities**

- **Bob Tetro** had an image in the July Capitol Arts Network Show in Bethesda; he had three images—one honorable mention - in the Campagna Center's 2005 Young at Art Show and have recently managed to get 4-5 images into the National Symphony Orchestra Decorators' Show Case 2005 event (Oct 2-31).
- **Fred Siskind** had a photo of house wren nest in the July/ August Bird Watcher's Digest and had 3 dragonfly photos in the Shearson 2006 Dragonflies calendar.
- **Erwin Siegel** recently photographed his 1009th wedding.

**On Portrait Shooting**

***The Portraiture Dynamics of "Smile"***

Why do some professional photographers and amateurs believe it is necessary to encourage people to say silly words to elicit a pleasant expression? Professionals should have the self-confidence required to control a sitting without using this ridiculous technique.

When requesting a subject to say "cheese" all you capture on film is an unnatural expression of a person creating an "e" sound, not a smile.

The majority of clients mirror the photographer's expression during a session. Photographers elicit a natural smile by smiling at subjects while talking to them. Conversely, by talking with a serious expression, photographers will attract a natural, serious expression from the subject.

Granted, this is an oversimplification, but most people develop the technique and self-confidence needed to attract desirable subject expressions without resorting to unnecessary and demeaning "say cheese" tactics. If you have to—ask for half a smile, you'll probably get what you need.

**Editor**

**Competition Results**

**Sep 2005 Competition  
Judge: Sherwin Kaplan**

**Novice Color Prints**

1st	Diane Williams	Shawl We Dance?
2nd	Amie Tannenbaum	Daisies Three
3rd	Amie Tannenbaum	Ghosts and Goblins
HM	E. David Barkley	Iris Explosion
HM	Emi Wallace	Starboard Reflection
HM	Gerry Abbott	Grooming Time
HM	Minnie Gallman	Coon Tracks
HM	Terry Lusttinger	Thoughtful Gaze

**Advanced Color Prints**

1st	Sam Schaen	Meru Sunset
2nd	Ed Knepley	Natures Jewelry
3rd	Marilyn Gaizband	Lilac Breasted Roeller #1
HM	Ed Knepley	Harbor Sunrise
HM	Ed Ruggiero	Medusa
HM	Jeff Evans	Jet Engine Abstract
HM	Jeff Evans	Flowers Without Focus
HM	Ralph Edwards	Baby Baboon
HM	Ralph Edwards	Grand Canyon Vista
HM	Scott Musson	Halifax Reflections
HM	Tom Passin	Evening Ride
HM	Tom Passin	Backyard Rose

**Novice Monochrome**

1st	Phillip Moore	Clarendon Metro
2nd	Susan Breen	Holly

**Advance Monochrome**

1st	Bill Prosser	Three Masts
2nd	Diane Williams	Rose Swirl
3rd	Ed Knepley	Infrared Gazebo
HM	Sandy Croan	Old Town View



**Novice Slides**

1st	Julio Kipnis	GW at W Cathedral
2nd	David Hobson	Soft Lotus

**Advanced Slides**

1st	Judy McGuire	Imperial Beach
2nd	Amie Tannenbaum	Color Upsweep
3rd	Tom Brett	Dune 29 Shadow
HM	Amie Tannenbaum	Streaming Colors
HM	Chuck Bress	Vineyard & Red Triangle
HM	Chuck Bress	Sprinkler 3
HM	Mary O'Neil	Dancing Dogwoods

**Enhanced Prints**

1st	Seiji Kuniyoshi	Twist
2nd	Camille Lamoureux	Frosty Leaves
3rd	Mary Ann Setton	Serenity
HM	Laura Howell	Lake Grass
HM	Tom Passin	Meadowlark View

**NVPS**

## Field Trips

### Oct. 14-16 Field Trip

#### **Highland Scenic Highway - Fall Foliage**

**Oct. 14 - 16 Summersville, WV - RESERVE YOUR ROOM TODAY!**

This overnight field trip takes us to the beautiful Allegheny Highlands of West Virginia at the peak (I hope.) of the Fall color. Jim Clark has immortalized this area in his book "West Virginia, The Allegheny Highlands."

Richwood, which is 25 miles east of Summersville, is located at the western end of the 46-mile Highland Scenic Highway. The first 23 mile section of the highway is along WV-39/55 from Richwood to the Cranberry Mountain Nature Center. Last October the Fall color along this section of the highway was outstanding with miles of unbelievably brilliant yellow leaves.

Along this section of the highway I suggest visits to Summit Lake, Cranberry Glades Botanical Area, The Falls of Hill Creek and the Cranberry Mountain Nature Center. From the nature center the scenic highway follows WV-150 north for another 23 miles. This is the Parkway section of the highway and is the region's highest road - at 4500 feet above sea level.

It has four developed scenic overlooks each with restrooms and a picnic shelter. For more detailed information go to [www.fs.fed.us/r9/mnf](http://www.fs.fed.us/r9/mnf) and click on "Special Places."

Also in the vicinity (30 miles away) is Glade Creek Grist Mill at Babcock State Park (It's on the cover of Jim Clark's book.) and on Oct. 15 "Bridge Day 2005" is taking place in Fayetteville, WV. (20 miles away) Bridge Day is great, if you enjoy watching people jump from an 876 foot high bridge. See last October's Fotofax Field Trip notice. If you would like to visit these places, plan on spending the major part of the day. For more information, enter "Bridge Day 2005" or "Babcock State Park" into Google.

We will be staying in Summersville, WV at the Super 8 motel, [www.super8.com](http://www.super8.com) - I encourage you to make your reservations soon, since this is their busy time of the year. Phone (800) 800-8000 or (304) 872-4888. Room rates start at \$60 a night. Friday and Saturday nights we will gather in the lobby at 7:30 for our traditional group dinner.

The quickest route to Summersville is to go west on I-66, south on I-81, west on I-64, west on US-60, and then at the Fayetteville exit turn north onto US-19. Follow US-19 to Summersville. This is approxi-

mately a 300 mile trip and will take at least 5 hours. If you are interested in car pooling, please let me know. You can sign up at club meetings, e-mail me at: [pwsimmons@msn.com](mailto:pwsimmons@msn.com) or call me at (703) 912-4862.

Paul Simmons, Field Trips Chair



### Impromptu Field Trips

Impromptu Field Trips are designed to bring club members together who desire to go on a photo shoot. These trips will be organized via e-mail. I will maintain a mailing list of all members that want to be notified of impromptu trips. When you get the urge to take a few pictures, send me an e-mail with what you want to do along with the time and place to meet. I will forward your message to those on the mailing list. It is the responsibility of the individual initiating the trip to meet the club members at the appointed time and place. That is all there is to it. You can sign up at club meetings or e-mail me at: [pwsimmons@msn.com](mailto:pwsimmons@msn.com)

Paul Simmons, Field Trips Chair

#### **Tentative 2005/2006 Field Trip Schedule**

##### *Tentative 2005/2006 Field Trip Schedule*

- Oct 14 -16, Weekend - Highland Scenic Highway, WV*
- Oct 23, 8:00AM - Self Improvement Field Trip - GSGP*
- Nov 5, Afternoon/Evening - Baltimore's Inner Harbor*
- Nov 20, Self Improvement Field Trip - GSGP*
- Dec 3, 9:00AM - National Cathedral*
- Dec 11, Self Improvement Field Trip - GSGP*
- Jan. 8, Self Improvement Field Trip - GSGP*
- Jan 28, 2:00PM - Torpedo Factory*
- Feb 4, Afternoon/Evening - Chestertown and the Eastern Neck NWR*
- Feb 12, Self Improvement Field Trip - GSGP*
- Mar 11, 8:30AM - Brookside Gardens*
- Mar 19, Self Improvement Field Trip - GSGP*
- Apr 2, Self Improvement Field Trip - GSGP*
- Apr 20 - 23, Multi-Day - Great Smoky Mountains, TN*
- Apr 30, Self Improvement Field Trip - GSGP*
- May 20, Morning/Afternoon - State Arboretum of Virginia*
- Jun 4, Self Improvement Field Trip - GSGP*
- Jul 9, Early Morning - Kenilworth Gardens*
- Jul 16, Self Improvement Field Trip - GSGP*
- Aug 13, Self Improvement Field Trip - GSGP*

GSGP - Green Spring Gardens Park, Alexandria

## Self Improvement Field Trips Green Spring Gardens Park, Alexandria Oct 23, 8:00 AM

The Syosset Camera Club has successfully implemented what they call "Self Improvement Field Trips." It appears that what they are doing would benefit me and possibly other club members. The overall approach is to photograph once a month in one location with the goal of coming up with one or two quality images each month. In addition to returning to the same location and watching the environment and consequently your images change throughout the seasons, you are to impose (inflict) a self assignment. For example:

- This could be some photographic technique you have read about in a magazine or heard about at a club meeting that you would like to learn how to do.
- It could be to familiarize yourself with a new piece of equipment you have or a piece of equipment you have had but never spent the time to learn its capabilities.
- It could be to photograph using only a single focal length.
- It could be to shoot only macro shots or abstract shots.
- It could be to shoot only images where the predominant color is yellow.
- It could be to take only multiple exposures, slide sandwiches, or camera movement images.
- It could be to use every function available on your camera. This may take an entire year for those who shoot with digital cameras.

Your self assignment is, of course, an individual decision you will have to make. The goal is to improve the photographic tools you have available to you, to become familiar with your equipment, and maintain your photographic skills throughout the year.

Those of you that can't join us are certainly encouraged to undertake this project on your own. At the end of the 12 monthly sessions, each participant will select several images from each visit to be displayed at the September 2006 Members' Gallery.

This year's Self Improvement Field Trips will be held at Green Spring Gardens Park in Alexandria. To get to the park from I-395 take Exit 3B, Little River Turnpike West, travel 1-1/4 miles to Braddock Road. Turn right onto Braddock Road and drive 2/10 of a mile and then turn right onto Witch Hazel Road. The park's e-mail address is [www.co.fairfax.va.us/parks/gsgp](http://www.co.fairfax.va.us/parks/gsgp)

Sign up at a club meeting, e-mail me at [pwsimmons@msn.com](mailto:pwsimmons@msn.com) or call me at (703) 912-4862.

**Paul Simmons, Field Trips Chair**

## Workshops

### October Workshops by Corey Hilz

#### *Beyond the Ordinary: Improving Your Photographic Vision*

Oct. 22, 10 am to 12 pm

Location: Meadowlark Botanical Gardens

Fee: \$50 - Call 703.473.4618 to register

Join Corey to explore how to visually construct your images with effective use of color and natural light. An illustrated lecture will show you how to expand your photographic vision with artistic interpretations of your subject. Corey will demonstrate the technical and creative aspects to developing images with impact. Participants will find the principles discussed applicable to all areas of nature photography, from landscapes to flowers to abstracts. After the presentation we'll finish with an outdoor photography session.

#### Nature Photography Workshop

Oct. 20 to Nov. 5

Thu., 10/20 & 10/27, 7-9 pm

Sat. 10/29, 7-10 am & 11/5, 9 am-12 pm & 1-3 pm

Location: Annandale Campus, Northern Virginia

Community College. Fee: \$135

Call 703.323.3168 to register

Design compositions with impact, improve your technique in the field and learn how to mat your photos. The first two sessions will focus on equipment and technique. The third session is a field session to a local destination. Corey will answer questions and critique composition as you photograph. The final session is a formal critique of your work, followed by a demonstration of how to mat photographs. Matting equipment and supplies will be discussed. Film & digital welcome!



### Chincoteague Workshop Oct 8-9

An upcoming photo workshop on Oct. 8 & 9 at Chincoteague Island Virginia in conjunction with the Annual Oyster Festival that may be of interest to members (particularly the horse & people photographers). Check for info at **Judy Rolfe's** website of: [www.rolfephotography.com](http://www.rolfephotography.com)

**NVPS**

## Workshops

### Oct. 11 Workshop

Our October workshop will be a critique workshop. If you are wondering what photographs are your best competition quality images; or if you just want some pointers on what you could do to improve your images, this workshop is for you. Please bring four (4) prints or slides to the critique. **Sherwin Kaplan** will conduct the critique. Sherwin is an award winning nature and landscape photographer, as well as an acclaimed competition judge. I'm sure you will find his comments instructive and helpful. Time is Tuesday, Oct. 11 at 7:15 P.M. for meet and greet. Critique will start promptly at 7:45. Location is the Fairfax County Government Center, 12000 Government Center Pkwy, Fairfax VA 22035-0011; Conference Center meeting room number 8. Questions - Call or e-mail **Fred Chitty, NVPS Workshop chairman, 703-493-8530, chittyfc@bp.com**

### Acrey's Photographic Workshops

Acrey's Photographics Expedition & Workshop (since 1978) packages are designed for the discriminating adventure/outdoor photographer who wants to improve his or her technical and creative skills while photographing in exciting new locations. ([www.acrey.com](http://www.acrey.com))

Master photographic artist, **Jack Acrey**, leads each of Acrey's Photographic Expeditions & Workshops. Jack Acrey will be your guide, instructor, and leader. Whether you're a beginner or a savvy expert, you'll be given the information and instruction you need to increase your photographic skills. To suit each individual's needs, all camera formats will be addressed, including digital.

We are taking reservations now for 2006. ([www.acrey.com](http://www.acrey.com)), and currently have good availability for all destinations. Yellowstone in the Winter (Jan) Acrey will share his expertise in 35mm, medium, large format and digital cameras with each participant both on a one-to-one basis and during the group discussion periods.

Acrey is proficient in black&white and color printing in the darkroom and is able to answer any questions you may have about these processes. During each expedition or workshop, there is a lot of one-on-one time devoted to the aesthetics and composi-

tion of photography. Other topics covered include camera formats, lens choices, metering, depth of field, film, filters, tripods, packing your equipment, how to communicate your desires with a professional lab, and the business aspects of photography.

Acrey's many years of experience as a renowned commercial photographer, publisher and gallery owner make him a valuable resource for participants at all levels. Acrey is certified to perform CPR and first-aid and is recognized as a licensed guide by the National Park Service and is federally permitted to lead expeditions and workshops at such locations.

Since 1961, Jack Acrey has created photographic images in forty-eight different countries. He has photographed historic events for Associated Press like the Israeli-Egyptian conflicts, the Peruvian earthquake, a revolution in Haiti, the Idi Amin takeover in Uganda and the raid on Entebbe.

Some of his illustrative advertising photography clients were Arctic Cat, Suzuki Motor Corporation, Hawaiian Power Boats, STP, The U.S. Auto Club, the United States Air Force Thunderbirds, the United States Army Golden Knights Sky Diving Team and the #1 Advertising Icon in the world, the Marlboro Man. In the glamorous world of cosmetics and fashion photography, Acrey's list of clientele includes: Hanes, Calgon, Chanel No.5, Revlon, Danskin, Charlie, Johnson & Johnson, and Alfa-Keri.

He was the first photographer to put Cybil Shepherd on the cover of a magazine, and he's photographed such celebrities such as Candice Bergen, Allie McGraw and Lauren Hutton. In *Female Abstractions*, he returns to his fascination with women and the female form becomes a landscape of light, dark, and shadow. Movie stills include: "A Star Is Born" starring Barbara Streisand and Kris Kristofferson and "The Tracker," an HBO production starring Kris Kristofferson.

**James Bland**  
**Acrey's Photographics**  
**865.406.9572**  
**512.206.0355 fax**  
**www.acrey.com**  
**james@acrey.com**



### Welcome New Members

Please welcome **Terry Luettinger, Thomas Passin, Karen Rexrode, Ed Knepley, Richard Ashwick, and Lisa McDonal and her family of Richard, Craig, and Lila.**

## NOVACC - The Alliance

### Loudoun Photography Club

Contact: Lisa Duncan at (703) 725-2931 or LoudounPhotoClub@cox.net

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

Meetings are held on the 1st Tue. at 7:00 p.m. at the Ashburn Library, 43316 Hay Road, Ashburn, Va., or Eastern Loudoun Regional Library, as indicated.

Program: "Inks and Media used in Giclee (Inkjet) Printing" with Carolyn Koslow.

Competition: Informal member's night - "What I Did On My Summer Vacation"

Field Trip: Oct 15, Bull Run Park; TBD, National Zoo

### Manassas Warrenton Camera Club

Contact: Andrew Jezioro (703) 361-8542 or ajezioro@comcast.net.

Website: [www.mwcc-photo.org](http://www.mwcc-photo.org)

Meetings are held on the 1st and 3rd Thu. at 7:30 p.m., Manassas City Hall, Old Town Manassas

Program: Nature Photography by the Taters (Sam & Ida ShutterSpudz)

Competition: Theme - Churches & Cemeteries

Workshop: Portraits with Max English; 10/1 from 2 p.m. to 5 p.m., Manassas, VA Police Dept Conf Room

Field Trip: 10/9, Sports Car Race, Summit Pt. WVA; jnevitt@comcast.net

10/23, Covered Bridges in MD; jnevitt@comcast.net

### McLean Photography Club

Contact: Bruce Copping at (703) 725-9331 or FotoClub@aol.com

Website: [www.mcleanphoto.org](http://www.mcleanphoto.org)

Meetings: Held on the 2nd Wed. at 7:30 p.m. (meet & greet at 7:00 p.m.), at the McLean Com. Ctr.

Program: Wed. Oct. 12, 7:30 p.m., "Photojournalism in 3-D" by Robert Leonard & William Yeagley. Contact: Iver Cooper 703-533-1189

Competition: none in October

Workshop: Wed. Oct. 26, 7:30 p.m., Critique in preparation for November Competition. Contact: Margaret Huddy 703-356-2363

Field Trip: Saturday, Oct. 22, 8:30 a.m. Riverbend Park. Contact: Johan V., 703-821-0979

### Reston Photographic Society

Contact: Jim Schlett at (703) 476-6538 or rpschair2@leagueofrestonartists.org

Website: [www.leagueofrestonartists.org](http://www.leagueofrestonartists.org)

Meetings are held at 7:30 p.m. at RCC at Lake Anne

Program: Unknown.

### Vienna Photographic Society

Contact: John Connell at (703) 352-8790 or john@johnsfineart.com or Warren

Standley at (703) 979-3838 or VPSEditor@verizon.net.

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

Meetings are held on the 1st and 3rd Wed. at 7:30 pm in the main lecture hall of the Thoreau Middle School, 2505 Cedar Lane, Vienna, VA.

Program: Wed. (10/5) - "Digital printing, inkjet vs. giclee, archival papers, ICC color profiles, supplies, etc." presented by Carolyn Koslow, photographer.

Competition: Wed. (10/19) - unthemed - judge <tba>.

Field Trip: Sat. (10/15) - Rockville Antique and Classic Car Show. Departing Vienna Metro station at 9:30AM. contact: Bill Kyburz ([william.kyburz@gd-ns.com](mailto:william.kyburz@gd-ns.com))

Member Forum: Wed. (10/26) - peer review of members' images and a presentation on Digital Workflow by Warren Standley. Contact: VPSEditor@verizon.net for more info.



## Forums

### Oct. 25 Forum: "How I Do IT"

by Paul Simmons, NVPS

Come join us for a visual trip to Green Spring Gardens Park by flower photographer **Paul Simmons**. Paul's passion is flower photography. He says, "My wife calls it an obsession. Be that as it may, I thoroughly enjoy getting out in a garden with my macro lens. For me the fun starts at my feet, not towering five feet above my subject, but facing it eye to eye. I turn into a kid again—discovering all kinds of things that otherwise would go unnoticed. Hopefully, I'll even take a few pretty, even "poetic," pictures.

He says, "When I photograph in a garden, I take many close-up and macro images with a few vignettes and overview shots thrown in so the viewer gets a sense of place. My goal is to present images that transform what is into what could be. Our eyes seem to have unlimited depth-of-field where a camera's depth-of-field is set at the moment of exposure. Thus, a camera doesn't "see" like the human eye. I take advantage of this fact to display my flowers uniquely—at least unique to human vision."

Currently Paul is working on a year long project to provide four digital slide shows to Fairfax County's Green Spring Gardens Park. These are in support of the park's Mar. 12 Winter Lecture Program which discusses flowers by the season. Each show lasts 15 minutes and contains approximately 150 images. In the Oct. 25 Forum, Paul will present two of these shows followed by his "How I Do It" presentation where he discusses how he goes about making flower images.

**Kristy Campbell, Forums**

NVPS



# Pixels

## AND THE DIGITAL IMAGE

NVPS

### *The Digital Dilemma – Lessons in Digital Reality* By **Andy Klein, NVPS**

I gave in to the hype, the peer pressure, the need to see myself as something more than an evolutionary dead end. I bought a digital camera. I thought I would start with enough of a camera to give this new capture medium a full opportunity to show me that film could and should be replaced.

The Kodak Z 7590 is a top rated prosumer camera and is considered a best buy. It has a 35 to 350 mm Schneider fully optical zoom lens, 5 megapixels, and a 2 inch viewing screen on the back so a nice big image can readily be seen. Then, on top of it, the package deal I bought came with a printer-dock so I could download any image and print it right away. This seemed like nirvana.

The digital lessons started early. The camera did not come with a memory card. So an additional \$60 was needed to provide memory equivalent to two rolls of 36 exposure film. Then there was the issue of the battery. A backup cost \$70. Since the dock for the camera is the recharging platform some portable solution was needed. Another \$50 and I had a portable charger. When I examined all my expenses I realized I had spent the same on this outfit that I had on my last Nikon SLR and lens purchase along with a brick of slide film with processing.

Now it was time to read the manual. The menus of choices are daunting. There are many choices and it took several readings of the manual to understand what many of the choices actually did. But, doggedly, I learned many of them—although re-finding them in the field was a challenge.

But, I jump ahead. I was very impressed with what could be done in-camera. The multiple ISO settings, the ability to increase or decrease exposure to get the effect you wanted, and all this visible on the large screen on the back of the camera. The instant feedback was a lot of fun and I could really see how such feedback could improve my photography. The practice shots I printed out on the printer dock were very good. Rich accurate color was just a button press away. This was going to be fun.

But, then it was time to take pictures. The real

world clashed with the digital world. Accessing the menus in time to still capture the image was a challenge. I defaulted to some standard settings that suited me and left things alone, figuring I would “fix” things later.

Then, I wandered out into the bright sunlight. The screen on the back of the camera became invisible. Switching to the eyepiece for a digital (non-through the lens) view did result in being able to see, but the quality of the image was the difference between paint-by-numbers and **Ansel Adams**. The eyepiece viewing system is emergency use only and not for critical consideration of the image and what I was shooting. Egads, this was an open shade or interior camera only!

Then there was shutter-lag. Shooting a birthday party resulted in a variety of images where I missed all the “decisive moments” because the moment had moved on while the camera moved signals from sensor to storage or whatever. **H. Cartier Bresson** would not approve.

And the instant feedback and the adjustments menus diverted me from shooting. Head down staring at the screen replaced head up looking for the great image. Not only was I struggling to take advantage of the advantages, but I was so engrossed in the technology that I was no longer taking great images. I think I had moved into photographic hell.

Talking to camera buffs and technical people informed me that the issues I found are not uncommon. Some are solved by doubling my investment and buying a digital SLR. But that would take my investment up to twice what I paid for my last film SLR. And I would need new wide angle lenses, a new flash, several memory cards, and a downloading storage device for when the cards are full. Conservatively, the expense is now more than four times the film SLR. I would be able to shoot 100 rolls of film (3600 shots) and pay for my SLR before I would break even.

My view is that the snapshotter, who uses the digital camera as a point-and-shoot will be happy. No film, instant pictures, and the automatic defaults work well. For the fine-art photographer shooting stills and landscapes, the technology can be handled without

*Continued on next page...*

the image disappearing before the picture can be taken. And, the ability to control the color, contrast, lighting, etc. is wonderful.

But, for the people photographer whose focus is more the image than the technology anything less than a digital SLR (DSLR) is a non-starter. I gave my camera away. My daughter loves it for it takes great snapshots. She has a boyfriend who is a computer engineer, and the instant photos delight her.

I will reload my film camera and keep my foot in "old" technology while I embrace the digital darkroom...see, I am not a total dinosaur.

**Andy Klein**



## Exhibits

### Nov. '05 Hendry House Display

Announcing a great opportunity to display your images for sale. Starting Veteran's Day weekend, Nov. 11, 2005 we have been asked to display our works at Hendry House located in Fort C. F. Smith Park in North Arlington.

The ten day show begins Friday night with a reception in the lovely 20th century restored mansion and ends Sunday, Nov. 20, 2005. During Veteran's Day weekend, the fort will be hosting a Civil War reenactment which should provide greater traffic as well as offer plenty of additional photo opportunities. It is requested that we offer workshops for the public in the evenings during the week and we will need volunteer instructors.

This event will be advertised in the local newspaper and will be in the "The Snag", an Arlington County conservation newsletter reaching 2,500 families. Chances to volunteer abound for things such as manning the cash table, refreshments for the reception, hanging and take down, etc. Please block this week off on your calendar and start thinking which photos you would like to display.

Members can bring their framed pieces to two of our regular meetings – Oct. 18 and Oct. 25. At the Nov. 1 meeting, those images that have not been selected will be returned to the photographer. Each photograph must be framed according to accepted framing standards and accompanied by a signed entry form available at the meetings or by e-mailing **Polly Terribery**.

1) Framing that is not secure and safe for hanging will be rejected.

- 2) Screw eyes (or screw in hangers on metal frames) and secure
- 3) Hanging wire must be used.
- 4) No clip frames will be accepted.
- 5) All entries must be matted in white or off-white mat with a minimum of a 2 inch border.
- 6) Color-core mats are not permitted.
- 7) Frames must not be larger than 16x20 inches.
- 8) Each work must have the photographers name, title, medium, and price (or not for sale) on the back of the work.
- 9) Submit up to 4 framed pieces.

A selection panel will then decide which pieces will be hung for the show. It is understood that NVPS, committee members, and the Hendry House are not responsible or liable for loss or damage from any cause whatsoever. It should be understood that all entries submitted may not be entered in the exhibit. The exhibit committee, in their judgement, will present those entries that best represent NVPS in both quality and diversity of subject matter.

Members may also submit matted and shrink wrapped prints for sale. Matted prints should be no larger than 16x20 inches and must be protected with clear plastic. Each matted print should have the photographers name, title, medium, and price affixed on the back of the work. There is no limit to the amount of matted prints for submission.

Take down will be Sunday, Nov. 20, 2005 at 5:00 p.m. Anyone who enters anything must be present at that time to take any remaining works home. If you are unable to be there then it is your responsibility to make arrangements for someone else to take down your work. Please indicate your interest in participating by adding your name to the sign-up sheet available at the meetings or by e-mailing Polly Terribery. All members who participate may be asked to volunteer in some way to make this the best show possible.

Contact: **Polly Terribery, Exhibits at 703-491-2074** for more info or e-mail to: **Stonebridge341@comcast.net**

**Polly Terribery, Exhibits**

## Pro Reports

### *The quality of light*

The quality of light refers to how soft or harsh the light appears on your subject. A soft light will show a gradual transition from highlight to shadow and will cast lighter shadows. In contrast, a harsh light will have quick transition from highlight to shadow and cast deep dark shadows.

**Editor**

**NVPS**

# COLORS

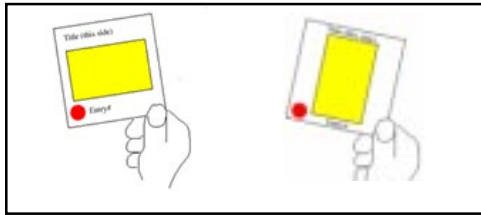
*different ideas*

**NVPS**

*All images by Bob Tetro, NVPS*



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



### Editor's Note:

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

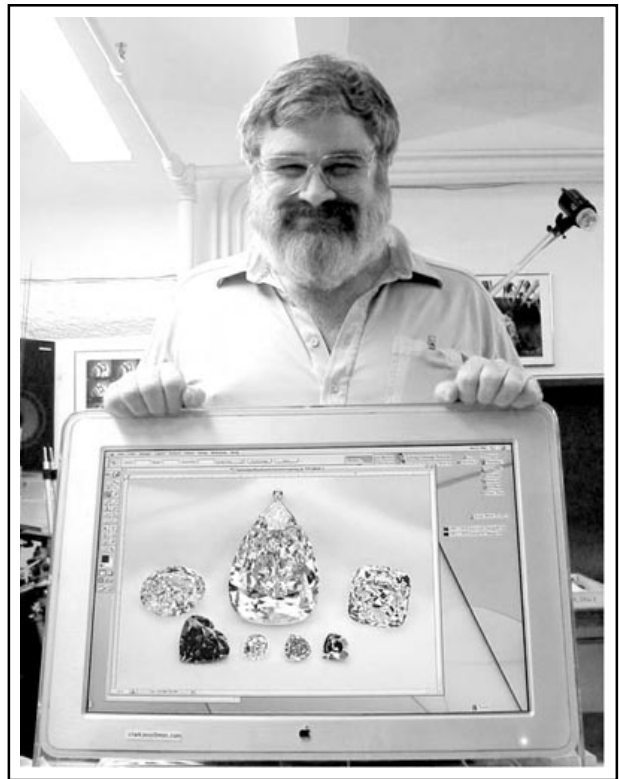


Photo of this months Program Presenter Chip Clark

**NVPS**



Photo by Vicki DeVico of Aberdeen, New Jersey

This is your INVOICE for dues to:

## The Northern Virginia Photographic Society (NVPS)

This invoice is for membership dues for this season to next September. **Please pay dues from this invoice. This will be the only notification.** Please remember you must be a paid member to compete in the Competitions, attend Workshops, and receive Fotofax. We hope you enjoy all of the many meetings that NVPS has to offer. **Note: Dues must be paid by Oct 10 to continue membership.**



*This is the last month the invoice is printed to use.*

**The dues rates are the same as last year:**

- 1. Individual membership/rejoining \$40.
- 2. Family membership \$55.
- 3. Student membership \$15.

New members after Feb 1st: 1/2 price of the above fees. (Only applies from Feb to May)

**Name:**

**Address:**

**City, State, Zip Code:**

**Home Phone:**

**E-Mail Address:**

**(Print clear and large)**

*Note: the hard-copy mailing is raised to \$15 extra*

**Amount Paid: \$**

**Amount Paid: \$ 15.**

**Check made to NVPS.**

**For hard-copy mailing of Fotofax for one year. (add to dues)**

**The online e-mailing of Fotofax is included with the dues.**

FOTOFAX is sent by PDF online to your e-mail address at no extra fees; but if a hard-copy mailing is desired (or no e-mail address), then an additional \$15 fee must be added to the dues as voted by the Board. Checks only, no cash. Please print or copy this page and staple a check to this form and hand or mail to the Membership person. If you feel you've paid dues for this season or not sure, check with the **Editor**. There are a few people who have paid dues in advance.

**Mail or hand to:**

**Mary O'Neill, NVPS Membership**

**506 Kentucky Avenue**

**Alexandria, VA 22305**

**e-mail: mary.m.o'neill@gsk.com (e-mails preferred)**

**703-548-8669**



**“Print this page for your invoice”**

## NVPS RULES OF COMPETITION

### I. General Provisions

#### A. Competition Classes

The competition classes are:

Slides - Novice  
 Slides - Advanced  
 Monochrome Prints - Novice  
 Monochrome Prints - Advanced  
 Color Prints - Novice  
 Color Prints - Advanced  
 Altered Prints

#### B. Number of Competitions

During the club year (September through May), NVPS will sponsor nine monthly competitions. For a monthly competition in a Class to occur there must be at least two entrants. When there is only one entrant, even if there are two entries, the judge shall comment on the image(s) and the image(s) will be given one point each for participation, but no award points.

#### C. Eligibility

Only Club members are eligible to enter competitions. Each member may submit up to two (2) entries per competition in any Class in which they are eligible but may enter no more than four (4) in any one monthly competition. All entries must have been photographed by the entrant and must satisfy the definition of photograph in Section II A. Plagiarism will result in disqualification of the image. All entries must be submitted prior to the start of the competition for the class in which it is being entered and must not, in the opinion of the VP for Competitions, interfere with the process of preparing a competition class for judging. Entrants should strive to submit their entries prior to the start of the meeting.

#### D. Subject Matter

Subject matter, theme, and artistic presentation are the choice of the photographer. One or more of the monthly competitions may have an assigned topic or theme and such topics/themes will be published in advance in FOTOFAX, the club newsletter. (NOTE: The Vice President for Competitions will try to give at least two month's notice of any such competitions.)

For a monthly competition in a Class to occur there must be at least two entrants. When there is only one entrant, even if two entries, the judge shall comment on the image(s) and the image(s) will be given one point each for participation, but not 10 points for First

Place. A single image can only be entered in one Class in a given Club year and can be entered no more than three times within that Class within the year. For example, if you have a slide and make a print from it, you must decide for a given club year whether to compete with it as a slide or as a print. Once an image has received an award (first, second, or third place, or honorable mention) it may not be entered in subsequent monthly competitions in the same class that or any other year with the exception of the end-of-year competition. An image that has won an award may be entered in a different class in a subsequent year. In addition, a similar photograph of the same image that has received an award may not be submitted in any class during the current competition year.

#### E. Presentation of Prints

All prints must be mounted. Prints and mounts may not exceed 20 inches in height and 40 inches in width to accommodate the light stand. A mount may contain more than one print, but all prints on the mount will be judged as one entry. Entries will not be eligible for competitions if they are framed, have attached hardware, or could, in the opinion of the Vice President for Competitions, cause damage to other prints. The name of the maker and the title of the print must appear on the back of the print or mount, along with an arrow that indicates "this edge up". Neither the name of the maker nor the title of the print may appear on the face of the print or mount.

#### F. Presentation of Slides

(1) To be shown in the club projector, slides must be mounted in 2x2-inch cardboard, glass, metal, or plastic mounts. Mounts which do not fit the club projector will be disqualified unless the entrant makes prior arrangements with the Vice President for Competitions, and provides the means of projection.

(2) Use of Erie mounts or other cropping methods is permitted as long as the method does not cause projection problems.

(3) A convention has been established to tell the projectionist how the slide should be oriented: Hold the slide up to the light so that it is oriented the way you want the image to appear on the screen. While the slide is in that position, put an easily seen spot in the lower left corner. The photographer's name should be placed on the back of the slide.

#### G. Time Limits

Time limits shall be imposed on three of the nine monthly competitions to encourage submission of recent work. The time limit will be that an image must have been taken within two years of the competition

date. The three monthly competitions when the limits apply will be published before the beginning of the September competition. Six of nine competitions will have no time limit.

### G. Judging

During the judging, audience members must not make comments to the judge concerning the images being displayed. Any questions may be brought to the attention of the Vice President for Competitions who, at his/her discretion, may bring the question to the attention of the judge. The decisions of the judge and Vice President for Competitions shall be final.

## II. Definitions

### A. Photograph

Photographs shall include image obtained using a light capturing process. The capture may be done by a film or digital camera; or by scanners and similar light-capturing devices.

### B. Color and Monochrome Prints

Color and Monochrome Prints shall include images printed with either chemical darkroom techniques or with ink jet or other printers commonly used with personal computers or directly with digital cameras. The printing may be done either by the entrant him-/herself or by a commercial facility. Conventional prints may use commonly accepted darkroom printing techniques of burning, dodging, toning, spot-toning, sandwiching, reducing, masking, high contrast, solarizing, line prints, texture screening, posterizing, filtering, variable contrast, and other techniques normally used in the darkroom at the time the print is exposed and developed. Digital images may compete with traditional prints provided that the minor adjustments to them be made by the entrant him-/herself and only include the digital equivalents of the techniques enumerated above for chemical darkroom printing as well as the additional processes listed below. Images used for digital prints may be taken by digital camera, processed onto CD by a commercial facility, or scanned from film or slides. Techniques that are permitted for digital prints include: color adjustment; exposure, brightness, and/or sharpening; saturation/desaturation, or conversion to monochrome or black and white; cropping, resizing, rotating as long as it is applied to the entire image rather than particular elements in the image. In addition, electronic filters that are equivalent to glass filters used on a camera (e.g., blur, neutral density, or lens flare; and eliminating dust and scratches. In addition, minor manipulations (such as cloning to remove insignificant but unsightly items in the background) may be performed so long as they do not affect the subject of

the image. Multiple exposures digitally combined to create an effect equivalent to multiple exposures on a frame of film is also permitted; however all images being combined must be the entire width and height of the picture and made visible by reducing opacity. Multiple images assembled as a collage is still considered an Altered Print.

### C. Altered Prints

Altered Prints shall include those color and monochrome images where the computer manipulation or other processing significantly changes the original image. Such prints include those in which the final image either (1) does not use photographic print materials and chemicals that are manufactured to make photographic prints, or (2) digitally modifies an image by exceeding the list delineated in Color and Monochrome prints above, or changes the image with enhancements including, but not limited to, adding artistic and texture filters, adding objects, creating a new image from one or more images, digital artwork, digital "coloring", and multi-layer composites or collages. Altered prints shall include hand colored prints, Polaroid prints and transfers, non-minor computer or digitally manipulated prints. All elements of the image must have been created by the entrant.

### D. Slides

Slides shall include only traditional film slides. Slides may include multiple, sandwiched frames of film. In the future, when equipment permits, new rules will be established for the use of digital projection. Both color and monochrome slides are included.

## III. Classes of Competition

(1) In Slide, monochrome, and color prints, there are two Classes of competition: Novice for entrants who are inexperienced in photography in the medium being exhibited; and Advanced for the more experienced exhibitors. Any member may elect to exhibit in the Advanced Class. Upon doing so, however, the member shall be permanently ineligible to compete in the Novice Class.

(2) Within a given Class, members are automatically promoted from the Novice to the Advanced Class at the beginning of a club year if, during any previous club year, they competed in the Novice Class and (a) finished among the highest 15% of all entrants in total competition points in that class; and (b) placed first, second, or third on one or more occasions.

(3) Novice Class entries may be re-entered for competition in the Advanced Class in a subsequent year.

#### IV. Recognition

##### A. Awards

In each Class for which a monthly competition is held, the following awards will be made:

- (1) two (2) or three (3) entries; first place
- (2) Four (4) or five (5) entries; first and second place
- (3) Six (6) or more entries; 25 percent of all entries, with all fractions rounded upward, will be given awards, from which first, second, and third places will be chosen, and remaining award winners will receive honorable mentions.
- (4) No awards will be shared.
- (5) Judges must make all awards specified by these rules.

##### B. Point System

Print and slide competition points will be awarded to all members who enter prints or slides, as follows: 1 point for each entry that does not win an award.

- 1 point for each entry when there is only a single entrant in the class (not First Place),  
 4 points for each honorable mention,  
 6 points for third place,  
 8 points for second place, and  
 10 points for first place.

##### C. Questions of Eligibility and Disqualification

It shall be the responsibility of the entrant to bring all doubtful or questionable entries to the attention of the Vice President for Competitions before a competition begins. Failure to provide such advance notice of a questionable entry before a meeting may, at the option of the Vice President, result in disqualification. The decision of the Vice President on a specific entry shall be final unless he/she chooses to present the issue to the membership prior to the start of the competition, in which case a voice vote of members present shall be used to decide the issue. A decision by the Vice President for Competitions will be final for the meeting date on which it is rendered but the decision may be appealed, with prior notice, at any subsequent board or general membership meeting.

If a disqualification is determined prior to the judge's award for that class, the image will be removed from consideration. The Vice President for Competitions will inform the judge of any changes that result to the number of awards to be given. If the disqualification is determined after a class competition has been completed, the Vice President will remove any points that may have been awarded for that image, however all other ribbons and points shall remain as awarded by the judge. If a Novice inadvertently enters a slide or print in an advanced competition, the

novice can request that the image be eliminated or any awards refused and still preserve his/her Novice status. Otherwise, the entrant will be placed in the Advanced class.

#### V. End-of-Year Competition

##### A. Eligibility

All entries from the monthly competitions receiving at least an honorable mention are eligible for the end-of-year competition. Rules for monthly competitions apply, except that submissions will take place as prescribed by the VP for Competitions, judging will take place in a separate location, and results will be available at the end-of-year banquet.

#### VI. Other End-of-Year Awards

##### A. Photographers of the Year

Photographer of the Year Awards shall be given to the photographer in each class who has accumulated the most points during the competition year. In the event of a tie in the number of points, the award shall be shared.

##### B. Versatile Photographer of the Year

The Versatile Photographer of the Year award shall be given to the club member who has accumulated the highest number of total points from all competition classes and must have received an award in at least three classes.



Draft of January 17, 2005

## Time Dated Competitions

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

Pick up a set of binoculars and use them to better see the print competition. From the back of the room, you'll be "right up front" on competition night.

Editor





***NVPS Chairpersons who send material to the Editor should also send it to our NOVACC contact: Corey Hilz 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. Corey's e-mail address is: corey@coreyhilz.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.***

***Editor***

## The Del Ray Artisans

will be presenting their third annual Del Ray Dozen Invitational Photography Show, from Oct. 7-29, 2005. The opening reception will be held on Fri. Oct. 7, from 7-10 P.M. The location is the Del Ray Artisans Gallery at 2704 Mt. Vernon Ave., Alexandria, VA. Rob Rudick, Curator, Del Ray Dozen Photo Show 301-270-2323

Del Ray Artisans  
 Event:: Del Ray Dozen Invitational Photography Show.  
 Sponsor: Del Ray Artisans.  
 Show Dates: Oct. 7-29, 2005.  
 Gallery Hours: Sat, 10 A.M. - 4 P.M.; Sun. Noon - 4 P.M.  
 Opening Reception: Fri., Oct. 7, 2005; 7 - 10 P.M.; refreshments served.

Location: Del Ray Artisans Gallery at The Nicholas Colasanto Center, 2704 Mount Vernon Avenue Alexandria, VA. (at intersection of Mount Vernon and Commonwealth Avenues).

Featuring: Works from 13 photographers.  
 Additional Interest: Silent auction of matted prints to raise funds for Del Ray Artisans, and Hurricane Katrina Relief efforts.

Contact Person: Rob Rudick (301) 270-2323  
 Del Ray Artisans Gallery: (703) 838-4827  
 Free to the Public.



### NOTE on Downloading Fotofax:

When having problems downloading the pdf of the newsletter for Windows users:

Go to : Tools, Options, Security, where you might see a "Do Not Open - May Contain Virus" which was checked. Uncheck it and now everything should work fine.

## The Epson Connection

***The World of Epson Photography***  
***"Demystifying the world of inkjet technology"***

Meet **Kathy Werling** of the Epson Evangelist Team. Learn what goes on inside Epson scanners and printers. Learn the secrets of making the perfect scan and print. **Kathy Werling** is one of Epson's specially trained imaging experts. She has been demonstrating and teaching the use of Epson products for nearly 10 years. Mac Business Solutions will also be on hand to demonstrate and talk about the new Epson Stylus Pro 4800.

**Bowie-Crofton Camera Club**  
**Monday, October 24, 2005**  
**7:30 PM**  
**All Saints Lutheran Church**  
**At US 301 and Mt. Oak Road**  
**Bowie, MD**  
**www.b-ccc.org**



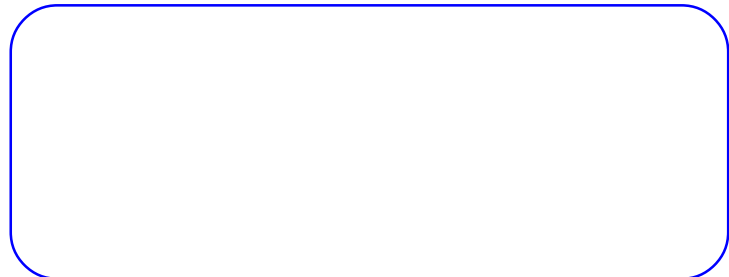
**Please!**  
**During all NVPS meetings please TURN OFF all cell phones or put them on vibrate/no ringer. This is very rude and annoying for phones to be ringing during a presentation.**

**Erwin A. Siegel - Fotofax Editor**  
**5840 Cameron Run Terrace #903**  
**Alexandria, Virginia 22303**  
**703-960-6726**  
**e-mail: NVPSeditor@aol.com**

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

**NVPS**

## First Class Mail



## Things To Do



- **“Fall Fair for Fairfax”** - This annual Fair includes family entertainment, exhibits, activities, and food vendors. Oct. 1 at Fairfax County Government Center, 12000 Government Center Parkway, Fairfax, VA. 703-324-3247.
- **“Sugarloaf Crafts Fair”** - Hundreds of artists and artisans display their creations Oct. 7-9 at Montgomery County, MD Fairgrounds, Gaithersburg, MD. 301-990-1400 or 800-210-9900.
- **“Waterford Festival”** - The 62nd annual festival on the streets of this 1733 village, with music, crafts, demonstrations, and tours of homes Oct. 7-9 in Waterford, VA. 540-882-3018 or 540-882-3085.
- **“Black History Photo Exhibit”** - An exhibit of 40 black-and-white portraits, views and candid of life in a black community in a small Plains city, 1912-1925, will be held at the Black History Resource Center, 902 Wythe Street, Alexandria, VA (703-838-4356) from Sep. 1-Nov. 30.
- **“Waterfowl Festival”** - Nov. 11-13 the 35th annual festival celebrates ducks and geese in photographs, paintings, carvings, sculpture and other media, with music, contests, activities, and food vendors in Easton, MD. 410-822-4567.
- **“Sugarloaf Crafts Fair”** - Hundreds of artists and artisans display their creations, Nov. 17-20 at Montgomery County Fairgrounds, Gaithersburg, MD. 301-990-1400. Continues again from Dec. 9-11.
- **“Scottish Christmas Walk”** - More than 100 Scottish clans dressed in tartans and playing bagpipes parade through Old Town Alexandria on Dec. 3 as part of an annual festival. 703-549-0111.
- **“Bound for Glory: America in Color”** - An exhibit at the Library of Congress is the first major exhibition of the little known color images taken by photographers of the Farm Security Administration/Office of War Information (FSA/OWI). Comprised of seventy digital prints made from color transparencies taken between 1939 and 1943, this exhibition reveals a surprisingly vibrant world that has typically been viewed only through black-and-white images. These vivid scenes and portraits capture the effects of the Depression on America's rural and small town populations, and the country's great mobilization for World War II. This exhibition will be on display through November 26, 2005. Call: (202) 707-4604 for recorded information about the Library's exhibitions.