



Fotofax

The Newsletter of the Northern Virginia Photographic Society

Monthly Program

Jan. 3, 2006 Program: "Making Slideshows" with Maurice Asseo

Maurice Asseo will present three distinct multi-media shows to demonstrate what can be done with slides. The programs are:

- 1) **Chimeras:** How to combine slides into sandwiches.
- 2) **I Scare A Mouse:** How to obtain a fun show even when slides are not the most artistic.
- 3) **Masks and Masquerades:** What you can aim for when you have good slides and a good subject.

He has traveled to more than eighty countries and has extensively photographed Turkey, France, Brazil, Morocco, India, Nepal, Bhutan, Egypt, Western Europe, Quebec, Greece, West Africa and the USA. He has often been exhibited in the USA, Turkey and Canada and is a member of the Creative Partners Gallery in Bethesda. He has won top prizes from the Photographic Society of America for his multi-media slide shows. Two of his shows, The Bosphorus and Beyond and Spiritual Crossroads of Anatolia, are being readied together for publication.

He has taught the principles of photographic composition. The Assembly of Turkish American Associations has presented him with its Outstanding Achievement in Culture and Art Award. Maurice is an electrical engineer with a post-graduate degree in regional development economics. He has spent twenty years of his career as a senior agricultural economist with the World Bank, in Washington.

Dinner with the speaker is presently not determined. If you would like to join Maurice and Bill for dinner at Tyson's Corner Chili's at 5:45 P.M. if it is scheduled, please contact **Bill Prosser** (prosserwm@aol.com, 703.821.2670).

**20 pages
inside!**



Inside

Field Trips	Page 4&5
Competition Info	Page 6
Competition Results	Page 7
Workshops	Page 8
Pixels & The Digital Image	Page 9
COLORS/Different Ideas	Page 10& 11
Upside/Downside	Page 12
NOVACC	Page 14
For Sale Items	Page 15
Forums	Page 17
Things to Do	Page 20

NVPS Calendar

03 Jan	Program
08 Jan	Field Trip
17 Jan	Competition
24 Jan	Forums
24 Jan	Members' Gallery
28 Jan	Field Trip
07 Feb	Feb 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	Ralph Edwards	703-878-2882
VP Programs	Bill Prosser	703-821-2670
VP Competitions	Scott Musson	703-278-2828
	Emi Wallace	703-278-2828
Treasurer	Tom Brett	703-642-1595
Secretary/Historian	Judy McGuire	703-978-3759
Past President	Carl Zelman	703-404-4769

Appointed Members:

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

NVPS is associated with:



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

Members' Gallery

You are all in for special treats at the Jan. 24 Members Gallery. **Laura Howell** will display her fine art photography prints and **Paul Simmons** will do a digital projection show featuring upcoming field trip locations that he has taken over several years.

Laura Howell is primarily a self-taught photographer who in the past three years has become a distinguished and award winning photographic artist. She has won numerous awards with NVPS, Vienna Photography Society and the League of Reston Artists. Her image "Red Reflection" is currently featured on the Artists Palette 2005 poster representing The Lorton Arts Foundation. Her photography represents "a search for those powerful opportunities when light, detail and perspective unite to produce an evocative image of moment and meaning."

Paul Simmons began his photographic passion in college while working for the Engineering Department processing film and making black and white prints. For years, Paul saw the world in black and white. After a long hiatus when family and life competed for his time, Paul began to see the world in macro color. Paul retired from his day job and is shooting and volunteering. Most notably he is a volunteer photographer for Green Spring Gardens Park and our own NVPS Field Trips Chairperson. Please come out and support our own on Jan. 24, 2006.

Sandi Croan
Members Gallery Chairperson
 703-631-4181 - e-mail: pashli@aol.com

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

E-Mail Addresses of Board Members

Sandi Croan	Pashli@aol.com
Bill Prosser	ProsserWM@aol.com
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Tom Hady	Thady@att.net
Corey Hilz	corey@coreyhilz.com

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.

We'll keep printing this larger until all read it!



The 4th Annual Meadowlark Nature Photography Expo

will take place Saturday & Sunday, Feb. 25-26, from 9:00 a.m. to 4:30 p.m. both days. It is held at Meadowlark Botanical Gardens in Vienna. \$3 donation per day. Prints to be juried for the exhibit at the Expo and may be turned in at any of the January meetings (3rd, 17th, 24th). Please review the Rules of Entry. They are available on the Expo website; click on "Exhibitor Guidance" (www.MeadowlarkPhotoExpo.com). Judging will take place on Jan. 28. The panel of jurors consists of: **Molly Roberts, Tim Edberg and Steve Uzzell**. There are also two special displays: (1) the People's Choice competition (Theme: Meadowlark, any photos taken at Meadowlark are eligible, no hand of man restrictions), and (2) Bull Run-Occoquan Trail photos (To help the NVRPA promote the area, display only, no competition). Details available on Expo website.

Activities at the 2006 Expo include: Free seminars with **Tony Sweet, Elliott Stern, Tim Edberg** and more! Free camera check-up Saturday only. Free professional photo critiques both days (any subject matter welcome). Photographing hawks and owls. Complete activities schedule is on the Expo website.

An exciting addition to the Expo is a keynote speaker on Friday, Feb. 24. The keynote will be held from 7-9 p.m. at the Tysons Corner Marriott. The speaker will be presenting on the Re-discovery of the Ivory-Billed Woodpecker and Photographing Birds. Mr. Harrison and a colleague found the "extinct" Ivory-Bill which led to its positive identification. This is a major discovery in the scientific, conservation, birding and nature worlds. Don't miss the opportunity to learn about photographing birds and the fascinating story of the Ivory-Billed Woodpecker. Tickets are \$30 and may be purchased at club meetings, on-line at the Expo website of: (www.MeadowlarkPhotoExpo.com) or at the door. Seating is limited and advance registration is strongly recommended.

Reminder: A form will be sent to all any day which needs to be submitted when submitting your prints. **The Editor** will mass e-mail this out soon. If you still would like to make alternate arrangements for submitting prints, or have questions please contact:

Diane Williams
DianeWms@aol.com
(H) 703-916-1116
Cell: 703-303-2526
7478 Zanuck Ct
Annandale VA 22003

Field Trips

Torpedo Factory, Saturday Jan. 28 at 2:00 P.M.

Meeting at the Torpedo Factory's Main Entrance – 105 N. Union St., Alexandria, VA (in Old Town)

This field trip is in support of our upcoming themed competition, "Hands and /or Eyes" in Feb. Come join us as we photograph the hands and eyes of selected artists practicing their craft at the Torpedo Factory. **Jim Steele**, professional photographer and past president of NVPS, has agreed to assist us by identifying artists that are willing to be photographed. (As a courtesy, it is suggested that you offer to send the artist copies of your better images.) Jim will also give us a brief orientation to the Torpedo Factory at 2:00 P.M., so please don't be late.

"The Torpedo Factory Art Center is one of the largest and most successful visual arts centers in the U.S. It comprises the following: 84 working studios, 5 galleries, 2 workshops, The Art League School, and the Alexandria Archaeology Museum," according to their website (www.torpedofactory.org).

The Torpedo Factory is located at 105 North Union St., Alexandria, VA. From the Capital Beltway, take Exit 177 B onto US-1 North. Go 6 blocks and turn right onto King Street. Follow it to the river and turn left onto N. Union Street. The Torpedo Factory is on the right. There are 4 parking garages along Union Street.

You can sign up at club meetings, e-mail me at pwsimmons@msn.com or call me at 703-912-4862. Be sure to supply your e-mail address and phone number on the sign-up sheet so I will be able to notify you of changes.

Paul Simmons, Field Trips Chair

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.

National Cathedral Field Trip Report

We had 40+ photographers attend our National Cathedral field trip. It was our first joint trip with the North Bethesda Camera Club and I would like to thank them for participating.

The accompanying picture was taken at noon from the Cathedral's balcony. The colors on the north wall of the nave are the result of the sun passing through the stained glass windows on the south side. The Cathedral staff informs me that you can anticipate this light display on sunny days for the remainder of Dec. and into Jan.



Photo by Paul Simmons



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

Paul Simmons, Field Trips Chair

Tentative 2005/2006 Field Trip Schedule

Tentative 2005/2006 Field Trip Schedule

Jan. 8, Self Improvement Field Trip – GSGP - The Self Improvement field trip is Jan. 8 at 8:00 A.M. Actually all the Self Improvement field trips will start at 8:00 a.m.

Jan 28, 2:00PM - Torpedo Factory

Feb 4, All Day, Rock Hall 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 VA

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

“ My Take on PhotoShop ”

By Joe Miller, NVPS

Much has been said and written about PhotoShop and justifiably so because it truly is an amazing software program that is continually being refined, upgraded and improved. I am in awe of PhotoShop's capabilities and greatly admire those who can use it.

However, I do not believe it is photography. Rather, I feel that PhotoShop is a very effective technique for creating and producing computer art. That an image starts out as photography captured in a camera on film or sensor does not mean it remains photography at the end of the digital day.

At the camera club level there would be less stress if the gifted and talented PhotoShop artists would not hitch themselves to the apron strings of an outdated and fast disappearing technology called photography, but instead would proclaim: I am a computer artist and damn proud of it.

In my view, PhotoShop is an advanced computer program that can inspire and challenge creative artists at all skill levels, and we ain't seen nothing yet. But photography it isn't.



Some Characteristics to Classify Photographs as Art

by Joe Miller, NVPS

- Inspires and/or causes a reaction from the viewer.
- Is unique and individualistic. Says something about the photographer.
- Has multiple meanings and suggests various interpretations.
- Evokes feeling and emotion by appealing to the senses as well as the eye.
- Is more than a pretty picture post-card.
- Has depth, intrigue, and mystery, creating wonder.
- Defies quick analysis and interpretation.
- Has subtleties and intangibles.
- Is more than just technically excellent.
- Needs to be viewed at length and with care.
- Has lasting appeal. Can be looked at again and again with no loss of appreciation.
- Makes the ordinary extraordinary.



Hendry House Photo from last exhibit

Next Competition Judge

Jan. 17, 2006 Judge - Caroline Sheen

Caroline's love of photography began when she was about 6 years old. After graduating from Arizona State University with a BFA in Graphic Design, she moved to San Francisco and began her career as a medical illustrator at the University of San Francisco Medical Center. She soon realized that sitting at a drawing board was not satisfying, so she went to West Africa on a self-assigned photographic adventure. She returned with the goal to pursue a career in photography.

Caroline moved to New England and started her new career as a newspaper photographer at the Brattleboro Reformer in Vermont. Her photography career continued after relocating to New York City where she assisted studio photographers and later started her own freelance business. In the mid 80's, she relocated to Washington, D.C. pursuing photography assignments but eventually moved to the editing side of the business, working on contract for the National Geographic Book Division and Traveler magazine. She has been with Air and Space/Smithsonian magazine since the premiere issue and became its full time photography and illustrations editor in 1992. Her current passion is aviation and she is working toward her private pilot's license.

Also, please join fellow members and Caroline Sheen for dinner at Chili's in Tysons Corner at 6 P.M on Jan. 17 before competition. If you would like to join us please e-mail us (smusson@mindspring.com) or call us at 703-278-2828. Kindly inform us if you will be joining us for dinner by the evening of Jan. 16.

Scott Musson & Emi Wallace, Competition VPs

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. 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)
- 2. 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.

Competition Results Dec 05

Novice Color Prints

1st	Camille Lamoureux	Brown Wet Leaf
2nd	Bob Friedman	Huntley Meadows
3rd	Bill Von Holle	Cape Beach
HM	Roger Shoemaker	Russian Flea Market
HM	Diane Williams	Final Bloom 2005
HM	Evelyn Kuniyoshi	Cathedral Dome
HM	Bob Friedman	Leaves
HM	Emi Wallace	Aft View



Advanced Color Prints

1st	Ralph Edwards	Misty Stream
2nd	Ed Knepley	Harvest
3rd	Pat Bress	Sunflower in the Sky
HM	Sandi Croan	UMS
HM	Stephen Gawarecki	Nautiloid Staircase
HM	Seiji Kuniyoshi	Eiffel Shadow
HM	Seiji Kuniyoshi	Kimono
HM	Ralph Edwards	Zebra Pair

Novice Monochrome

1st	Marcos Di Pinto	Stone & Flesh
2nd	Jan Ponder	Windows on Water
3rd	Phillip Moore	Corner Office

Advance Monochrome

1st	Chuck Bress	Night Line
2nd	Scott Musson	Fresnel Cross
3rd	Chuck Bress	Wilson School
HM	Pat Bress	Willow Trees in Snow

Novice Slides

No enough entries

Advance Slides

1st	Chuck Bress	IWO
2nd	Chuck Bress	Sundown 35
3rd	Luella Murri	Glossy Starling
HM	Mary O'Neill	Hills Creek
HM	Ed Funk	Wing Walker
HM	Ralph Edwards	GloriousAutumn

Enhanced Prints

1st	Kip Platto	Lily Pond
2nd	Susan Breen	Holly
3rd	Ed Knepley	Manassas Sunrise
HM	Mary Ann Setton	Hay & Decay
HM	Susan Breen	Mr. Blue Eyes
HM	Camille Lamoureux	Side Door

Digital Position Open

Shepherd University has an opening for a Digital Photographer / Artist Full Time Tenure Track Position starting Fall 2006 to teach courses in Digital Imagery, Photography. Duties to include advising BFA Photography/Computer Imagery majors, participate in curriculum development, staying abreast of tech changes and co-manage the digital printing lab. Requires an MFA in Digital Media or Photography and a deep commitment to Studio Work. Must be proficient in Adobe Photoshop, Illustrator, scanning and large and small format printing. Will make use of nearby Metro areas as extended classrooms. Committee will be interviewing at CAA in Boston. Indicate in your application if you plan to attend. Electronic application through CAA must be accompanied with a hardcopy sent to the University. Send letter of application, resume, digital file/slides, copy of transcripts. SASE by December 1, 2005 to: **Director of Human Resources, Shepherd University, Attn: Digital Photographer Review Committee, P.O. Box 3210, Shepherdstown, WV 25443.**

Diane Williams NVPS

Announcement: Slide Film Photography Support Group by Joe Miller

If you've become troubled by the dwindling number of slide entries at your camera club, upset by the demise of unmanipulated images in your photographic life or saddened by the disappearing discipline necessary to create and capture images in-camera, then worry no more! Your concerns and complaints have been heard, and help is on the way! Find relief, encouragement and shared interests in a newly formed all-slide (no prints) support group.

The initial (organizational) meeting will be held from 8:00-9:30 p.m., Feb. 6, 2006, and subsequent meetings thereafter to follow on the **First Monday** of every month at the **Joseph Miller** Center for the Photographic Arts. For further information/questions, please contact **Joe Miller at: furnfoto@ aol.com or phone (703) 754-7598.**

Workshops

Horizon Annual Photography Summit

Horizon Annual Photography Summit: May 5, 6, 7.
Details will be posted on our website in January.

Steve Gottlieb, Director

Horizon Photography Workshops

98 Bohemia Ave. P. O. Box 9

Chesapeake City, MD 21915

(410) 885-2433

<http://horizonworkshops.com>

WORKSHOP: COLOR MANAGEMENT AND FINE ART IMAGE PRINTING

By Jim White

Saturday, Jan. 21, 2006 at the Dunn Loring Fire House
Two 2.5 hour sessions will be offered: 9:30 A.M. to Noon or 2:00 to 4:30 P.M. Fee: \$ 65.00 per session
Workshop Enrollment Limit: 10 to 12 participants per session.

Description: The Color Management Workshop will focus on the necessity of a color-managed workflow for the photographer, especially the photographer planning to do his or her own printing.

Jim White will discuss and demonstrate:

What an ICC profile is, how it works and why we need it in our workflow. Monitor calibration and profiling. How to generate and produce a printer output profile and produce matching prints to demonstrate the beauty and benefit of the process. The benefits and use of a RIP (Raster Image Processor) in our workflow.

This workshop is designed to "de-mystify" the concept of color management and show you how photographic equipment and computers mean nothing to fine art printing without appropriate color managed workflow.

Several computers and printers will be available at the workshop. Each participant is encouraged to bring an image on CD, CF Card, or other easily accessible storage medium. We will pick several from the group and demonstrate the color management process using their images. It is expected that each participant so desiring will be able to leave the workshop with a finished, color-managed print.

Jim White is a North Carolina native specializing in nature and fine art photography. In his decade long

pursuit of the perfect print Jim has become a recognized expert and authority on fine art digital printmaking and Color Management. Jim has completed several workshops at Cone Editions in Vermont including The Complete Digital Workflow, The Complete Digital Workflow Master Class, and Digital Fine Art Printmaking. In addition, Jim is a member of The National Association of Photoshop Professionals and attends Photoshop World every year. He is also a guest presenter on color management and fine art printing to several of Tony Sweet's weeklong photographic workshops. Tony says this of Jim: "Believe me, this guy really knows his stuff and he would be a great aid to anyone attending his presentation."

If you have questions or wish to register for the workshop, contact Bill Prosser (prosserwm@aol.com) or sign the registration form at an NVPS meeting. Acceptance to the workshop will be decided on a first-come-first-serve basis determined by receipt of workshop fee and sign-up. Total attendance will be limited to approximately 20 to 24 participants. However, if there is an over-subscription, Jim White and the Fire House have been reserved for a second day: Sunday, Jan. 22, 2006.

Photographers of Northern Virginia

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

Jan 02 - Jo Ann Simmons

Jan 09 - Mark Hyett

Jan 16 - Kristina Campbell

Jan 23 - Jan Ponder

Jan 30 - Susan Isakson

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

Luella Murri Host

703-256-5290

luellamurri@aol.com

Snow Policy For Meetings

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

Pixels

AND THE DIGITAL IMAGE

“Digital Imaging For Photographers - The New Digital Darkroom”

Embracing the new technology: Electronic Imaging is the most dynamic change taking place in the industry today. It will not totally replace conventional photography because electronic imaging is not yet as good as silver halide films. But the quality of computer images continues to improve every year and also conventional films will improve again (they're already darn good).

Photographers should embrace electronic imaging and learn as much as possible about it. They cannot ignore computers because the technology is not going to go away. You'll be left out in the cold if you're not familiar with computer imaging to some degree. At least understand what it can do. Some of the die-hards will probably say that they don't need it, don't have the interest or equipment to do it, think it's dishonest, or just will never change their minds. Don't forget the manipulations that they have been doing for years in their darkrooms with burning, dodging, sandwiches, textures, solarization, bas relief, etc.

We have to change with the times and digital imaging is going to be a part of our future. Photographers who ignore it are going to be left behind. At the absolute least, photographers should understand it and be aware of how it all fits together in the photographic process. How can you as a photographer get started into digital imaging? - Get the best computer system you can afford, learn it as fast as you can, take some classes, do a lot of reading, ask a lot of questions, join a workshop, and just learn it all as best as you can.

Reasons For Using Electronic Imaging: The following are some benefits that photographers may realize from DI (Digital Imaging).

Time: Immediacy is the biggest advantage of computers. Photographers can use computers to finish a job in 2 or 3 hours that would take days the old way. An impossible task with conventional methods. You can produce prints from electronic files in just minutes using any one of the many digital printers on the market. You have more control over the results and do not have to depend on an outside lab. Digital cameras can save valuable time by eliminating the development and printing process. Results can be viewed instantly and photo manipulation is completely under your control.

Money: You can save money by eliminating direct and indirect costs relating to developing, printing, retouching, and print finishing of photographs.

Environment: Electronic imaging poses a less threat to the environment because there are no chemicals or silver being washed down the drain.

Archiving: Computer disks are easily archived, highly portable, very compact, and inexpensive. Electronic image data is stable for at least 30 years as magnetic media and can be extended every 30 years by copying the file. Your photographs can truly last forever. They don't have to fade away in 100 years. Just imagine it, your photographs could now be seen hundreds of years from now. Amazing.

Transmission: Electronic images can be transmitted instantly via standard telephone lines. Transfer photos to other friends, family, photographers, stock agencies, art directors, anyone needing your photos quickly.

Instant Gratification: You are able to see the results almost as soon as a photo is captured with a digital camera. Digital cameras are expensive for now, so most of us will have regular prints and slides scanned into the computer or have them transferred to a photo CD for input. Image modifications made on the computer can also be seen immediately.

Control & Independence: Electronic imaging provides the photographer with the means to completely control all aspects of the photo. You handle everything from shooting the picture, manipulating it, to printing it. Computers enhance creativity making retouching quick and easy. We now don't have to have artwork on photos done by the lab. We can do them and avoid the high fees for artwork.

Production: With direct digital capture, even the scanning step is eliminated and the photo can be dropped into a page layout right on the computer.

Media Conversion: Using digital methods, you can generate internegative, duplicate slides, and get slides from negatives while maintaining the quality. At the same time, you are able to adjust the contrast, brightness, color balance, highlights, and shadows in your photographs, while reducing material costs. The flexibility and quality gained with digital photography allow you to better serve the growing needs of your clients, and friends.





Mark Bialek / Kalamazoo Gazette



Richard Hertzler / Lancaster New Era



Julie Lewis / Oneonta Daily Star



China Photo via Reuters



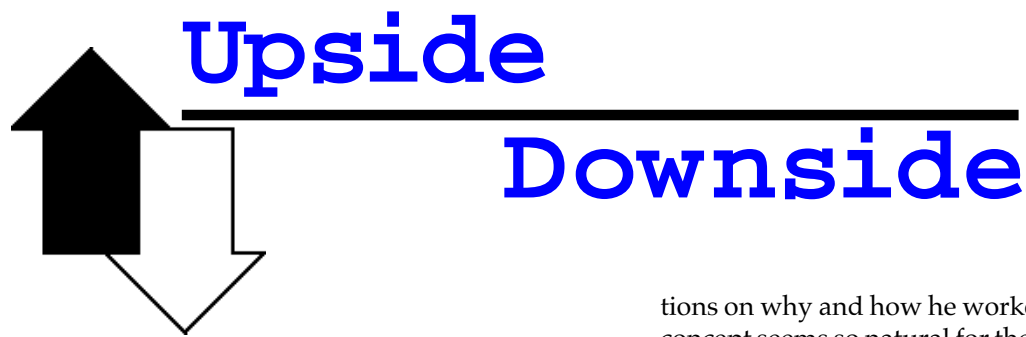
Sam Yeh / AFP/Getty Images

COLOURS

different ideas



*Some of the Years
Best Photos of
2005 found on the
Internet.*



Editorial Comment from the Editor: “Are Camera Club Competitions Needed?”

Recently we attended one of **Joe Miller’s** workshops at his photographic training facility. The workshop was simply the study of learning the difference between “snapshots” and “photographs as works of art.” The workshop had 11 people attending and in two parts. The first part was commentary by **Joe Miller**, and Q & A session, and the study of prints on the gallery walls. The first of the two meetings took 3 hours and the second part took three and a half hours. There were about 20 guests at the second part in addition to the 11 attendees.

This workshop was one of the best of **Joe Miller’s** workshops I’ve attended. On the second of the two meetings each attendee showed 3 prints and had 15 mins to explain why they shot the photo, how they did it, and why they think it is “art instead of a snapshot.” There was not a bad photo in the whole group. I picked up on the enthusiasm that each presenter had for their photographs and was curious as why each thought the photo was “art.” This electricity went through the room and we were eager to see the next presenter explain their work.

We feel that most should attend this workshop no matter if you’re a beginner or an advanced shooter. But what we want to pass on is something unusual for you to think about with the concept of this workshop.

For 40 years NVPS has offered competitions each month. The winners get ribbons and the prints that don’t win get nothing. The only thing one learns on competitions is either the judge liked your work or he/she didn’t like it. You haven’t learned a lot as the same entry may win first place next month with a new judge (this is the funny part). Of course it’s nice to “win” something and beat the other guy, but the purpose we think should be for learning and improving.

Our thought is that the process of how this **Joe Miller** workshop went should be kicked around as a replacement for competitions. The member gets to explain his work, show his work, and answer ques-

tions on why and how he worked to produce it. This concept seems so natural for the learning process but it does eliminate the “competitions.”

Now let’s consider another thing. If we were to NOT implement this concept instead of competitions, another method could be “total critiques only.” On a critique you WOULD get feedback on your work and suggestions for improvements but there’s NO competitive nature to it, none. Obviously, if these two concepts were not done, the only thing left is a competition. But this is the ranking of importance that we would put upon these learning methods.

- Preference 1. Workshop as mentioned earlier.
- Preference 2. Critiques only.
- Preference 3. Competitions.

Also, human nature being what it is, we fully expect neither of the first two to be put into place. The concept of competitions is so ingrained in camera clubs that it would be next to impossible to replace competitions with one of the two above. We’d never hear the end of it. We would like to remind you that a first place ribbon and \$1.00 will get you a cup of coffee, and also make you feel good but that’s about it.

I left **Joe Miller’s** workshop already with that “feel good feeling.” If you’d like to comment on this idea please write an e-mail letter to this **Editor** and we’ll print YOUR views. We hope someone responds.

The Editor



Nikon Recall Notice:

Nikon USA and Europe have both issued an advisory asking owners of cameras with the model EN-EL3 Lithium-Ion battery to return them for exchange. This battery was included with the Nikon D50, D70 and D100 as well as sold as an accessory. Apparently some affected batteries can short out and overheat.

the Nostalgia Movie Posters



NOVACC - The Alliance

Loudoun Photography Club

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

Meetings: Held on the 1st and 3rd Tue. at 7:00 p.m. at the Ashburn Library, 43316 Hay Road, Ashburn, Va., or Eastern Loudoun Regional Library, as indicated. No inputs provided for January.

Manassas Warrenton Camera Club

Contact: Andrew Jezioro (703) 361-8542 or ajezioro@comcast.net
Website: www.mwcc-photo.org

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

Program: 1/5/06 - David Luria, "The Washington D.C. Area: A Photographer's Paradise." Competition: 1/19/06.

Workshop: Saturday 1/14/06, 10:00-1:00; Mat Cutting; Held at Manassas Police Station; Contact - akers@mitre.org

Field Trip: Snow scenes at Bull Run Park; Date - TBA; Contact: jnevitt@comcast.net

McLean Photography Club

Contact: Bruce Copping at (703) 264-8873 or FotoClub@aol.com
Website: www.mcleanphoto.org

Meetings: Held on the 2nd Wed. at 7:30 p.m. (meet & greet at 7:00 p.m.), McLean Community Center, or as indicated.

Program: Wed Jan. 11, 7:30 p.m., McLean Community Center, "Cave Photography" by Paul Gillis

Competition: none in January. (next month, Feb. 8)

Workshop: Wed Jan. 25, 7:30 p.m., McLean Community Center: Critique in preparation of the Feb. Competition. Contact: Margaret Huddy 703-356-2363.

Field Trip: Sat, Jan. 21, Udvar-Haze Center, Space Museum (near Dulles Airport). Meet: McLean Community Center 9:30 a.m. for carpooling or 10:00 a.m. at Museum entrance Contact: Johan, 703-821-0979.

Reston Photographic Society

Contact: Ellis Rosenberg at (703) 855-4008 or erosenberg@cox.net

Website: www.leagueofrestonartists.org

Meetings: Held Jan. 17 at 7:30 p.m. at RCC at Lake Anne (NOTE NEW LOCATION) third Monday of the month except the months of Dec, June-Aug.

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: www.vps-va.org

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

Program: Wed (1/6, 7:30 P.M.) - "Going Beyond the Photograph" presented by David & Jane Ernst

Competition: Wed (1/18, 7:30 P.M.) - Unthemed competition

Forum: Wednesday (1/25, 7:30P.M.) - "Digital Workflow and Color Management" presented by Eliot Stern.

Bill Prosser's Adaptation of Dave Carter's "Some important Principles of Composition." (1998)

Give careful thought to:

1. How to simplify the image. Simplicity is achieved by eliminating most all elements in the image that do not contribute to the overall feeling or message of the image, not just eliminating elements. (This includes using negative space, because it can be extremely important in reinforcing the other image elements.)
2. How to separate the center of interest from the background.
3. How to lead the viewer's eye through the image to the center of interest.
4. How you can give distance cues to avoid "flatness".
5. How to use the light qualities (softness/harshness, color, direction) to amplify feelings and message.
6. How the camera sees the image differently than the photographer's eyes.
7. Whether the image is appropriately balanced or not (thirds, room to move/see into, horizon at (one-third or two-thirds) to further the message.
8. Effective communication is facilitated by common (or imagined) experiences shared between photographer and viewer.
9. The special meanings of various types of lines (horizontal, vertical, and oblique), shapes (circles, squares, and triangles) and forms (sphere, cubes, and pyramids).
10. Whether a vertical or horizontal format is more appropriate.
11. How to capture fleeting transitional moments; e.g. sunrises/sunsets, sun breaking thru the clouds, and end to the storm.
12. The number of similar objects to include. Small odd numbers work better the even. *The larger the number, the less important odd/even is.*
13. Camera placement to amplify the previous guidelines.
14. Using a tripod. It's not only for technical reasons (slow shutter speeds and focus), but it encourages thoughtful choices about visual design. [Dave Carter]

Rather than memorizing visual design principles, practice using them so they become intuitive and instinctive rather than formalistic. [Freeman Patterson]



"Overheard at a McDonalds run by insects: You want flies with that?"

For Sale Items

- **For Sale** - Nikon F100, excellent condition, like new, used very little \$850. Bogen Tripod, heavy duty. \$100 or best offer. Minox EC, worlds smallest camera \$250.00 - Tokina Doubler, \$75. Iomega Foto Show, Digital Image Center, \$50. E-mail to **Lucille Renola at: LRenola@aol.com**
- **For Sale** - Nikon AF Nikkor 24-85mm f2.8-4 D zoom lens, \$325, **Bob Tetro 703-820-6285, E-mail: bobtetro@aol.com**
- **For Sale** - Bronica 645 ETRS medium format camera, mint condition with one magazine back, 75mm normal lens. Can be had with or without an AE II metering prism. This camera provides large negatives for great 20"x24" prints. The price can vary from an older unit to a newer unit. Contact: **Erwin Siegel at: 703-960-6726.**
- **For Sale** - Studio Dynamic dark blue backdrop for shooting portraits. It's 7x7 foot, excellent condition, and has the two stands and pole to hold it. \$350 takes all. Also: Nikon Teleconverter 2X TC200 for older non autofocus Nikon lenses, \$150. Contact: **Erwin Siegel at 703-960-6726.**
- **For Sale** - EPSON Stylus Photo 2200 - takes 13"x19" print size max from sheet feed, and 13"x 44" roll; very good condition and in perfect working order. All original accessories included software with printer driver, manual, and roll paper attachment. \$330. including 9 unopened ink cartridges. More than \$100. value in addition to 7 cartridges in the printer. Call: **Otto Raggambi, 703-917-0955 or E-mail: rgmbi@cox.net**



Exhibits

Fine Art Water Photography Exhibit by Corey Hilz

Now to Jan. 27, 2006

At the University of Phoenix, 11730 Plaza America Dr. Reston, VA 20190. The exhibition will feature images of water shown in its many forms. Water takes on an incredible variety of appearances in nature. It is seen as fog, oceans, reflections, rivers, ice, waterfalls, dew drops and frost. Each one can evoke a different mood: from the chill of a frost covered tree to the refreshing surge of a tumbling waterfall to the delicate bead of a tiny dew drop. I have taken these forms and created images using their line, shape and texture. I strive to present the subject with a unique perspective or design and move beyond simply recording the subject.

"Sudan: The Land and the People" Exhibit by Michael Freeman

The Meridian International Center cordially invites you to visit the exhibition: "Sudan: The Land and the People." This is a new exhibition of a selection of photographs from the new book "Sudan: The Land and the People." The photographs are by **Michael Freeman**.

The Meridian International Center, in the White-Meyer Galleries, 1624 Crescent Place, N.W., Washington, D.C. 20009. 202-939-5573 for info. Museum hours are 2 to 5 p.m. Wed - Sun, closed on any national holidays. The exhibit is open now to Jan 29, 2006.

Erie Color Slide Mounts

A number of members asked about remounting slides, say for sandwiching two slides together, or masking out parts of an image. One such slide mount is the Gepe mount. This is available from most camera stores. For masking, you would use a very thin silver mylar tape. Another mount is the Erie Slide Mount. These mounts come with a template with different sized masks which you can hold over a slide and determine how much masking you need. The masks are round-cornered or square. The mounts and masks are available from Erie Color Slide Club Inc, PO Box 672, Erie, PA 16512.



Photo Art Dealers Show

The Association of International Photography Art Dealers (AIPAD) Exhibit

AIPAD will hold its 26th annual photography show Feb. 9-12, 2006 at the 7th Regiment Armory, Park Avenue and 67th Street, New York City, NY. About 75 dealers are expected to exhibit vintage and contemporary photographs. The hours of the show are Feb. 9-11, from 12 noon-7 P.M.; Feb.12 from 12 noon-6 P.M. The cost to attend is \$30 for all four days, or \$20 for one day. For additional info: **AIPAD, 1609 Connecticut Ave., N.W., Washington, D.C. 20009 or e-mail: aipad@aol.com or call: 202-986-0448.**

Joe Miller, NVPS

You may pick-up a copy of the Membership List at any meetings in January. If you cannot attend a meeting and NEED a copy, phone the Editor and I'll mail one to you.

A Question to Think On?

Is Robert Mapplethorpe a true artist?

We know that the photographic work of the late **Robert Mapplethorpe** is selling in a gallery in NYC for thousands of dollars. I've seen his work at an exhibit years ago in Washington, D.C. I know he's capable of producing "art" as his photos show fine art in nature, flowers, etc. What my question to you is this:

Even though all would consider him a photographic artist—one whose works bring in thousands of dollars, would we be able to call some of his works NOT ART ?

He also has photographs of a sadistic, violent and pornographic nature to them. Some of them were so disgusting we wouldn't mention what they were here, but all saw them in the exhibit in DC. This exhibit wasn't carried by the Corcoran Gallery as the Fed Govt said no to his works. These images may have only been to shock us. I think he was involved in this strange world of his and only showed what he was involved in.

Would we be safe to say that these works were "not art" but pornography? Could pornography be considered art in a warped sort of way? Something to ponder. What's your opinion on this? Send a letter to the **Editor**.

Editor

PSA Coming to Baltimore

By Tom Hady, PSA Representative (thady@att.net)

Photographers in the Mid-Atlantic area will have an unusual opportunity next September 3-9, when the annual conference of the Photographic Society of America comes to the Hunt Valley Inn. Conferences rotate around the country. The last time one was near us was 1995, when it was in Williamsburg.

The conferences typically lead off with three days of photographic tours of the area. Some of the Baltimore photographers will be busy this year figuring out the most interesting places to go. Then come four days of classes, shows and meetings. Each of PSA's Divisions (Pictorial Print, Color Slide, Nature, Photojournalism, Photo Travel, Electronic Imaging and Stereo) organizes lectures by experts in their own area, and there are more organized by PSA as a whole. In addition, showings of the various sections of the annual PSA Exhibition showcase the best work of amateur photographers worldwide.

Some presentations are by PSA members who are experts in their subject. Others are sponsored by manufacturers, and they send only their very best. To cite one example, I've been to a half-dozen classes on Photoshop, but never to better ones than the two I attended at PSA Conferences, both given by Julieanne Kost, sponsored by Adobe.

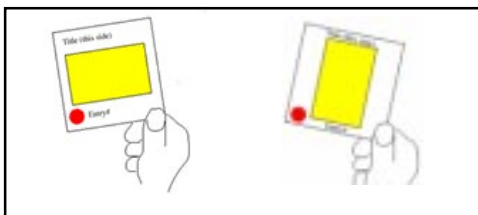
The 2006 Conference will be my sixth over the last dozen years and I have found them well worth my time and travel money, so having one nearby is an extra benefit.

Why tell you this now? First, save the dates. Second, this might be a good year to try PSA membership. You try all of PSA's other activities for the year to see if you like it and go to the conference. I don't remember for sure, but I think the nonmember rates for the Conference are high enough that you might as well join if you go. Go to www.psa-photo.org and look at what PSA offers.

Last three words of an action hero: "hey, watch this!"



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



Forums

Jan 24 Forum – “Working Photographers”

The January Forum will be presented by a panel of working photographers. Photographers of: **Carla Steckley, Fred Siskind, Corey Hilz, Erwin Siegel, and Josh Taylor**, will share their expertise on getting started in business and making money from photography while still having fun. The panel will discuss how to make money from juried shows and gallery sales, stock sales, teaching, commercial assignments, equipment needed, wedding & event photography, and workshops & lectures. At the end of the panel presentation, questions will be taken from the audience.

Kristy Campbell, Forums

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



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Note To Members on E-mails:

For those who get a hard-copy mailing of the newsletter for the additional \$15 fee: if we don't have an e-mail address on you, then you are NOT getting last minute notices, changes, and cancellations of events. Since the online newsletter comes off the master list of names, you'd also receive it but could delete it if you don't wish to have it. The hard-copy would STILL come to you in the mail. I'd also like to encourage you to switch to the online version, save the \$15 and receive it sooner than the mailed ones. The online version has many graphics and photos in color. Xeroxing of them entails one trip to the printer that would be nice to eliminate.

Michael Evans Dies at 61

Noted White House photographer to President Ronald Reagan

White House photographer **Michael Evans**, whose memorable shot of a grinning **Ronald Reagan** in a cowboy hat became one of the most enduring images of the 40th President of the United States, died Dec. 1 of cancer at his home in Atlanta, GA at the age of 61.

Michael was a photographer with Time Magazine in 1975 when he was assigned to cover Reagan's first run for the Republican nomination. He visited Reagan at his California ranch, where they relaxed on the porch in the late afternoon sun.

As they talked, Michael snapped the shot of Reagan in his tilted white hat, flashing a genial, lopsided grin. The photograph, later used for campaign buttons and as a model for a statue at the Reagan Presidential Library in Simi, CA., became one of the most familiar images of Reagan, capturing the folksy, western charm that was his political hallmark.

After Reagan's death on Jun. 5, 2004, the photograph was used as the cover shot on Time, Newsweek and People Magazines. Mr. Evans covered Reagan's triumphant 1980 campaign for Time, developing such a rapport that Reagan asked him to be his personal photographer. Mr. Evans had almost total independence to document the President.

Mr. Evans supervised a staff that included four photographers. He estimated that they shot 37,000 rolls of film during his four years in the White House and acknowledged that 70% of his job was taking "grip-and-grin" photos of visitors having their moment with the President.

In March 1981, a crisis struck when **John Hinckley Jr.** attempted to assassinate Reagan outside the Washington Hilton Hotel. A later police reconstruction indicated that Mr. Evans, standing near the President, narrowly missed being hit in by a bullet.

Mr. Evans left the White House in March 1985 and returned to Time Magazine for several years before moving to Atlanta in 1989 to become photography Editor of the Atlanta Journal-Constitution. He also worked with Kodak to design digital cameras. He ended his career at Zuma Press, a photography agency. Mr. Evans said he never had a political discussion with Reagan and described his job as "more like a valet."

Michael did one program or judging for NVPS right before he moved to the Atlanta job. This **Editor** asked him why he would leave a great job at the White House and he replied "after shooting photos of Reagan seven days a week for four years it was time to move onto something different and less stressful."

NVPS Member Barbara Kirkwood Dies at 65

Barbara Kirkwood has died at her home in Seattle, Washington at the age of 65 of cancer. Barbara was born Dec. 6, 1940 in Bement, Illinois and died Nov. 24, 2005. She joined the U.S. Army Lab in Natick, MA from 1966-1986 and conducted research developing new insulation and ballistic protection materials. This included uniforms and equipment for cold weather, ballistic and chemical protection. She was very proud of her role in protecting soldiers.

She moved to the DC area in 1986 and joined NVPS in April 1999. Retirement in 1997 found her studying wildlife photography and animals. This became her passion and she traveled in the U.S. and abroad. She produced beautiful photographs of wildlife and nature. Barbara moved to Seattle in 2002 to be near her family as her health declined. She died in Seattle after a 10 year fight with breast cancer.



Barbara Hodam Kirkwood

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 them. Some titles are so long we had to say something.

Welcome New Members

Please welcome new members of: **Roslyn Gadley, Christo Adongrech, Luan Ngo, Marcos Dipinto, Rich Mattson.**



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

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.

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

THE MENTORS Program

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

Digital Darkroom - **Bill Prosser** 703-821-2670

Digital Darkroom - **Mary Ann Setton** 703-658-7122

B&W Printing - **Tom Hady** 703-569-9395

Color Prints from Slides - **Frank Mertes** 703-620-9382

Infrared Photography - **Carla Steckley** 703-476-6016

Polaroid Transfers - **Zanne Tillman** 703-461-0369

Color Slides - **Sherwin Kaplan** 703-941-1145

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

It's been requested we also ask if there are any people who would like to add their names as contacts for questions on any specific equipment brands. Example: Nikon, Canon, Pentax, Mamiya, or other types of photographic equipment; not only cameras.



For Help

Wildlife Images Exhibit: Nature Photography by Marilyn Gaizband and Sam Schaen

Reception Friday, January 20, 2006, 5:00 PM - 7:30 PM. Exhibit on display January 20 - February 28 2006. Marymount University, Barry Gallery, Reinsch Library, 2807 N. Glebe Road, Arlington, VA 22207. The exhibit will feature Marilyn's Composite Images consisting of elements from photographs of animals arranged in interesting patterns as well as "straight" nature images taken by both of them on their trips to the Falkland Islands and Africa as well as travel within the U.S. Information about the Gallery and the exhibit can be found at www.marymount.edu/barrygallery - You can also contact Sam and Marilyn at: schaen@mindspring.com

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Things To Do

- **“Nicholas Nixon: The Brown Sisters”** - National Gallery of Art, West Building, 4th and Constitution Avenue, N.W. (202-737-4215). Through Feb. 20, 2006. The photographer's series of photos of his wife and her three sisters, taken each year since 1975, is a look at both portraiture and time.
- **“The Way We Worked”** - explores the history of labor in America, with an exhibition of photographs of folks at work drawn from the huge collection of photographs socked away in the government's attic. The show opens Dec. 23 thru May 29, 2006 at the National Archives. Call 866-272-6272 for hours and building location.

