



# Fotofax

The Newsletter of the Northern Virginia Photographic Society

## Monthly Program

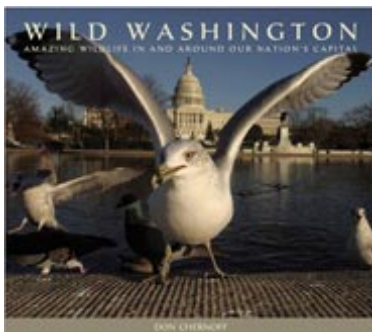
### Don Chernoff on "Wild Washington"

At the April 4 meeting **Don Chernoff**, a local wildlife photographer, will present a 25 minute digital slide show with music. All the pictures are of local wildlife and from his book, *"Wild Washington-Amazing Wildlife in and Around Our Nation's Capital."* Many of these photos can be found on his web site, [www.dcwild.com](http://www.dcwild.com)

He will answer questions about his images, locations used, and any other aspects of the program you would like to discuss. Don is an engineer, inventor, and entrepreneur living in Vienna. He started taking pictures for the book about four years ago from a kayak on the Potomac. The first 2 chapters of the book are all kayak shots. He will be signing and selling copies of his book. They are \$20 each.

We WILL NOT be meeting for dinner at Tyson's Corner Chili's.

**Bill Prosser, VP Programs**



Photos by Don Chernoff



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## NVPS Calendar

- 04 Apr Program
- 09 Apr Field Trip
- 18 Apr Competition
- 20 Apr Field Trip (Apr20-23)
- 25 Apr Forums
- 25 Apr Members' Gallery
- 30 Apr Field Trip
- 02 May May 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>	703-600-9859
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	<b>Susan Meyers</b>	703-354-8075

*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.

**Fotofax** is accompanied by occasional E-mails that pass on information that would not be timely if it waited until the next newsletter. These are tagged in the Subject line as "NVPS" so you can distinguish them from junk and spam. The mass e-mail list for sending the newsletter is the same list that is used for getting notices/messages to the membership. For the few with an e-mail address who get the newsletter in hard-copy, you'll still receive **Fotofax** during the last week of the month. You may delete it, or think about going to the online route and dropping the hard-copy and save \$15.

### 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>smusson@mindspring.com</b>
<b>Emi Wallace</b>	<b>EMWallace@cox.net</b>
<b>Paul Simmons</b>	<b>PWSimmons@msn.com</b>
<b>Tom Brett</b>	<b>TomBrettPhoto@cox.net</b>
<b>Polly Terriberry</b>	<b>Stonebridge341@comcast.net</b>
<b>Erwin Siegel</b>	<b>NVPSEditor@aol.com</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>Susan Meyers</b>	<b>Susan22041@cox.net</b>
<b>Corey Hilz</b>	<b>corey@coreyhilz.com</b>

## Competition News and Reminders

May's competition theme is "Close up & Macro." For the purposes of the May 16, 2006 Competition, we will use the following definitions for Macro and Close up photography. All entries in all categories must conform to this definition and the image must have been captured, or in the case of Enhanced images created since May 15, 2004 in order to be eligible for this themed competition.

**Definition:** Macro and Close-up photography are defined by the ratio of the size of the image on the film or digital sensor to the size of the subject being photographed. The size of the subject being photographed is the area of the subject that is captured, not the size of the print. Macro photography requires that the size of the subject captured be equal in size or smaller than the film or digital sensor size. Close-up photography requires that the size of the subject captured be no more than 10 times larger than the film or digital sensor size. The ratio of the size of the subject captured to the film or digital sensor size is the "in camera" ratio, and cannot be achieved by cropping and or enlarging the image by image manipulation software.

For examples and further explanation on the "Close up & Macro" themed competition, please check the web site or the February issue of Fotofax. Also please check out **Joe Miller** and **Amie Tannenbaum's** Alliance Book #23 on Macro Photography for more help with Macro and Close-up photography.

## Forums

### "Travel Photography From Cape Spear to Anchor Point Apr. 25"

**Judy McGuire** became hooked on travel at age 10 when her family began traveling to the western states from their farm in Missouri. She also got started in photography at that time with a Kodak Brownie camera. Since then she has visited 49 states, most Canadian provinces, and Europe. She has explored a number of "off the beaten track" locations, such as John Day Fossil Beds; Cape Onion, Newfoundland; Great Basin National Park; and Kennicott, Alaska. This Forum will feature these and other travel photography locations that may be new to many of you.

**Kristy Campbell, Forums**

## Members' Gallery

On Apr. 25 **Kip Platto** will present prints and **Sherwin Kaplan** will show slides.

Kip is in his second year of membership with NVPS. Since joining NVPS he has won many competitions, has had entries accepted into Meadowlark both years and is constantly refining his skills and expanding his creativity. Kip's main interest in photography is as a starting point for creating computer art. He shoots mostly close-up nature, landscapes and architecture digitally, and uses Photoshop and CorelDraw for post-process.

Sherwin is an award winning photographer who has been a member of NVPS since 1986. He has served in various NVPS Board Positions, won Photographer of the Year and many other awards numerous times both at NVPS and other clubs. In 2005, NVPS awarded him the *Joe Acheson Memorial Award* for his service to the club. He is well known in the Washington, D.C. area not only for his photography, but also for judging and presenting programs and Forums at numerous camera clubs. Sherwin specializes in shooting color slides of nature, wildlife, macro, travel and landscape photography.

**Sandi Croan, Members Gallery Chair**

**703-631-4181**

**pashli@aol.com**

## Black and White

### Color vs Black & White Images

#### Opinion from The Editor:

Another photographer recently told me he thought b&w was easier to shoot than color. In his mind and many others is that b&w is easy to do; but it's actually the opposite if you think about it. One, color is easy because there's so much color around in the world. You see it everywhere and all day.

However, people don't see in b&w, so b&w is an abstract in a way. It makes a movie look more real when you see a film in b&w. Color distracts the eye because of its very nature of being colorful. It screams, "hey, look at me, I'm colorful."

So...it's harder to do b&w images we think. You have less to appeal to the eye. There's no color to distract. You need a stronger image to appeal in b&w we think, as a weaker image can appeal in color.

All that make sense? Any opinions? Let the **Editor** know by e-mail.

**Editor**

## Field Trips

### **Great Smoky Mountain National Park – Apr. 20 – 23, 2006**

Motel: Comfort Inn Parkside, 7824 E Lamar Alexander Parkway (along US-321) in Townsend, TN 37882 - Phone: 1-865-448-9000

Meeting Time: Thursday evening at 7:30 p.m. in the Comfort Inn Parkside lobby

NOTE: The second portion of this field trip will be held May 20 at **Joe Miller's** "Center for Photographic Art. Joe has graciously offered to discuss photography as art using the images in his "Permanent Collection" as examples and to critique images made during this field trip.

The Great Smoky Mountains N.P. (GSMNP) is America's most popular national park. It sits atop one of the oldest mountain ranges on the planet. The "Great" in the park's name refers to its diversity – extremes of climate, abundance of plant life, and plethora of animal life. Coupling this with the park's rich cultural history and its natural scenic beauty, results in a wonderful place to make a few images.

When the park was formed in the 1930's, to save the virgin forest from the lumberman's ax, hundreds of homesteads were purchased. Many of these have been preserved and add immensely to the park's appeal – especially its photographic appeal.

This is a very large park with much to see and do; so much so, that you could spend a month there and still only explore a small portion of the park. To spend your limited time in the park wisely, I strongly suggest some advanced planning – check out GSMNP web site, [www.nps.gov/grsm](http://www.nps.gov/grsm), and enter "Great Smoky Mountains" into Google.

Also, purchase Photo Traveler's, "Guide to the Great Smoky Mountains & Shenandoah National Parks." It costs \$15.95 and is available by calling 800-417-4680 or going to [www.phototraveler.com](http://www.phototraveler.com) This guide is written for photographers by photographers and outlines the photographic opportunities in the park. It tells you what there is to see, how to get there, and at what time of day to be there for the best photo opportunities. This is an extremely valuable resource for maximizing your time in the park and I strongly urge you to purchase one. Don't leave home without it.

We will be staying in Townsend, TN at the Comfort Inn Parkside along US-321. I have reserved a block of 15 rooms at a reduced rate of \$44.95 for Thursday night and \$53.99 for Friday night and also Saturday night. The room price includes a continental breakfast from 7:00 a.m. to 10:00 a.m. When you call, be sure to let them know you are with NVPS to obtain the discounted rate. These rooms will not be held after April 13, so make your reservations early. Other places to stay are the Highland Manor Inn (1-865-448-2211) and Dock's Motel (1-865-448-2234).

We will gather at 7:30 p.m. in the Comfort Inn Parkside lobby to go to dinner and discuss Friday's activities.

The quickest route to Townsend, TN is to go west on I-66, south on I-81, and west on I-40. When you reach Exit-407 on I-40 at Kodak, TN follow TN-66 south, which quickly becomes US-441. When you reach Henderson Springs, TN follow US-321 west to Townsend. It's only 493 miles, so plan on a 10-hour drive. Be sure to have good maps with you and plenty of snacks. 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.

### **Holocaust Museum, Saturday May 6 from 8:00 – 9:45 A.M.**

Maximum of 25!

Meeting at the Museum's 15th Street Entrance at 8:00 A.M. Thanks to **Bob and Willa Friedman's** untiring efforts over several months, we have been approved to photograph inside the Holocaust Museum before regular admission hours. The Museum has restricted the number of participants to 25, so sign up early!

We will be entering as a group so please be at the 15th Street entrance at 8:00 A.M. Those arriving late will not be admitted. Museum security has requested that we stay together as a group while in the building. Since Willa and Bob volunteer at the Museum, they may be allowed to lead two groups of photographers. The Museum has strict security similar to what is in place at airports, so expect to have your belongings inspected.

We can photograph (with tripods) in the "Hall of Witness" which is on the main level, the "Remember the Children: Daniel's Story" exhibit, the "Hall of Remembrance," and in the concourse on the lower level. Note: because of copyright issues we cannot photograph the main exhibit in the Museum. A tripod will be necessary because there is very low lighting throughout.

The Museum is located within the block formed by Independence Ave. and C Street on one side and 14th Street and 15th Street on the other. Its address is 100 Raoul Wallenberg Place, S.W. in Washington, D.C. You can phone them at (202) 488-0400 or visit them on the web at <http://www.ushmm.org/>

Parking is available at the Tidal Basin at the corner of 15th Street and Independence Ave.

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. 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**

## 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 Meeting times on all are at 8:00 a.m.***

***Apr 9, 8:00 a.m. Self Improvement Field Trip – GSGP***

***Apr 20 – 23, Multi-Day - Great Smoky Mountains, TN***

***Apr 30, Self Improvement Field Trip – GSGP***

***May 20, Joe Miller Center of Photographic Art (critique of April field trip images, 1:30-4:30)***

***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***

## Local Studio Photographer Erhard Thiel Dies at 85

### ***Northern Virginia Studio Photographer***

**Erhard Thiel** has died at the age of 85 on March 8, 2006 of Alzheimer's Disease. He leaves a wife Catherine, a son and three daughters. Erhard owned a portrait/wedding studio in northern Virginia for many years. He also did one program for NVPS years ago.

## Alliance Caribbean Cruise

Do you have plans for April 21st through the 28th, 2007? That's right, I'm talking about 2007—over a year away. Nothing on your calendar then? Why not join your fellow photographers on an eight-day Eastern Caribbean cruise.

Why the urgency? Well, the cruise business is booming, even better than pre-911 levels. In order to lock in the lowest rates you need to sign up early. We will be sailing from Fort Lauderdale, Florida on Royal Caribbean's Jewel of the Seas ship. ([www.royalcaribbean.com](http://www.royalcaribbean.com)). The ports of call are: San Juan, Puerto Rico; Philipsburg, St. Maarten; St. John's, Antigua; Charlotte Amalie, St. Thomas; and Nassau, Bahamas.

Current prices (double occupancy) range from \$961.00 per person based on an inside cabin, to \$1311.00 per person for a cabin with a balcony. There will be an opportunity to upgrade to other types of accommodations. More information will be available next month. Taxes are always subject to change due to either U.S. or foreign government regulatory action. Airfare, transfers, alcohol, soft drinks, shore excursions and items of a personal nature are not included in the quoted prices. These prices may change at any time without notice until the contract is complete.

Early booking is important to secure the space that we would like. Please feel free to contact me (**703-912-4862**) or e-mail me ([pwsimmons@msn.com](mailto:pwsimmons@msn.com)) with any additional questions. I will have more specific information in our next newsletter.

**Paul Simmons, Field Trips Chair**



## Next Competition Judge

### **NVPS Apr. 18 2006 Competition Judge** - **Jeff Lubin, photographer**

**Jeff Lubin** has been teaching professional photography for over 15 years. His workshops and seminars have produced positive and measurable results for hundreds of pros around the world. Jeff is a master at motivating others to grow to their potential. He lectures actively throughout the United States and abroad.

He has toured New Zealand, Australia and China for Kodak to lecture to professional photographers. He has spoken at three national conventions. He is listed as a contributing artist for Professional Photographer Magazine by creating his own unique signature style of camera room diagrams created in 3D on Macintosh computers.

His portraits have won many awards on the national level and his style is one of the most emulated in the United States. Jeff's portraits have been featured on three Rangefinder covers and on the 1996 bridal cover of Professional Photographer. He has published over fifty articles for these and other publications on portraiture and business. He has produced a book on the business of photography and videos on children and bridal portraiture.

He has twice won the Grand Photographic Award symbolizing the top photographer in Virginia by the Virginia Professional Photographers Association and twice named Portrait Photographer of the Year by the Maryland Professional Photographers.

His name and photographs have gone all over the world as his work appeared in every pro-pack of VPS 120 and 220 film box. He has photographed many well-know celebrity families, including **Cal Ripken's** during his record-breaking year, **Lynda Carter, Dan Quale, Robert Johnson**- CEO of BET, **Denise Austin**- television's most famous aerobics instructor, in addition to many Senators and Congressmen.

Jeff's studio is located in McLean, VA where he specializes in high dollar portraiture of children and families. His site is: <http://www.jefflubin.com>

Also, please join fellow members and **Jeff Lubin** for dinner at Chili's in Tysons Corner at 6 P.M on Apr. 18 before competition. If you would like to join us please let me know by e-mail ([smusson@mindspring.com](mailto:smusson@mindspring.com)) or by phone: (703-278-2828) by Apr. 17.

**Scott Musson VP Competitions**

## 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 2006:**

**1. 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 Mar. 06**

**Novice Monochrome**

- 1st Laura Howell Great Horned Owl
- 2nd Evelyn Kuniyoshi Love Is
- 3rd Phillip Moore Calm Reflection

**Advanced Monochrome**

- 1st Chuck Bress Archway with Figure
- 2nd Bill Prosser Bear at Zoo
- 3rd Ed Knepley Misty Island
- HM Bill Prosser Rocky Mountain Stream

**Novice Color Prints**

- 1st Laura Howell Stained Glass Detail
- 2nd Ursy Potter After the Rain
- 3rd Evelyn Kuniyoshi Native Curves
- HM Phillip Moore Rusty
- HM Anna Bakalova Watching You
- HM Susan Breen Woods in Eastern Neck
- HM Susan Breen On the Way to Castle
- HM Jan Ponder Panda Antics
- HM Minnie Gallman Butterfly

**Advance Color Prints**

- 1st Tom Brett Kenilworth Moment
- 2nd Bill Prosser Foot and Sandals
- 3rd Mary Ann Setton Weather Patterns
- HM Scott Musson Who me?
- HM Ed Knepley Maple Seed Mobile
- HM Wayne Wolfersberger One Egret Times Four
- HM Frank Mertes Tuscany Shadows

**Novice Slides**

**One entry; critique only**



**Advance Slides**

- 1st Curtis Gibbens Stonewall at Sunset
- 2nd Chuck Bress Arabian
- 3rd Louella Murri South African Flower
- HM Chuck Bress Flamethrower

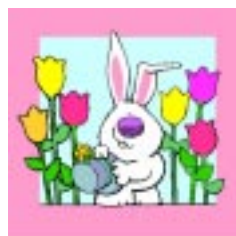
**Enhanced Prints**

- 1st Diane Williams Boogie Dancer Collage
- 2nd Ed Knepley Dogwood Lane
- 3rd Seiji Kuniyoshi Indian Trail
- HM Scott Musson Buzz Light Year



*Both photos by Carla Steckley*

The above two photos are from **Carla Steckley** and appeared in the recent Meadowlark Exhibit. The top one is "Ancient Maple" infrared photo and was Best of Show, entered for NVPS. The lower photo was "Yellowstone Trees" and the winner of a Sponsor's Choice Award given by **Tony Sweet**. It is a 9 exposure multiple. Carla also sold two photos from this exhibit.



**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, February, and May as the time dated competitions. Please be aware of this and participate accordingly.

## Workshops

### Thursday Apr. 13 - Joe Miller on Making the Ordinary, Extraordinary !

Our April workshop will discuss and provide examples of how GREAT images can be created from simple objects, close at hand, that we may not normally think worthy of a photographic effort. **Joe Miller** will lead the workshop, and share his knowledge, techniques and images. He will answer your questions and provide inspiration for your own photographs. If you'd like to learn how you too can capture great images by paying close attention to the elements of visual design, then the NVPS workshop is a perfect opportunity. I'm sure you will find this workshop instructive and helpful. Time is Thursday, April 13 at 7:15 P.M. for meet & greet, 7:45 for the presentation. Location is the Fairfax County Government Center, 12000 Government Center Pkwy, Fairfax VA 22035-0011. Conference Center meeting room number 7. Questions - Call or e-mail **Fred Chitty**, NVPS Workshop chairman, **703-493-8530**, [chittyfc@bp.com](mailto:chittyfc@bp.com)

### Eliot Cohen's Digital Photography and Photoshop Editing Workshop

*will be held on Martha's Vineyard Sept 4 - 8, 2006*

<http://www.eliotcohen.com/mvworkshop/backtothevineyard.htm>

additional information about Eliot can be found at <http://www.eliotcohen.com>

Key topics that everyone will be guided through include RAW file capture, color correction, grayscale conversion, and digital workflow. Eliot is well known as a photographer and his teaching receives the highest praise for clarity and patience. He leads digital workshops for the Smithsonian, Santa Fe Workshops, and International Expeditions among others.



The workshop is designed for photographers who have some experience with their digital cameras and Photoshop. Familiarity with layers, selections, and basic color correction using levels is a pre-requisite. You may contact Eliot with questions at [<info@eliotcohen.com>](mailto:info@eliotcohen.com)

## Acrey Workshops

Whether you're an experienced professional or amateur, Acrey's Photographics has the longest running "Yellowstone in the Winter" photographic expedition available today. (Advertising in Shutterbug, Photographic, and Cowboys and Indians magazines)

Yellowstone Park is consistently placed in everyone's short list of places to go in Winter for photographers. **Jack Acrey** has been conducting this expedition on snowmobiles, and now snow coaches for almost 30 years.

We have a few spots left, and would be pleased to have you join us. Due to deadlines we have to meet, we need to know your intent now, and your reservations now. Complete schedule, details and terms located on [www.Acrey.com](http://www.Acrey.com)

#### APRIL

Southern Arizona Photographic Expedition  
Apr 23-29, 2006

#### MAY

Yellowstone In The Spring Photographic Expedition  
May 21-27, 2006

#### JULY

Oregon Coast Photographic Expedition  
Jul 16-22, 2006

**James Bland**  
Acrey's Photographics  
865.406.9572  
512.206.0355 fax

[www.acrey.com](http://www.acrey.com)  
[james@acrey.com](mailto:james@acrey.com)



## Horizon Annual Photography Summit: May 5, 6, 7

**Steve Gottlieb, Director**  
**Horizon Photography Workshops**  
98 Bohemia Ave. . P. O. Box 9  
Chesapeake City, MD 21915  
(410) 885-2433  
<http://horizonworkshops.com>



## The Photographer's Rights

### *Your Rights and Remedies When Stopped or Confronted for Photography*

#### **About this Guide:**

Confrontations that impair the constitutional right to make images are becoming more common. To fight the abuse of your right to free expression, you need to know your rights to take photographs and the remedies available if your rights are infringed.

#### **The General Rule:**

The general rule in the United States is that anyone may take photographs of whatever they want when they are in a public place or places where they have permission to take photographs. Absent a specific legal prohibition such as a statute or ordinance, you are legally entitled to take photographs. Examples of places that are traditionally considered public are streets, sidewalks, and public parks.

Property owners may legally prohibit photography on their premises but have no right to prohibit others from photographing their property from other locations. Whether you need permission from property owners to take photographs while on their premises depends on the circumstances.

In most places, you may reasonably assume that taking photographs is allowed and that you do not need explicit permission. However, this is a judgment call and you should request permission when the circumstances suggest that the owner is likely to object. In any case, when a property owner tells you not to take photographs while on the premises, you are legally obligated to honor the request.

#### **Some Exceptions to the Rule:**

There are some exceptions to the general rule. A significant one is that commanders of military installations can prohibit photographs of specific areas when they deem it necessary to protect national security. The U.S. Department of Energy can also prohibit photography of designated nuclear facilities although the publicly visible areas of nuclear facilities are usually not designated as such.

Members of the public have a very limited scope of privacy rights when they are in public places. Basically, anyone can be photographed without their consent except when they have secluded themselves in places where they have a reasonable expectation of privacy such as dressing rooms, restrooms, medical facilities, and inside their homes.

#### **Permissible Subjects:**

Despite misconceptions to the contrary, the following

subjects can almost always be photographed lawfully from public places:

- accident and fire scenes
- children (discretion needed)
- celebrities
- bridges and other infrastructure
- residential and commercial buildings
- industrial facilities and public utilities
- transportation facilities (e.g., airports)
- Superfund sites
- criminal activities
- law enforcement officers

#### **Who Is Likely to Violate Your Rights:**

Most confrontations are started by security guards and employees of organizations who fear photography. The most common reason given is security but often such persons have no articulated reason. Security is rarely a legitimate reason for restricting photography. Taking a photograph is not a terrorist act nor can a business legitimately assert that taking a photograph of a subject in public view infringes on its trade secrets.

On occasion, law enforcement officers may object to photography but most understand that people have the right to take photographs and do not interfere with photographers. They do have the right to keep you away from areas where you may impede their activities or endanger safety. However, they do not have the legal right to prohibit you from taking photographs from other locations.

#### **They Have Limited Rights to Bother, Question, or Detain You:**

Although anyone has the right to approach a person in a public place and ask questions, persistent and unwanted conduct done without a legitimate purpose is a crime in many states if it causes serious annoyance. You are under no obligation to explain the purpose of your photography nor do you have to disclose your identity except in states that require so upon request by a law enforcement officer.

If the conduct goes beyond mere questioning, all states have laws that make coercion and harassment criminal offenses. The specific elements vary among the states but in general it is unlawful for anyone to instill a fear that they may injure you, damage or take your property, or falsely accuse you of a crime just because you are taking photographs.

Private parties have very limited rights to detain you against your will and may be subject to criminal and civil charges should they attempt to do so.

(continued on page 14)

# Yellowstone in Winter

by Patricia Deege, NVPS

A few years ago I fulfilled a long-time desire when my husband and I visited our nations first national park in the depths of Winter. The southern entrance



to Yellowstone Park lies about 50 miles north of the town of Jackson, Wyoming, our starting point for this odyssey on snowmobiles.

Where the plowing of roads ends one enters a

pristine world of snow and ice that covers the mountain slopes, clothes the forests in a cloak of white sugar frosting and fills the valleys and river bottoms with deep powder, a world almost untouched by man throughout the long months of winter. Yellowstone is a wonderful experience at any time of year, but in winter its cold majesty invokes a deep feeling of awe.

Along the river, the bare branches of dead trees make lacy patterns against the pale winter sky, the pattern broken by two dark shapes—a pair of bald eagles, sitting like sentinels above the icy river, their white heads gleaming in the sunshine. Most of the



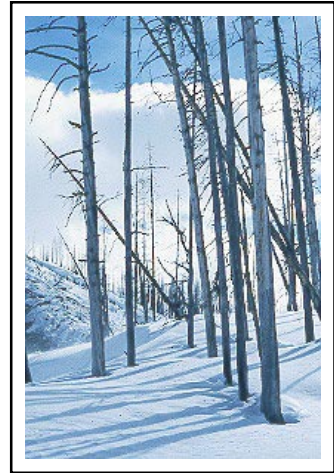
elk have departed to find easier pastures. However, a few scattered bands remain, along with small herds of mule deer, feeding along the river banks where the

current has washed away the covering of snow.

The buffalo stand belly deep in snow using their huge heads to sweep aside the drifts to uncover the scant grass beneath. They can easily outrun a man, but in the depths of winter they move slowly to conserve the energy needed to find enough food to keep them alive. Sometimes one finds whole herds in the plowed road as they use the easier path to move to new grazing.

When the snowflakes are falling fast, the buffalo take on an almost ghostly appearance, their dark coats hidden beneath a fluffy white mantle so that they seem to melt into the surrounding landscape.

During the four days we spent touring the park, we saw many wonders of nature. Perhaps the most extraordinary are the fascinating geyser basins that bubble and steam in their icy surroundings, the heat from the earth's depths melting the snow around the basins and the steam forming a heavy coat of frost and icicles on nearby trees and rocks.



Yellowstone Lake is a broad frozen expanse of white, marked only by footprints of small animals crossing to another shore. The normal heavy flow of the falls in Yellowstone Gorge

is slowed by the heavy ice formed around its edges and the bright colors of the surrounding cliffs – those varied yellows from which the park gets its name, are hidden under a mantle of white. It is difficult to realize the enormity of the snowfall in Yellowstone, and how much it must change the course of nature during the winter months.

Snow-mobiling is an efficient way to penetrate the vast snow covered reaches of the park when other forms of transportation are impossible. The feeling of being out in the open in the depths of winter, surrounded by the majesty of the mountains and wildlife, is a unique experience that I felt privileged to share. There are always negatives, however, in any activity. Recently there has been a movement to ban the use of snowmobiles in the national parks. The noise of the engines and the fumes from the gasoline are un-



pleasant, and the sheer numbers of people using the machines and often traveling at speeds too high for the safety of man and animals are problems that must be solved. I believe they can be and hope very much that they will be solved, and that Yellowstone will always be a monument to man's desire of experiencing nature in its utmost grandeur during the most forbidding season of the year.

(all photos by Patricia Deege, NVPS)

# COLOURS

*different ideas*

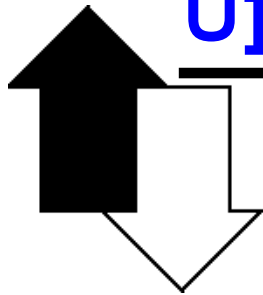


***This photo was found on the internet and is an optical illusion. Tilt your head to the far left side to look at this photo sideways. You'll be surprised at what you now see. You'll have to consider the "whole image as one, the rocks AND the reflection; enjoy it!***

***Quit complaining about your job!***



# Upside Downside



## A Point of View by Andy Klein, NVPS

### Digital vs. Film!

In late January I bought an all-manual film camera and 4 lenses. You must be wondering why anyone would do such a crazy thing in the midst of the digital boom. I thought I would share my perspective because it's about a lot more than film vs. digital capture.

**1. It's the image** - I am both attracted by the immediate feedback of the digital display on the back of a digital camera and put off by it. I find that not knowing just what I have leads me to keep "working" the subject because I cannot say "got it." I find myself pushing myself, bracketing and recomposing. I think (I could be wrong) the result is more creative work (or happy accidents).

**2. It's the image-2** - Having used a digital camera I found the choices in the menus and the scrolling around distracting. I found myself shooting, looking at the image, then shooting again. I was trying to edit the image and found I was head down looking at menus and kept missing the "best" shot. For me, the "decisive moment" of people, events, and quick moving things—what I like best—requires that I pay attention to what's in the viewfinder, not what is on the back of the camera.

**3. It's the image -3** - First, I worry about the picture space and, of course, what it is about what is out there that had me stop and look. Then I can manage f-stops, shutter speed, and focus. I am overwhelmed by the digital camera choices. Cannon camera boasts over 200 settings (beyond basic 3) on their digital SLRs.



*Afraid to make the plunge into digital? Read Andy Klein's most interesting article!*

Wonderful "control", but too many choices for me. I fear the image I wanted will be gone. Probably I would revert to the basics and not use most of what digital cameras brag about.

**4. It's the image - 4** - Just now are "affordable" 10 mega-pixel digital SLRs (\$1699 for a Nikon D200) producing images matching slide film quality (this from a Popular Photography and Imaging magazine).

Image quality is important and film still gives me excellent results with little or no "noise" (grain) up to ISO of 400 and 16 x 20 enlargements.

**5. It's the image - 5 - Freeman Patterson** says, and I find it to be true for me, that the camera "shoots both ways." My images often are ahead of my conscious mind. By editing along the way I think that I will lose the ability to "see" myself emerg-

ing as I consider my slides days or weeks later. I find that the slides I have held onto "mature" and what I might have all too easily digitally edited or deleted becomes the work I value most.

**6. In-camera quality** - Shooting film, especially slides, demands a level of precision in composition, focus, and exposure that is unforgiving. This very demand pushes me to think more and harder before I release the shutter. I think (hope) the discipline makes me a better photographer.

*(continued on next page)*

**7. Photography vs. Graphic Arts** - Weak images taken in the camera make weak images in Photoshop. Shooting slides or digital images and working largely within what the original image contains demands great images to begin with. And then Photoshop can tweak them (crop, burn, spot out dust, etc.) into great photographic presentations. Making an average or weak in camera image a great image (often a very different image) is still art, but has moved from photography to graphic arts using some camera-generated components. Wonderful, moving, powerful images can come from photography or graphic arts. In my view, photography takes place mostly in the camera with support from the "darkroom." Graphic arts can produce images that are just as wonderful and artistic, but much more creation is post-camera and in the computer.

**8. Cost** - It makes me smile when someone talks about how they are saving so much money shooting digitally vs. film. My new purchase cost \$1,000. A comparable digital package - Nikon D200, 4 D lenses, a laptop or other field storage device, compact flash cards, battery chargers, a digital compatible flash, power converters, etc. come to \$6,000 to \$10,000 depending on lens and storage device choices. I can shoot over 21,000 film images for the difference in price.

**9. Portability** - No rolling steamer trunk, wheeled carts, or loaded mega-bag for me. I am too old, fat, and lazy. My shooting outfit fits in a small Domke bag with a lightweight tripod over my shoulder. I can walk, climb, and shoot pretty unobtrusively all day. I could weigh myself down with a digital or film outfit, but seem to find it easier to work "lite" with a film camera. Anyone convinced? Film cameras are a "buy" right now. Photography can be very rewarding and does not have to include the cost or techno-savvy of the digital world. I think I will stick with film for some time to come.

Andy Klein, NVPS

***Editor's Note: After reading Andy Klein's article, we're convinced the more dozens of features offered on digital cameras, — will "lessen" your chance of "getting" any photo. Most digital camera controls look like the cockpit of a fighter plane.***

## 22 Photographic Truths:

1. The best scenic views are clearly designated by highway signs reading NO STOPPING ANYTIME.
2. **Edward Steichen** owned a three-legged dog, which he named Tripod.
3. The Post Office folds all parcels containing photographs.
4. Camera straps never fail above soft surfaces.
5. Lens caps and cable releases can become invisible at will.
6. Spotone bottles are designed to tip over when the cap is removed.
7. Financial success in photography is directly related to proper choice of subject matter. Falling airplanes, exploding volcanoes, and certain Presidential motorcades work best.
8. No two light meters agree.
9. The word "Daguerreotype" cannot be spelled correctly.
10. A new Hasselblad would take better pictures than your present camera.
11. 1/60 at f/8 is the correct exposure for all photographs.
12. When your friends finally realize that you are a true artist, committed to making sensitive and meaningful images, they will ask you to photograph their wedding. (this is so funny and true)
13. Color slide viewing cures insomnia.
14. On any tripod, only two legs work properly.
15. Dust spots are attracted to sky areas.
16. Yes, PHOTOGRAPHERS DO IT IN THE DARK... but they have to stop every thirty seconds to agitate.
17. **Ansel Adams** had three Secret Zones known only to him.
18. Fast films compensate for slow photographers.
19. Owning more than one camera assures that you will always have the wrong camera for any given picture.
20. A camera store will charge \$75 to repair a camera that has been adjusted with a butter knife.
21. Falling cameras are attracted to rocks.
22. Into every life a little grain must fall.

(continued from page 9)

Although the laws in most states authorize citizen's arrests, such authority is very narrow. In general, citizen's arrests can be made only for felonies or crimes committed in the person's presence. Failure to abide by these requirements usually means that the person is liable for a tort such as false imprisonment.

#### **They Have No Right to Confiscate Your Film:**

Sometimes agents acting for entities such as owners of industrial plants and shopping malls may ask you to hand over your film. **Absent a court order, private parties have no right to confiscate your film.** Taking your film directly or indirectly by threatening to use force or call a law enforcement agency can constitute a civil tort such as conversion. Law enforcement officers may have the authority to seize film when making an arrest but otherwise must obtain a court order.

#### **Your Legal Remedies If Harassed:**

If someone has threatened, intimidated, or detained you because you were taking photographs, they may be liable for crimes such as kidnapping, coercion, and theft. In such cases, you should report them to the police.

You may also have civil remedies against such persons and their employers. The torts for which you may be entitled to compensation include assault, conversion, false imprisonment, and violation of your constitutional rights.

#### **Other Remedies If Harassed:**

If you are disinclined to take legal action, there are still things you can do that contribute to protecting the right to take photographs.

- (1.) Call the local newspaper and see if they are interested in running a story. Many newspapers feel that civil liberties are worthy of serious coverage.
- (2.) Write to or call the supervisor of the person involved, or the legal or public relations department of the entity, and complain about the event.
- (3.) Make the event publicly known on an Internet forum that deals with photography or civil rights issues.

#### **How to Handle Confrontations:**

Most confrontations can be defused by being courteous and respectful. If the party becomes pushy, combative, or unreasonable hostile, consider calling the police. Above all, use good judgement and don't allow an event to escalate into violence. In the event you are threatened with detention or asked to

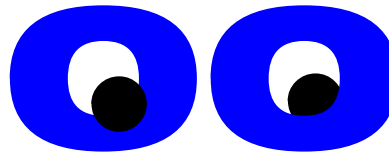
surrender your film, asking the following questions can help ensure that you will have the evidence to enforce your legal rights:

1. What is the person's name?
2. Who is their employer?
3. Are you free to leave? If not, how do they intend to stop you if you decide to leave? What legal basis do they assert for the detention?
4. Likewise, if they demand your film, what legal basis do they assert for the confiscation?

#### **Disclaimer:**

This is a general education guide about the right to take photographs and is necessarily limited in scope. For more information about the laws that affect photography, you're referred to the book, "Legal Handbook for Photographers" by Amherst Media, 2002. This guide is not intended to be legal advice. Readers should seek the advice of a competent attorney when they need legal advice regarding a specific situation.

**Bert P. Krages II, Attorney at Law  
Portland, Oregon**



## **Fairfax County Photo Teaching Job Now Open**

I plan photo classes for Fairfax County Adult and Community Education. We have a nice selection of photo classes in several parts of the county but have been unable to offer anything in the south county location due to lack of instructors. Therefore I am looking for any club member who might be interested in teaching at West Springfield High School or at Bryant Adult Center. Right now, our students are interested in digital photography.

Currently we offer a 3 week "Digital Point and Shoot" class (9 hours); a 5 session "Digital Camera Photography: The Basics" class (10 hours) and a 6 session "35mmSLR or Digital SLR" class (18 hours).

Our program is part of the Fairfax County Public School system, so instructors must complete a standard application form. We pay \$21.00 per contact hour for the classes. Interested persons may call: **Elaine Hawes at: 703-227-2261 or you may e-mail her at: elaine.hawes@fcps.edu** - We are also always interested in new class ideas.

## NOVACC - The Alliance

### Loudoun Photography Club

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

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

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

### Manassas Warrenton Camera Club

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

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

Meetings: Held on the 1st and 3rd Thur. at 7:30 pm, Manassas City Hall, Old Town Manassas.

Program: April 6, 2006 at 7:30pm, Destination USA by Jack Nevitt

Competition: April 20, 2006 at 7:30pm, Theme is Motion. Judge: Elliot Stern

### McLean Photography Club

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

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

Meetings: Held on the 2nd Wed. at 7:30 PM (meet & greet at 7:00 PM), at the McLean Community Center.

Program: Wednesday April 12th: Marketa Ebert will speak on Photojournalism. Field Trip: Saturday April 22nd: Scotts Run Nature Preserve, wild flowers and waterfall. Meet 9:00 at main parking of Nature Preserve.

### Reston Photographic Society

Contact: Ellis Rosenberg at (703) 855-4008 or erosenberg@cox.net or Walt Lawrence at (703) 757-6762 or waltlawrence@cox.net

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

Meetings: Held at 7:30 pm at RCC at Lake Anne (NOTE NEW LOCATION)

Program: Joe Miller will present a program on close up and macro photography.

### 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](http://www.vps-va.org)

Meetings: 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 (4/5) at 7:30 pm. Charles Fenimore (Information Technology Laboratory, NIST). "Imaging And Human Vision In The Age Of Electronics" Competition: Wed (4/19) at 7:30 pm. open (unthemed) competition with Clifford Wheeler as judge. will also include a critique-only category. Field Trip: (4/29) 9:00AM-2:00PM at the Franciscan Monastery in DC. For more information, contact William Kyburz (wkyburz@cox.net) or Mary Jane Fish (FishesFotos@aol.com).



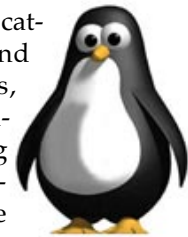
## Ocean Quest Arctic Expedition

### Introducing the Expedition Yacht Ocean Quest

Ocean Quest is a 58 ft motor-sailer with a strong steel hull and a spacious wheelhouse. She is specifically designed to operate in extreme climates. Ocean Quest will be available for charter around Arctic Svalbard (Spitsbergen) in the Summer 2006. Should you be interested in an Arctic expedition, Ocean Quest will offer you complete freedom of movement in the northern most archipelago in the world accessible only by boat.

Our departure point would be Longyearbyen, the northernmost place in the world with regularly scheduled flights. We would explore the fjords and glaciers and search for polar bears and walrus. No other place in the far north offers such an abundance of polar features and wildlife in such a limited area.

For photographers Ocean Quest is the ideal solution for amazing photo opportunities as you will be in complete charge. We can stay as long as you wish in an area at any time of day. You dictate where we go and how long we stay. To my knowledge there is no other vessel in this category available for charter around Svalbard. For Arctic conditions, Ocean Quest benefits from an oil-fired central heating, floor heating and radiators in all cabins, in combination with 100 mm polyurethane insulation throughout.



During the Winter Ocean Quest will be found closer to the Equator. In November there will be charter opportunities around Canary Islands. February through March Ocean Quest will be found in the Caribbean focusing on dive charters and in May around the Azores before heading back to the Arctic in June. For sailing in tropical weather, Ocean Quest is also fully air-conditioned.

For more information about Ocean Quest please visit: [www.oceanquestexp.com](http://www.oceanquestexp.com)

Should you be interested in an Arctic photo expedition and require additional information, or would like to discuss your plans or expectations please contact us.

Yours Sincerely  
Goeran Persson

E-mail: [info@oceanquestexp.com](mailto:info@oceanquestexp.com)

## Nature's Best Magazine Annual Photo Contest

### CALL FOR ENTRIES

#### 2006 NATURE'S BEST PHOTOGRAPHY AWARDS

The editors of NATURE'S BEST PHOTOGRAPHY magazine invite all photography enthusiasts to enter the 2006 NATURE'S BEST INTERNATIONAL PHOTOGRAPHY AWARDS competition. More than \$10,000 in cash prizes will be awarded, including \$2,500 for the Grand Prize-winning image.

All winning images will be published in the Fall 2006 Collector's Edition issue of NATURE'S BEST PHOTOGRAPHY magazine and may appear in our annual exhibit at the Smithsonian National Museum of Natural History in Washington, D.C., and other exhibit locations.

**RULES:** Entries must be color transparencies (slides) 35mm or larger, high-resolution scans of color transparencies, or digitally captured images taken with a 5+ mega pixel digital camera set at the camera's highest possible resolution. Each submission is limited to a total of no more than 20 images. Prints will not be accepted. Entries will be judged on technical quality, composition, originality, and artistic merit. Transparencies must be in protective plastic sheets (Print File, etc.).

Each transparency mount must bear the photographer's name, phone number, and state (or, if not within the U.S., country) of residence. For preliminary judging, high quality duplicate transparencies are acceptable. However, if an image is selected for final round judging, the original transparency will be required prior to finalizing contest results. **NO GLASS MOUNTS!**

Digital images may be submitted on CDs or DVDs. Each disc submitted must bear the photographer's name, phone number, and state (or, if not within the U.S., country) of residence. All digital submissions must include the following: Low-resolution (72 dpi) JPEG copies of your images measuring 1000 pixels (about 14 inches at 72 dpi) on the longest side for preliminary judging. High-resolution (400 dpi or above) uncompressed TIFF copies of your images measuring 20 inches on the longest side, for publication and/or exhibition if selected as a winner. (Some digital cameras only capture images in JPEG format.

Use the highest JPEG resolution setting possible to achieve best results.) Original RAW files of your images, if available. With the exception of entries in the Creative Digital category—in which anything goes—all photographs should accurately reflect the

subject matter and the scene as it appeared through the viewfinder. Nothing should be added to an image, and, aside from minor dust spots, nothing should be taken away. Cropping and minor adjustments to color and contrast are acceptable.

Each submission must include the following typed information: Your full name Your mailing address Your telephone number Your e-mail address A brief description of each image and where it was taken (including the camera equipment you used to capture the image, such as camera body, lens, film, flash, filters, etc. and any recorded shutter speed and aperture settings).

Entry fee: (see details below) Self-addressed stamped envelope of adequate size for your materials and with sufficient return postage. Submissions sent without sufficient return postage will not be returned. (A check made out to Nature's Best Photography for the amount of the return postage using the return method you are requesting is acceptable in place of a SASE.) Courier (FedEx, UPS, etc.) returns must include a completed shipping form including your courier account number or credit card number for payment. CDs or DVDs submitted without a method for return will be destroyed at the end of the contest.

Please Note: Entrants must not infringe on the rights of any other photographer or person or submit images that involve the willful harassment of wildlife or damage to the environment by the photographer. Failure to comply with all of the contest provisions described above will lead to the disqualification of your entry.

**CATEGORIES:** ANIMAL ANTICS: Wildlife in humorous or surprising situations. ART IN NATURE: Naturally occurring artistic compositions in nature. BACKYARD HABITAT: Native wild animals or plants photographed in backyard settings.

**CAMERA CLUB:** A selection of up to 20 photographs may be submitted as a group entry by a camera club with 10 or more members. Note, however, that each individual member can contribute no more than three (3) images to the group submission. Each individual image in a camera club submission must fit within the contest categories, without exception.

The entry will be judged as a portfolio and selected on the overall excellence of the entire group of submitted images. Participating club members are permitted to submit a personal entry (up to 20 images) separate from the Camera Club entry, and may include the same images in both submissions.

**CREATIVE DIGITAL:** Any nature-related image or combination of images that is created and/or manipulated using digital/electronic technology (Adobe



Photoshop, etc). Let your imagination go wild! Please provide details on all techniques used.

**ENDANGERED SPECIES:** Plants or animals that are listed as endangered species by the IUCN. Please visit [www.redlist.org](http://www.redlist.org) to confirm the endangered status of a species before submitting to this category.

**ENVIRONMENTAL ISSUES:** Images that document current environmental issues.

**LANDSCAPE:** Dramatic scenes and unusual perspectives of land providing expansive views.

**OCEANS:** The fascinating world of the sea. Coral reefs, marine life, etc. Photos above the surface are welcome.

**PEOPLE IN NATURE:** People enjoying the outdoors; backpackers, kayakers, divers, hikers, etc. in scenic locales.

**PLANT LIFE:** Flowers, trees, and other flora in their natural habitat.

**WILDLIFE:** Wild animals (mammals, birds, reptiles, amphibians, insects, etc.) photographed in their natural habitat (no captive animals).

**YOUTH:** An entry of up to 20 photographs submitted by a photographer 18 years old or younger. Each individual image in a youth submission must fit within the contest categories, without exception.

**ZOOS & AQUARIUMS:** Images may include animal portraits, behavior, zoo-keepers working with animals, visitors (may require model release), special events, etc. All photographs must have been taken at American Zoo & Aquarium Association (AZA) member zoos and aquariums. (See the complete AZA member list at [www.aza.org](http://www.aza.org)).

**ENTRY DEADLINE** Entries must be post-marked no later than Saturday, April 29, 2006.

**ENTRY FEE** A check or money order in the amount of \$20 (U.S.) must be included with your entry and made out to Nature's Best Photography.

**SEND ENTRIES TO:** Via US Postal Service: Nature's Best Photography Awards P.O. Box 10070 McLean, Virginia 22102

Via Courier Service (FedEx, UPS, DHL, etc.) Nature's Best Photography Awards 11411-C Sunset Hills Road Reston, Virginia 20190 Phone: 703-467-9783 Questions? Call us at 703-467-9783 or you may e-mail to: [awards@naturesbestmagazine.com](mailto:awards@naturesbestmagazine.com)



# News You CAN Use

*Appearing in the AAPR Bulletin, March 2006, page 32*

## Digital Note: CD Burnout

***Life is short - Or where have my archived photos gone.***

Popular DC-R and DC-RW discs used to "burn" digital photographs for the long haul seem to have a crucial shortcoming, says an IBM information storage expert: "The discs, unlike pressed compact discs used for professionally produced music and video recordings, typically last only two to five years."

Physicist **Kurt Gerecke** says heat can degrade the recording surface of burned DCs, which makes the stored data "unreadable" by laser beams. His advice: Store photos and other keepsake data on magnetic tape, which can last 30 years. Or they can be archived on a computer hard drive with a high quality disc with 7,200 revolutions per minute.

Andy Klein NVPS

## Photographers of **NORTHERN VIRGINIA**

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

**Apr 03 - Steve Miller**

**Apr 10 - Mary O'Neill**

**Apr 17 - Rick Bragga**

**Apr 24 - Julio Chavez**

Each program is shown three times during the week - Wed at 12:30 p.m. and 7:30p.m., and Fri at 9:30a.m. (Because of a schedule change, programs will no longer be shown on Sat at 8:30 p.m.)

## THE Members' Activities Notes

- **Stephen J. Gawarecki** has many of his latest photographs on display at the INOVA Fairfax Hospital, upper gallery now through Apr. 13.
- **Sandi Croan's** "UMS" was juried into the prestigious IV Annual Bethesda International Photography Competition at the Fraser Gallery in Bethesda. Only 31 photographs were accepted from almost 1,000 entries internationally. The show runs from now through Apr. 11. The Fraser Gallery is located at 7700 Wisconsin Avenue (Suite E) in Bethesda, MD, one block north of the Bethesda Metro station. Validated parking is available directly underneath the gallery as well as ample public parking directly across the street on the Woodmont Avenue side. The opening is free and open to the public. **Sandi Croan, 703-631-4181, pashli@aol.com**
- **Tom Hady's** color print, "Kings on Beach," was the cover illustration for the January 2006 issue of the India International Photographic Council's Photographic Journal. It is a photo of King penguins on the beach in the Falkland Islands.
- **Laura Howell** received two awards - Honorable Mention (black & white) and a Second Place (digitally enhanced) in the 2006 Town of Vienna Photography Show. As an artist who won awards in LRA shows during 2005 she is showcasing her work through April at the University of Phoenix in Reston, VA.
- **Josh Taylor** and **Wayne Wolfersberger** did judging for the Town of Vienna Photography Show.
- **Diane Williams** "Gardenias in a Cup" won 2nd place in Monochrome in the above photo contest.

### 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.*

## Steichen Photograph Sells for Record \$2.9 Million at Sotheby's

A rare 1904 photograph of a moonlit pond by pioneering photographer **Edward Steichen** sold for \$2.9 million at Sotheby's Holdings Inc. in New York. The price sets a record for the most expensive photo ever sold at auction.

The Steichen, a dark, misty image that recalls the Impressionist painting of the period, was just one of many remarkable images in a collection of 137 photos, in 113 lots, that are being sold by the Metropolitan Museum of Art. The first 35 lots sold tonight for \$11.5 million, setting a new bar for photography prices. The remaining lots will be sold tomorrow.

**Peter MacGill** of New York's Pace/MacGill Gallery, representing a private collector, was the winning bidder for the Steichen, titled "The Pond Moonlight."

The price was triple the \$1 million presale estimate. The previous auction record for a 20th century photograph had been locked in a tie. Photos by **Edward Weston** and **Dorothea Lange** each sold for \$822,400 last October at Sotheby's New York.

Christie's International also had claimed the record for the most expensive photograph sold at auction. In November, an untitled 1989 artwork by **Richard Prince**, a photograph of part of a 1970s Marlboro cigarette advertisement, sold in a contemporary art auction for \$1.24 million.

Proceeds from tonight's sale will be used to help fund the Metropolitan Museum's 2005 purchase of more than 8,000 photographs from the Gilman Paper Co. collection.



*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*

## 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.

Meetings will be 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](mailto:furnfoto@aol.com) or phone (703) 754-7598.

## Service Award Nominations Now Open

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

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

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

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

### 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.

## 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.**

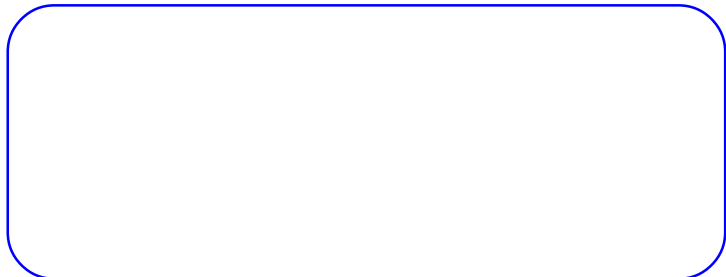
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**NVPS website: [www.nvps.org](http://www.nvps.org)**

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



## First Class Mail



## Things To Do

- **“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. Now thru May 29, 2006 at the National Archives. Call 866-272-6272 for hours and building location.
- **“Photo2006”** - (Note: this ends soon) - Is now through Apr. 1 the annual juried schibition includes works from professional and amateur photographers from VA, MD, West VA, and Washington, D.C. Curated by **Michelle Delaney**, an associate curator for the Photographic History Collection of the National Museum of American History, Ellipse Arts Center, 4350 N. Fairfax Drive, Arlington, VA. FREE. 703-228-7710.
- **“Smithsonian Staff Photo Contest”** - More than 30 willing entries from the 2005 Smithsonian Staff Photo Contest go on display at the International Gallery of the Smithsonian’s S. Dillon Ripley Center, 1100 Jefferson Drive, S.W., Washington, D.C. now to Apr. 20, 2006. 202-633-1000.

- **“Reflections from the Heart: Photographs by David Seymour”** - A survey of the career of one of the pioneers of small-camera photo-reportage takes place now to Jun. 4, 2006 at the Corcoran Gallery of Art, 1700 New York Ave., N.W., Washington, D.C. 202-639-1700.
- **“Wildlife Art Show”** - Artists display their nature art and crafts Apr. 1-2 at the Patuxent Research Refuge of the National Wildlife Visitor Center, on Powder Mill Road between Route 197 and The Baltimore-Washington Parkway, Laurel, MD. 301-497-5763. (Note: this ends soon)
- **“Sugarloaf Crafts Fair”** - Hundreds of artists and artisans display their creations Apr. 7-9 at Montgomery County, MD Fairgrounds, Gaithersburg, MD. 301-990-1400 or 800-210-9900.
- **“Smithsonian Craft Show”** - About 120 artists and artisans display their museum-quality creations in 12 juried media categories Apr. 20-23 at the National Building Museum, 401 F St. N.W., Washington, D.C. 202-357-4000. Note: these arts and craft shows are great places to make photographs of other people doing things; the artists and the customers.