

APRIL 2003

**Sign Up Now
for a Nature
Workshop with
Josh Taylor**
Details on page 13

THIS MONTH AT THE IPS

**PRESENTATION
AND THEME COMPETITION:**

NATURE

Wednesday, April 23, 2003, at 5:45 p.m.

IMF Meeting Hall B

(3rd floor, up the stairs from the IMF Gallery)

700 19th Street, N.W.

EVENING'S PROGRAM

Food and refreshments

PRESENTATION

Nature Photography — by John Nuhn

COMPETITIONS

Theme: NATURE — Various aspects of natural plant and animal life in a living state; natural features of land and sea; or natural phenomena, such as cloud formations, light refractions (sunsets, auroras), precipitation, frost, etc. Excluded are images of cultivated plants and flowers, and domesticated or captive animals.

NOTE TO CONTESTANTS:

Please bring all entries to the meeting with the entry form appended at the end of this issue.

Entries will be accepted between 5:45 and 6:15 p.m. only.

For inquiries, call Bassirou Sarr (202-623-7247).

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SHUTTER RELEASE welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is **close of business on the last business day of the month prior to the issue month**. World Bank staff can post their pieces on the W drive in the subdirectory “shutter” (with an e-mail note to the editorial staff listed above); International Monetary Fund staff can send their submissions by e-mail to the editorial staff. ☐

FROM THE PRESIDENT'S NOTEPAD

Our annual exhibit is just a couple of weeks away. It will open on Monday, May 5, and will be on display at the IMF Gallery until Friday, June 13. It is the culmination of a year's worth of hard work by our members, who will have the opportunity to show their images to a wide audience. Thirty-four IPS members will present a total of 135 photographs, all winners from monthly competitions.

As already indicated in my message last month, we still need more people to help us put on a successful exhibition. So, please, contact John Saville (jsaville@worldbank.org) and let him know where you can lend us a hand.

To have even better photos for next year's exhibit, we are undertaking several activities during the next months. At the time of printing of this issue of *Shutter Release*, Joe Miller's workshop is already underway. Another workshop, this one conducted by Joshua Taylor, is being organized for May. It will entail a lecture, shooting on location, and a critique of the participants' work. Also in May, Bill Katzenstein will lead us on a field trip to the National Cathedral, where we will have the chance to photograph the interior architecture as well as the gardens. We hope you will find the time to take advantage of all these opportunities to improve your photographic skills!

— José M. Cartas □

APRIL SPEAKER: JOHN NUHN

JOHN NUHN is photography director of the award-winning *National Wildlife* magazine, a publication of the National Wildlife Federation (NWF) and the largest-circulation nature periodical in the United States. He is responsible for obtaining, assigning and editing all photography for the magazine's three editions. Until recently, he was also photo editor of *International Wildlife*, another NWF magazine, which ceased publication last year.

A founder and past president of the North American Nature Photography Association (NANPA), John is currently president-elect of NANPA Infinity Foundation and program co-chair of the NANPA 2004 Summit. In addition, he is past chapter president, vice-president and treasurer of the American Society of Picture Professionals, and a member of the National Press Photographers Association, Society of Professional Journalists and Outdoor Writers Association of America.

John has been a speaker, panelist and judge at many forums, including four NANPA Summits, the Roger Tory Peterson Institute, Maine Photo Workshops, Valley Land Fund, Guilfoyle Report Photo Awards, International Wildlife Film Festival, Outdoor Writers Association conference and, most recently, Photography at the Summit in Jackson Hole, Wyoming.

John has a degree in journalism and is a self-taught photographer. He is a former Navy officer and managing editor of a small book publisher. He attended school in Athens and graduated from high school in Bangkok.

— Carolyn Johnson □

MARCH PRESENTATION: JOSHUA TAYLOR, JR.

A Workshop with Joshua Taylor, Jr., consisting of an introductory lecture (May 13), a field trip (May 18) and a critique session (May 27) was separately announced. Josh's presentation at our March 19 meeting was essentially a precursor to the workshop. I found this presentation both engaging and

informative. Josh spoke well and enthusiastically, and his points came across clearly. He covered a wide range of topics, (composition, lenses, filters, tripod use, close-ups, flash fill...), all designed to encourage the photographer to use the techniques and artifacts at his or her disposal, to avoid common mistakes and to be innovative.

The whole presentation was conducted in a most engaging style, avoiding excessive complexity and jargon (something I was dreading!), and it was well illustrated from Josh's own work. While focused on color photography, much of his advice applied to black and white as well. Rather than try and repeat his observations, I will concentrate on what seemed to me to be the most important points.

Josh started with some fundamental pointers. While not advocating rigidly following "rules," he did say that the photographer should carefully consider: sky-earth balance, and the need to avoid blank skies; what lens and format (vertical or horizontal) are best; what to include and, equally importantly, exclude; and the choice of viewpoint and perspective.

He placed emphasis on originality of composition, on the need to avoid locking oneself into predetermined assumptions about what the picture should be (though he did plan his photos in advance) and, as he put it, to exercise the "license to create." He told us two important things, which are often overlooked: don't be satisfied with your first composition, and be patient! On specifics, he noted:

❑ Whites present problems — and so do yellows and blues (greens manage to escape). White is the biggest headache, and, even in overcast conditions, snow scenes need an additional f-stop — even 1½ to 2 f-stops when bright and dominant. Yellows are similar. This is well-known but worth repeating, and even with these strictures, bracketing is recommended. With blues, Josh noted that overcast conditions are best, avoiding washed-out results.

❑ A tripod with a camera-mounted spirit level (Hamma bubble level) is a *sine qua non* for architectural photography. The tripod should be seen as a versatile instrument — altering its height can give you a much different perspective.

❑ Don't let tangents touch: Josh showed an eagle's beak touching a tree — definitely a no no!

❑ A fill flash can ensure that plumage comes out in true colors — illustrated with a very cooperative heron!

❑ When photographing flowers, choose the best example, avoid bright sunlight, use a small aperture and don't be afraid to use a different viewpoint — illustrated by a very nice photo of the back of a flower.

❑ I must admit I got a bit lost on filters, perhaps because I'm not convinced that color filters designed to change the colors (as opposed to compensating, through polarizing, for instance) are such a good idea — sorry to be a dinosaur!

Altogether, a stimulating and enjoyable presentation.

— Mal Dick ❑

IPS 2002/3 COMPETITION SCHEDULE AND THEMES

SEPTEMBER 11 IMF Meeting Hall B	ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the <i>principal</i> interest.
OCTOBER 16 IMF Room B-702	ANIMALS — Wild, captive, domestic. Images in which animals are the <i>central</i> subject.

NOVEMBER 20 IMF Meeting Hall B	ABSTRACT — Blends of color, texture, shape, form and light to create a design-patterned image. The <i>main</i> subject(s) should not be immediately recognizable.
DECEMBER 18 IMF Meeting Hall B	TRANSPORTATION — Means of transport like cars, trains, boats, planes, etc. must be the <i>central</i> focus.
JANUARY 15 IMF Meeting Hall B	PEOPLE — Images in which the <i>major</i> point of interest is one or more human beings (it is not enough for people to be merely included in the image). Excluded are photos of statues, mannequins, etc. (Mandatory theme, all classes.)
FEBRUARY 19 IMF Meeting Hall B	CLOSE-UP — Images that result from the use of close-up lenses, macro lenses, etc., where the magnification of the subject exceeds that obtained with a standard lens at a minimum focusing distance.
MARCH 19 IMF Meeting Hall B	EXPERIMENTAL — Images that utilize camera, slide and/or darkroom manipulations to achieve unreality.
APRIL 23 IMF Meeting Hall B	NATURE — Various aspects of natural plant and animal life in a living state; natural features of land and sea; or natural phenomena, such as cloud formations, light refractions (sunsets, auroras), precipitation, frost, etc. Excluded are images of cultivated plants and flowers, and domesticated or captive animals.
MAY 21 IMF Meeting Hall B	WASHINGTON LANDMARKS — Images with a Washington, D.C., landmark as a <i>primary</i> focus of interest.

MARCH COMPETITION RESULTS

PRINTS — Open, All Classes, Black and White (10 entries)

1st place *Kenilworth Gardens, Lotus* – Oskana Khadarina

PRINTS — Open, All Classes, Color (17 entries)

1st place *Painted Tree* – Ana Lawton

2nd place *Can You See Me Now?* – Magdalena Kubitz-Szczuka

SLIDES — Theme – Experimental (19 entries)

1st place *Hope & Peace* – Caroline El-Helou

2nd place *Rhapsody in Pink* – Marketa Jirouskova

SLIDES — Open, Class B/A (14 entries, classes combined under IPS rules)

1st place *Coke* – Enric Fernández

SLIDES — Open, Class AA (29 entries)

1st place *House of Blues* – José Cartas

2nd place *Eye* – Antonia Macedo

3rd place *Glimpsed #6* – Antonia Macedo

CORRECTION — In the last issue of *Shutter Release* (March 2003), a winning entry was inadvertently left out of the February Competition Results: Bill Katzenstein won 2nd place in the Color Prints category for *Arcade in Evening*. Congratulations — and apologies — to Bill!

— Fred Cochard

POINT STANDINGS, 2002/3 SEASON

Last name	First name	Class opening	9/02	10/02	11/02	12/02	1/03	A.E. Pre.	2/03	3/03	Total	Class closing
Samantela-Ruivivar	Niña	AA	10	13	5	5	11	11	10	5	70	AA
Cartas	José	AA	10	5	5	10	10	11	5	10	66	AA
Khadarina	Oksana	A	5	10	5	10	5	9	5	10	59	AA
Jirouskova	Marketa	AA	10	5	5	5	10	4	10	8	57	AA
Palmioli	Manuella Lea	AA	10	8	5	13	10		5	5	56	AA
Vollerthun	Sigrid	AA		13	5	10			18	5	51	AA
Cochard	Fred	AA	5	5	5	10	6	9	5	5	50	AA
El-Helou	Caroline	AA	5	5	5	5	5	6	7	10	48	AA
Fernández*	Enric	B	5	10	5	10	5		5	5	45	B
Macedo	Antonia	AA	5		10	5	5	4	5	9	43	AA
Almansi*	Aquiles	B		5	5	5	5	7	5	5	37	B
Asseo	Maurice	AA	5	5		5	5	6	7	5	38	AA
Carter*	Craig	B	5								5	B
Chi*	Edward	B	8			7			5	5	25	B
Crousillat	Jacqueline	AA	8	5	15	5		4			37	AA
Davies*	Patricia	B			10						10	B
Dick	Malise	AA	10	5	5	5	10		5		40	AA
Dobbs*	Francis	B					5				5	B
Fernández-Duque	Carlos	A			8				10	10	28	A
Forest-Sarr*	Louise	B*			5	8	7				20	B
Franzetti	Carlos	A	5	10	5	5	5		5	5	40	A
Gamarra*	R	B*			5						5	B
Garcia-Saltos*	Roberto	B*					5				5	B
Gürgen	Emine	AA	5	5	7	5	5	2	8	5	42	AA
Johnson*	Carolyn	B						2			2	B
Katzenstein	Bill	A							8		8	A
Kubit-Szczuka	Magdalena	A		5	10	5				8	28	A
Lawton*	Anna	B	10						5	10	25	B
Machicado	Carmen	AA		5	13	5		9	5	5	42	AA
Manaldre*	Monika	B	5								5	B
Massalska*	Monika	B		5			8				13	B
McLachlan*	Milla	B		5							5	B
Merlier-Rowen	Sylvie	AA					5				5	AA
Petrilli*	Esther	B							5		5	B
Randel*	Michael	B		5							5	B
Reisman*	Judy	B		8				6			14	B
Romero	Marta	B	5				5		5		15	B
Sarr*	Bassirou	B	5		11	5	5		8		34	B
Siram*	Subramaniam	B	5						5		10	B
Vagnerou*	Caroline	B					6		5		11	B
Van Bolhuis	Frederick	A					5	4			9	A
Wishart	Michael	AA					6		5		11	AA
Points for entering: 5 1st Place: 5 2nd Place: 3 3rd Place: 2 Honorable Mention: 1												

*Eligible for Rookie of the Year

Check your score; call Carmen Machicado: 202-473-5761

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings, usually held on the third Wednesday of the month, consist of a presentation by a professional who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- The monthly theme applies to slides only, not prints (except in January, when the mandatory theme is "People").
- Prints are judged in one class category.
- Open competitions are on any subject matter in classes B, A, and AA.
- Up to a total of 5 photographs may be submitted in any of the competitions.
- Five points are awarded for entering the competitions, regardless of the number of entries members actually enter.

CLASSES — B, A, AND AA

All new members begin in Class B. Promotion to Class A requires **5 awards** within the last 20 contests. Promotion from Class A to AA requires **8 awards** within the last 20 contests. Members should keep track of their classes to avoid errors.

THE POINTS SYSTEM

- 5 points** automatic for entering monthly competition;
- 5 points** for 1st place;
- 3 points** for 2nd place;
- 2 points** for 3rd place;
- 1 point** for Honorable Mention.

In addition, points are given for awards in non-monthly competitions, including the IPS Annual Exhibit and Exhibit Preselection, as follows:

- 7 points** for 1st place;
- 5 points** for 2nd place;
- 4 points** for 3rd place;
- 2 points** for Honorable Mention.

At the end of the season, those with the most points win 1st, 2nd and 3rd place as **Photographer of the Year**. There is also an award for new members who start off in B Class and who gain the most points; it's called **Rookie of the Year**.

NEW AND NOTEWORTHY

ANNOUNCING AN IPS FIELD TRIP: NATIONAL CATHEDRAL

Washington National Cathedral is a treasure of photo opportunities. Soaring heights and stained glass, arched passageways and wrought iron door moldings, plus lavish gardens await the photographer. The only difficulty is selecting what to photograph.

Join IPS for a field trip at the Cathedral **at 10:00am, Saturday, May 10**, meeting at the main entrance on the Wisconsin Avenue side. Parking is available weekends on Cathedral grounds and on neighboring streets. For IPS members not familiar with the Cathedral, a short walk-around will be initially conducted. Since the attractions of the Cathedral are by no means limited to wide-angle perspective, participants should come prepared for versatility, ideally with zoom lenses. Telephoto opportunities are numerous. Flash is permitted, but would be effective only at close range.

The National Cathedral tour coordinator has confirmed that IPS members will be able to use tripods during the visit, subject to certain commonsensical rules. Tripods cannot be set up along aisles or paths, or other areas where people are likely to walk or congregate. We further suggest that tripods for use inside the Cathedral should be compact enough to use in small spaces such as pews or between rows of seats. Furthermore, the Cathedral does not want tripod users to set up next to each other. The ideal field trip scenario is for participants to scout the interior and grounds, then separate and take their photographs alone or in pairs. Finally, note that photography is not permitted of areas in which religious services are underway.

For interior photography without a tripod, high-speed film such as ISO 400-800 will be necessary. A warming filter (81B, for instance) is suggested. Even with a tripod, ISO 400 film is helpful. Note, however, that there are numerous outdoor architectural and garden photo opportunities at the Cathedral. We expect to conduct photography until 1:00 or 1:30 p.m., after which we will see about lunch. For further information, contact Bill Katzenstein (Bill@Iconicphoto.com).

LOCAL EXHIBITS BY IPS COLLEAGUES

☐ Speaking of the Washington National Cathedral, IPS colleagues ***Niña Samantela-Ruivivar*** and ***Oksana Khadarina*** have had some of their work selected for the juried photography exhibit currently on view there. This exhibit, which lasts through June 30, features the works of 131 Washington area photographers who have captured the special beauty of the Cathedral, its architecture and gardens. ☞ Open Mon.-Sat. 10-4, Sun. 1-4.

☐ ***Oksana Khadarina*** is also having her first solo exhibition this month at the Arlington Central Library, through April 30. ☞ Arlington Central Library (second floor), 1015 North Quincy Street, Arlington, Va. Tel.: 703-228-5990. Open Mon.-Thurs. 9-10, Fri.-Sat. 9-5, Sun. 1-9.

☐ ***Antonia Macedo*** is currently showing 30 of her photographs in a private exhibit titled "Transformations" at the embassy of New-Zealand, 37 Observatory Circle. Since viewing is by appointment only, send an email to Antonia (amacedo@worldbank.org) for further information, if you are interested.

NATURE PHOTOGRAPHY SLIDE PRESENTATION

On Saturday, April 26, from 1:30 to 4 p.m., the Photographic Society of America's Mid-Atlantic Chapter will host a free, two-part slide presentation on Nature Photography featuring the work of Jacob Mosser III. "Natural Impressions" explores nature with an eye to developing an appreciation for seeing and photographing patterns, rhythms, moods and details from amongst the chaos of nature. "Image Storm" is a celebration of photography, music, life, reality and the imagination. ☞ Leisure World, Clubhouse II, Norbeck Road, Silver Spring, Md. (doors will open at 1 p.m. for the afternoon show).

DIGITAL DARKROOM: HELPFUL SITES

IPS colleague Carmen Machicado reports that, for those interested in the digital world, a site called the DDQ and found through the Lepp Institute of Digital Imaging (www.timgrey.com/ddq/) will answer any questions related to the process of digital imaging. Carmen has found visiting this site much more helpful than trying to get tech help for all the different components of the process, from digital capture to scanning to printing, with discussion on software and hardware.

(1) What is DDQ? The Digital Darkroom Questions (DDQ) e-mail list is an almost-daily e-mail list providing answers to questions related to the digital darkroom. By subscribing to the list, you will receive an e-mail just about every weekday with answers to questions submitted by fellow readers. **(2) Is it free?** Yes and no: the DDQ e-mail service is operated on a “shareware” basis; you can add your e-mail to the list and start receiving e-mails with questions and answers free of charge. This is a great way for you to try out the service and see if it provides you with significant benefits. If you decide that the DDQ e-mail service is of value to you, you are asked to make a voluntary contribution to support the service. The recommended contribution is \$35 per year, which is an incredible bargain for the amount of information you will receive.

One final tip from Carmen: subscribe to the *Digital Image*, a quarterly journal published on the web (www.leppphoto.com/di/index.htm), which provides techniques as well as reviews of new products.

— Fred Cochard □

MEMBER GALLERY

TELEPHOTO TECHNIQUE

by Bill Katzenstein

Zooming in to enlarge a distant subject is revealing and aesthetically satisfying — photography liberating seeing in the classic sense. Magnification further provides many creative opportunities, some of which are not readily obvious. In addition to the candid close-ups and dreamy backdrops associated with telephoto, composition can be emboldened, facial features made more attractive, mountain valleys deepened, and architectural perspective corrected.

The benefits of telephoto have long been recognized, but its widespread use is a relatively recent development. Telephoto could not be used on rangefinder cameras, and does not fit well with view cameras. Only with the advent of the single-lens reflex (SLR) camera in the 1960s did telephoto become a practical, easy-to-use medium.

TELEPHOTO LENSES AND FORMAT

Telephoto is a function of focal length, the distance between the lens and the film at which point a distant object is focused. The standard 50mm lens — lenses are designated by focal length —

approximates normal vision with a 47° diagonal angle of view in regular 35mm format.

Magnification is directly commensurate to focal length. Telephoto begins at 70mm — 1.4x magnification over 50mm — with a 34° view. Super-telephoto is reached at 300mm, with an 8° view. Since the late 1980s, the majority of telephoto lenses have been zoom. A versatile zoom lens is the 70-300mm, which affords photographers the flexibility to selectively isolate subjects and “fill the frame” in most situations — two of the particular benefits of telephoto. The most powerful telephoto optic is the Canon 1200mm f5.6 lens, weighing 36 lbs, that provides a 2° view. The closest focusing distance is 46 feet.

Telephoto works best in 35mm and digital photography. Current digital cameras offer a minor logistical advantage with telephoto that results from a technical limitation: in all but the most advanced digital cameras, effective focal length and hence the magnification of standard 35mm lenses are increased to the extent the area of digital sensors is smaller than the 35mm film frame.

Telephoto can be applied beneficially in medium-format photography, but the moderate and extreme telephoto lenses are heavy and cumbersome. Rapid-motor drive is available but much slower than for 35mm format. As to large-format photography, telephoto optics are available but rarely used. The lenses are ponderous, while the primary creative feature of bellows cameras — lens movements relative to the film plane — lose much of their benefit in telephoto mode.

CREATIVE TECHNIQUES FOR TELEPHOTO

Telephoto can improve picture taking in many ways:

❑ ***Depth-of-field technique:*** The area of sharp focus decreases substantially as focal length increases. For this reason, blurry backgrounds are the characteristic most commonly associated with telephoto. In compositions involving significant depth, it becomes possible (and in some cases unavoidable) to put the foreground in focus and background out of focus, or vice versa. The effect is to draw the eye to the subject in focus while creating a soft, hazy atmosphere. Depth-of-field technique works best when the area that is out of focus has bland or indistinct shapes, and is darker or a different shade than the main subject.

❑ ***Isolation technique:*** Magnification and the consequently smaller area of coverage of telephoto provide the ***photographer*** more selectivity to isolate and highlight particular objects. In architectural photography, the telephoto juxtaposition of two buildings is an example of magnification and isolation providing a unique perspective.

❑ ***Compression effect:*** Telephoto provides an illusion of bringing the foreground and background closer, the opposite of wide-angle photography that appears to exaggerate distances. The compression effect can be applied to particular advantage in portrait photography. Moderate telephoto lenses reduce the prominence of particular facial features, and the overall nose-to-ear distance. As a rule, lenses in the 75-120mm range are excellent for head-and-shoulder images.

❑ ***Full-frame technique:*** The combination of isolation and compression make it easier to “fill the frame” for a flush, dynamic look. In landscape photography, distant features may appear to gain depth and fullness. The effect may seem counter-intuitive, since an impact of telephoto is to reduce distances between objects. However in

photographing far-off landscapes, the compression effect may be outweighed by the combined magnification and isolation of the background from the foreground, bringing out its details while excluding the larger distraction of the foreground.

Beware the ***Pancake effect:*** A uniformly shaped object filling the frame of a distant telephoto image will appear abnormally flat due to over-compression together with the lack of distinct foreground and background. For example, a townhouse that nearly fills the frame, having been photographed from a substantial distance with a strong telephoto lens, will appear nearly two-dimensional as if made of paperboard.

❑ ***Scale effect:*** A further effect of isolation and compression in landscape and architectural photography is composition designed to accentuate the substantial size of the main subject, such as a mountain or building, by including a scale model in the foreground. Usually a person or two and occasionally small buildings or automobiles are used as scale models, a telephoto image of which highlights the differential of size. Without telephoto, a much larger and immediate foreground area would dilute the impact of a human-scale figure or object in the foreground.

❑ ***Repetition technique:*** In art photography, telephoto is particularly amenable to images of consecutive objects — stairs, windows, panels, frames and other objects that form an engaging pattern. Repetition technique is a function of the isolation and full-frame effects of telephoto.

❑ ***Perspective control:*** In architectural photography, wide-angle optics with lens rise are normally employed to maintain straight vertical lines when aiming a lens upward to photograph a tall building. When such wide-angle photography is not feasible or less than optimal, telephoto photography can assist in perspective control. As lens focal length increases commensurate with distance from a building, converging lines decrease to minor or insignificant effect. Consider a skyscraper photographed from a distance with a powerful telephoto lens, compared to an image from a block or two away. In such a situation, telephoto offers natural perspective control. Various obstacles could of course block the telephoto view of the subject, but the technique is frequently employed by architectural photographers to dramatic effect.

❑ ***Magnification with panning and rapid motor drive:*** Telephoto is instrumental for photography of

most fast-action sports, birds and vehicles or aircraft. However, the odds of capturing a well-composed, rapidly moving image in a single photograph are marginal. Panning means moving the camera, either hand-held or on a tripod, to follow and successively photograph a moving object using rapid motor drive or digital technology. Capture of up to 9 frames per second with 35mm film, 3 frames per second with 35mm digital, and 2 frames per second with medium format improves the probability of producing well composed, compelling images.

❑ **Candid close-up photography from a distance:** Photographing people unawares from a distance has been a popular application of telephoto, although some photographers feel uncomfortable taking close-ups of people without their knowledge. In most jurisdiction in the United States, it is legal to take pictures of people without their permission or knowledge, on condition that the images will not be used for revenue purposes, would not embarrass the subject, and are not photographed from the private property of the subject unless permission has been granted.

PROBLEMS OF TELEPHOTO

Stability of hand-held photography is the major concern of telephoto. As image magnification increases, the effect of camera shake is multiplied accordingly, requiring faster shutter speed. As lens size passes the 200-300mm threshold, the additional weight and bulk add to the stability problem. For these reasons, a tripod should be used whenever feasible, but if this is not possible, a number of assists can help produce a sufficiently stable image.

The *key* rule of thumb for hand-held photography: Use a **shutter speed equal to or faster than the focal length of the lens**. For example, a 300mm telephoto lens requires a shutter speed of at least 1/300 sec.

Unfortunately, the wider apertures enabling fastest shutter speeds become unavailable or impractical as focal length increases. The larger optics required for f2.8-5.6 in extreme telephoto increase in size and cost by geometric proportions. (The Hasselblad 300mm f2.8 lens costs nearly three times more than the 350mm f5.6 lens.) Moreover,

extremely narrow depth of field in wide-open telephoto lenses may be unworkable in many situations.

STABILITY IN HAND-HELD PHOTOGRAPHY

The following tips help reduce camera movement:

❑ **Release the shutter gently:** The finger should be on the shutter before it is pressed, the motion slow but steady. Shutter release should not be jerky. In cameras with electrically assisted shutter release, the finger should ideally be rolled over the shutter in a smooth motion leading to release.

❑ **Hold the camera at its center of gravity:** The camera should be supported at the point where it feels balanced, to reduce stress caused by weight variance between the lens and camera body.

❑ **Use fast film or push development:** ISO 400 speed film is recommended for hand-held telephoto. Another option is to expose film an f-stop faster than normal, then push development time. In general, color negative and black-and-white films are most forgiving in this respect.

❑ **Use gyro-stabilized lenses:** Canon "Image Stabilization" and Nikon "Vibration Reduction" lenses have been demonstrated to effectively reduce camera shake as if shutter speed had been increased by one to two f-stops.

In using a tripod for telephoto:

❑ **Rest a hand on extreme telephoto lenses:** Telephoto experts advise that resting a hand on the lens barrel above the tripod head may further stabilize very large telephoto lenses on tripod. I have not tried this myself, and it may be difficult to rationalize — would not the hand cause vibrations? — but the technique is widely recommended. The independent center of gravity of the hand is apparently a buffeting factor for vibration originating elsewhere in the tripod and camera assembly. On the other hand, putting a weight on the lens is not recommended, because it may magnify vibrations.

❑ **Use a spirit level:** Telephoto images can be surprisingly disorienting with respect to keeping a sense of the horizontal and vertical, especially with the Isolation technique in situations where neither land nor horizon figure in the image. Composition does not have to be level, of course, but a spirit level ensures the photographer is accurately oriented.

— Bill Katzenstein ❑

NATURE AND THE GREAT OUTDOORS

A Workshop with Joshua Taylor, Jr.

A practical workshop for photographers who want to capture wildlife subjects, flowers and landscapes in an artistic way. Emphasis is on composition and the use of basic photographic equipment — filters, lenses, close-up attachments, flash, tripod, etc.

Demonstrations, an illustrated slide lecture and graphic handouts will provide participants with knowledge and techniques to improve their level of photography. Participants will have the opportunity to practice their newly acquired skills with the instructor at Brookside Gardens in Wheaton, Md. Directions will be included in the handout at the first session.

Joshua Taylor, Jr. is a regular instructor at the Smithsonian Institution, specializing in field trips. He has won numerous awards in different photographic competitions, and presented his work in several shows and exhibits.

Attendance to this workshop is free of charge for IPS members, but an advanced preregistration is required. Because the workshop is aimed at novice photographers, priority will be given to new members and those currently in class B. The total number of participants will be limited to 20, so we ask you to register only if you plan to attend all the sessions. Once accepted in the workshop, you will be asked to reconfirm your participation, upon which you will receive information on the venues.

The introductory lecture will take place on Tuesday, May 13, at 6:30 p.m. The field trip will be on Sunday, May 18, in the morning. The critique session will be on Tuesday, May 27, at 6:30 p.m.

For registration, contact Isaku Higa (ihiga@ifc.org).

INTERNATIONAL PHOTOGRAPHIC SOCIETY
MEMBERSHIP APPLICATION/RENEWAL

Send a check for \$20, payable to *International Photographic Society*, to:
Caroline Helou (IMF), Room IS2-1300 (phone: 202-623-6699)*

Name: _____

Phone/ext.: _____ Mail Stop Number/Room: _____

Fax (if outside Bank/Fund): _____

IMF Staff _____ World Bank Staff _____ Spouse/Partner _____ Retiree _____

Mailing address (if outside Bank/Fund): _____

E-mail address (MANDATORY): _____

(Your e-mail address is vital for the timely dissemination of information by the club. Please provide it.)

Please check below the activities you could help with:

____ Programs ____ Print competitions ____ Slide competitions

____ Hospitality ____ Publicity ____ Membership

____ Exhibits ____ Classes/Workshops ____ Field Trips

____ *Shutter Release* ____ Other (please specify)

I understand that the club depends entirely on the time contributed by its members.

Signature: _____ Date: _____

**Note to new members: If you joined in April, May or June, you don't have to renew for the next year; you're paid through the end of the season.*

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

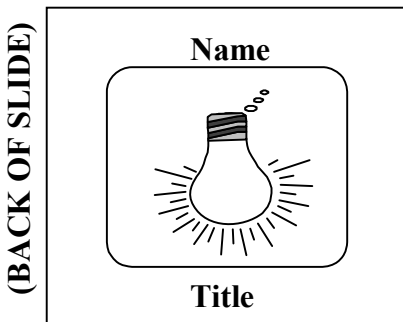
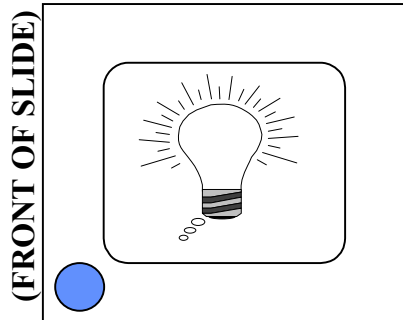
(Fill out and hand in with your entries)

Name: _____ Class: _____
 Room: _____ Phone: _____ Month: _____
 Theme: _____

*Note: Monthly competition winning photos/slides will be shown on the IPS website. If you do **not** wish to have your photos/slides posted on the web site, please check this box:*

	Title	CATEGORY <i>(check one for each photo)</i>			
		Slides		Prints	
		Theme	Open	Color	B/W
1					
2					
3					
4					
5					

(Five entries per person maximum)



GUIDELINES FOR SUBMISSION

SLIDES

- *Holding the slide the way it is to be viewed (front of the slide), put a red dot in the lower left-hand corner of the mount.*
- *Flip the slide over vertically, so that you are looking at the back of the slide (with the picture upside-down). Add your name and the slide title.*
- *Mark your slides clearly by using bold print letters on a special label. Please do not use tape, which may jam the projector mechanism once hot.*

PRINTS

- *All prints must be mounted or matted, with the title of the photo and the name of the maker affixed on the back. No loose or framed prints will be accepted.*
- *Maximum size of mounted or matted prints: 30" x 30"*