

DECEMBER 2002

**JOIN US**  
*for the IPS*  
**Annual**  
*Potluck Buffet*  
Sign-Up Form inside

**□ THIS MONTH AT THE IPS □**

**PRESENTATION:**

***GALLERIES AND EXHIBITS***

**PRINT AND SLIDE COMPETITIONS:**

***TRANSPORTATION***

**Wednesday, December 18, 2002, at 5:30 p.m.**

**IMF Meeting Hall B**

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

**700 19th Street, N.W.**

**□ EVENING'S PROGRAM □**

**IPS Annual Potluck Buffet**

**PRESENTATION**

***“An Insider’s Guide to Washington Area Art Galleries” — by Catriona Fraser***

**COMPETITIONS**

- Open (any subject) for prints and slides.**
- Theme, slides only: TRANSPORTATION — Means of transport like cars, trains, boats, planes, etc. must be the *central* focus.**

**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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**☐ IPS EXECUTIVE COUNCIL ☐**

<b>President</b>	José M. Cartas	(202) 623-4055	IMF IS5-704
<b>Vice-President</b>	Francis Dobbs	(202) 473-2126	WB U11-171
<b>Treasurer/Membership</b>	Caroline El-Helou	(202) 623-6699	IMF IS2-1300
<b>Programs</b>	Carolyn Johnson	(703) 883-7321	
<b>Contests</b>	Bassirou Sarr	(202) 623-7247	IMF 12-518
<b>Shutter Release</b>	Frédéric M. Cochard	(202) 473-1631	WB I3-360
<b>Classes</b>	Isaku Higa	(202) 458-9456	IFC F2K-207
<b>Annual Exhibit</b>	John Saville	(202) 458-7814	Bank J3-269

**☐ IPS VOLUNTEERS ☐**

**CONTESTS**

<b>Venues</b>	Carlos Fernández-Duque	(202) 473-9644	IFC F7P-142
<b>Hospitality</b>	Tijen Arin Malise Dick Bassirou Sarr	(202) 473-5535 (301) 313-0208 (202) 623-7247	WB H5-342  IMF 12-700
<b>Projectionists</b>	Caroline El-Helou Sigrid Vollerthun	(202) 623-6699 (703) 979-1150	IMF IS2-1300
<b>Competition Results</b>	Carmen Machicado	(202) 473-5761	WB I7-096
<b>Slide Sorting</b>	Carlos Franzetti	(202) 473-0447	IFC 7P-184
<b>Awards and Trophies</b>	Sigrid Vollerthun	(703) 979-1150	

**PROGRAMS**

<b>Presenters/Judges</b>	Jean Boyd Enric Fernández	(202) 623-8827 (202) 623-4683	IMF 6-328 IMF 9-414
<b>Presentation Write-Up</b>	Malise Dick John Saville Michael Wishart	(301) 313-0208 (202) 458-7814 (202) 265-3676	WB J3-269
<b>Publicity</b>	Enric Fernández Manuella Lea Palmioli	(202) 623-4683 (202) 473-1630	IMF 9-414 WB I3-068

**SHUTTER RELEASE**

<b>Editorial</b>	Frédéric M. Cochard	(202) 473-1631	WB I3-360
<b>Distribution</b>	John Saville	(202) 458-7814	WB J3-269
<b>Technical Articles</b>	Bill Katzenstein	(202) 244-3933	

**OTHER**

<b>Annual Exhibit</b>	Marketa Jirouskova	(703) 685-1222	
<b>Classes</b>	Niña Samantela-Ruivivar	(703) 941-0589	
<b>Field Trips</b>	Bill Katzenstein	(202) 244-3933	
<b>IPS Webpage</b>	Craig Carter	(202) 473-3003	WB MC7-158

*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

**D**ecember hospitality is our traditional potluck buffet. It is our way to celebrate the holidays. It is an occasion to take a break from our busy schedules and share a moment with other IPS members. It is an opportunity to get acquainted with new members, and for them to get more familiar with our club.

Jackie Crousillat has agreed to coordinate the organization of the buffet, and we are very thankful to her. If you plan to attend, you are invited to bring a dish to share with all — preferably a recipe from your home country. The IPS will provide the beverages. To help Jackie coordinate the event, please fill in the sign-up form that has been sent and is also reproduced in this issue, and e-mail it back to Jackie (or simply send her a message with your information) at [sitchidoone@msn.com](mailto:sitchidoone@msn.com); you may also return the form in hard copy to Caroline Helou (IMF Room IS2-1300).

And since this issue of *Shutter Release* is the last one of 2002, I want to use the opportunity to extend to everyone of our IPS members our best wishes of peace, joy and friendship for the coming year!

— José M. Cartas □

### LET'S CELEBRATE...

*Bring a photo,*

*Take a photo!*

*For the potluck buffet, please bring a 4x6 (or similar format) print of one of your cherished shots, signed and framed in a plastic holder or as a postcard, and enclose it in a blank manila envelope. It will be a surprise and a memento for one IPS member; and in return you will receive another keepsake from a secret IPS buddy!*



### HAPPY HOLIDAYS!

## DECEMBER SPEAKER: CATRIONA FRASER

“AN INSIDER’S GUIDE TO WASHINGTON AREA ART GALLERIES” — “She saturates the spaces she photographs with an unforgettably intense aura of the holy,” wrote art critic J.W. Mahoney in the *Washington Review*, describing the photography of Catriona Fraser.

Catriona Trafford Fraser was born in Reading, England in 1972 of a Scottish father and an English mother. Her photographic career began at the tender age of 15, when she was hired as an assistant photographer trainee and darkroom assistant by the *Reading Evening Post* newspaper. One year later, she became the youngest student ever admitted to the prestigious Plymouth College of Arts and Design’s photography diploma course in Plymouth, England.

In 1990, she commenced a lifelong photographic project called “The Seven Celtic Nations,” which aims to document the historic landscapes and medieval ruins of the remaining Celtic nations of Europe. She has worked for the last ten years documenting the Scottish landscape, producing a series of nearly 30 black-and-white infrared landscapes of Scottish stone circles, medieval and Dark Age ruins,

cemeteries and rivers. Done for now with Scotland, next year she will start working in Galicia, in northern Spain.

Scotland, Ireland, Wales, Cornwall, the Isle of Man, Brittany and Galicia are the remaining recognized Celtic Nations, which once were part of a vast culture that stretched from the Balkans to Portugal, and the only ones that have survived the efforts to destroy them by the Romans, the Goths, the English and the Spanish. In these seven lands is where Catriona aims to work for the rest of her life to bring forth the history, myth and lore of these ancient lands.

She photographs these lands using black-and-white infrared film and prints her work in her own darkroom. Her photographs have been exhibited in museums and galleries in Europe, Latin America and the United States, earning many prizes and wide recognition. “My aim,” she explains, “is not only to capture these places before they are all engulfed by tourist parking lots and signs, but also to show the resiliency and reach of a culture that still resonates across the centuries.”

Her work has been widely exhibited in the United States as well as in Brazil, Mexico and Scotland. She has received numerous awards for her photography in the United States and Scotland, including two “Best of Show” awards in international competitions.

Catriona moved permanently to the United States in 1992 and opened The Fraser Gallery in Washington in 1996, becoming the youngest gallery owner in the city. The gallery has established a firm reputation as one of the top contemporary fine arts galleries in the region, and a preferred spot for new artists from the United States and abroad to make their debut in the nation’s capital. In 2002, she opened a second Fraser Gallery in Bethesda. As a gallery owner, her goal is “to show beautiful work, technically well done and that people enjoy.”

In the course of her presentation, she will discuss her own work as well as give information, ideas and suggestions about how, when and where to exhibit your own work. For a preview of her work, and to learn about her two galleries and the “2003 Bethesda International Photography Competition,” see the gallery’s website at [www.thefrasergallery.com](http://www.thefrasergallery.com).

— Carolyn Johnson □

## NOVEMBER PRESENTATION: JOHN TELFORD

**I**n photo competition, a winning picture makes you immediately sit up and say “Wow...!” (Well, if not “wow,” at least an audibly appreciative murmur.) I don’t think I’ve seen a better group of “wow” color slides than those John Telford showed us last month. And in his talk, “Creating Competitive Images,” not only were the visuals impressive, but there were also good words, always music to a camera clubber’s ear.

John kept the show brief — around 30 slides — but every one was excellent, and a high percentage were real “showstoppers.” His comments were clear and to the point, mixing relevant technical advice with location details and subtle promptings to get out there and take pictures. It was “Entertainment, Information and Inspiration” indeed, to quote one of his axioms.

### *A PHOTOGRAPHER’S GOALS*

John had earlier told Carolyn Johnson, our Programs Chief, that one of his photographic goals is to make “six to twelve really good competition-level images each year...” This is both refreshingly honest... and disarmingly modest for a photographer who has been North Bethesda Camera Club’s Slide Photographer of the Year four years in a row.

In fact, John has a distinguished list of published images (see November's *Shutter Release*). Most recently, his camera club, North Bethesda, won the Camera Club category competition in *Nature's Best* magazine, and two of the published images were John's.

It seems that, as a trained mathematician and statistician, John brings a formidable discipline and resolve to his photography. "I make pictures to please 85% of my audience," he offered. And "when is the best time to shoot a horizontal format picture? Right after you shoot the vertical; verticals are harder to make."

### COMPOSITION TIPS

John had other interesting thoughts on composition, and classical Greek's Golden Section, for instance. "There are no golden numbers [in photography]," he said. "Don't be limited." Also, he added, "I find the Rule of Thirds conceptually limiting." Rather, John tends to use 60/40 and 90/10 proportions to distribute the main sections in his pictures. But he stays flexible: "My left brain calculates proportion until my right brain says 'Stop, Stupid!' ... Shapes, lines and texture, those are my elements," he adds.

These were intriguing variations on advice that, in some form or another, we've all heard before from IPS guests. But it was John's pictures that really set him apart and made the show memorable. That he worked hard for them was apparent: many were shot in the "magic time" at sunrise and sunset, and some of the wilderness nature images involved miles-long treks. He had a shot of the Fisher Tower rock formations east of Moab, Utah, which I, for one, had never seen before. The view of brilliant orange towers in front of a buff-colored mountain background was quite magical.

Another Arizona canyon image of rock reflected in a mountain pool would have done credit to Galen Rowell or David Muench. And the night's knock-out picture for me showed the sun rising through mist and a great tree's branches. As was said earlier, "Wow!"

— Michael Wishart □

## IPS 2002/3 COMPETITION SCHEDULE AND THEMES

<b>SEPTEMBER 11</b> IMF Meeting Hall B	<b>ARCHITECTURE</b> — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the <i>principal</i> interest.
<b>OCTOBER 16</b> IMF Room B-702	<b>ANIMALS</b> — Wild, captive, domestic. Images in which animals are the <i>central</i> subject.
<b>NOVEMBER 20</b> IMF Meeting Hall B	<b>ABSTRACT</b> — 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.
<b>DECEMBER 18</b> IMF Meeting Hall B	<b>TRANSPORTATION</b> — Means of transport like cars, trains, boats, planes, etc. must be the <i>central</i> focus.
<b>JANUARY 15</b> IMF Meeting Hall B	<b>PEOPLE</b> — 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.)
<b>FEBRUARY 19</b> IMF Meeting Hall B	<b>CLOSE-UP</b> — 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.

<b>MARCH 19</b> IMF Meeting Hall B	<b>EXPERIMENTAL</b> — Images that utilize camera, slide and/or darkroom manipulations to achieve unreality.
<b>APRIL 16</b> Venue to be announced	<b>NATURE</b> — 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.
<b>MAY 21</b> IMF Meeting Hall B	<b>WASHINGTON LANDMARKS</b> — Images with a Washington, D.C., landmark as a <i>primary</i> focus of interest.

## NOVEMBER COMPETITION RESULTS

<input type="checkbox"/> <b>PRINTS — Open, All Classes, Black and White (12 entries)</b> 1 <sup>st</sup> place <i>Three Windows</i> – Jacqueline Crousillat
<input type="checkbox"/> <b>PRINTS — Open, All Classes, Color (7 entries)</b> 1 <sup>st</sup> place <i>Parade</i> – Jacqueline Crousillat
<input type="checkbox"/> <b>SLIDES — Theme, Abstract (22 entries)</b> 1 <sup>st</sup> place <i>Reflections #2</i> – Carmen Machicado 2 <sup>nd</sup> place <i>Cape “Bambou”</i> – Bassirou Sarr
<input type="checkbox"/> <b>SLIDES — Open, Class B (15 entries)</b> 1 <sup>st</sup> place <i>Iguana</i> – Pat Davies 2 <sup>nd</sup> place <i>Chinguetti Dunes</i> – Bassirou Sarr
<input type="checkbox"/> <b>SLIDES — Open, Class A (15 entries)</b> 1 <sup>st</sup> place <i>Irena</i> – Magdalena Kubit-Szcuka 2 <sup>nd</sup> place <i>Rigging</i> – Carlos Fernández-Duque
<input type="checkbox"/> <b>SLIDES — Open, Class AA (34 entries)</b> 1 <sup>st</sup> place <i>Glimpse #6</i> – Antonia Macedo 2 <sup>nd</sup> place <i>Salan de Vyuni</i> – Carmen Machicado 3 <sup>rd</sup> place <i>Himalaya Sunset</i> – Emine Gürgen

## POINT STANDINGS, 2002/3 SEASON

Last name	First name	Class opening	9/02	10/02	11/02	Total	Class closing
Samantela-Ruivivar	Niña	AA	10	13	5	28	AA
Crousillat	Jacqueline	AA	8	5	10	23	AA
Palmioli	Manuella Lea	AA	10	8	5	23	AA
Gürgen	Emine	AA	5	5	12	22	AA
Cartas	José	AA	10	5	5	20	AA
Dick	Malise	AA	10	5	5	20	AA
Fernández*	Enric	B	5	10	5	20	B
Franzetti	Carlos	A	5	10	5	20	A
Jirouskova	Marketa	AA	10	5	5	20	AA
Khadarina*	Oksana	B	5	10	5	20	B
Machicado	Carmen	AA		5	13	18	AA
Vollerthun	Sigrid	AA		13	5	18	AA
Almansi*	Aquiles	B		5	5	10	B
Asseo	Maurice	AA	5	5		10	AA
Carter*	Craig	B	5			5	B
Chi*	Edward	B	8			8	B
Cochard	Fred	AA	5	5	5	15	AA
Davies	Patricia	B			10	10	B
El-Helou	Caroline	AA	5	5	5	15	AA
Fernández-Duque	Carlos	A			8	8	A
Forest-Sarr	Louise	B*			5	5	B
Gamarra	R	B*			5	5	B
Kubit-Szczuka	Magdalena	A		5	10	15	A
Lawton*	Anna	B	10			10	B
Macedo	Antonia	AA	5		10	15	AA
Manaldre*	Monika	B	5			5	B
Massalska*	Monika	B		5		5	B
McLachlan*	Milla	B		5		5	B
Randel*	Michael	B		5		5	B
Reisman*	Judy	B		8		8	B
Romero	Marta	B	5			5	B
Sarr*	Bassirou	B	5		11	16	B
Siram*	Subramaniam	B	5			5	B
<b>Points for entering: 5</b> 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 1<sup>st</sup> place;
- 3 points** for 2<sup>nd</sup> place;
- 2 points** for 3<sup>rd</sup> 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 1<sup>st</sup> place;
- 5 points** for 2<sup>nd</sup> place;
- 4 points** for 3<sup>rd</sup> place;
- 2 points** for Honorable Mention.

At the end of the season, those with the most points win 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> 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***

### **REMINDER TO IPS MEMBERS**

As announced in the November issue of *Shutter Release*, the IPS Executive Council is in the process of deciding the competition themes for the next season. Please send your suggestions, along with a brief description or definition of each theme, to our Chairperson for contests, Bassirou Sarr ([bsarr@imf.org](mailto:bsarr@imf.org)) or to the IPS President ([jcartas@imf.org](mailto:jcartas@imf.org)). We expect to hear from you! □

## ***TECHNIQUES AND TIPS***

### **TIPS ON PHOTOGRAPHIC COMPOSITION**

**(First of a Series)**

**by Maurice Asseo**

*Editor's Note: Shutter Release is pleased to publish in this issue the first of a series of articles by IPS member Maurice Asseo, which, together, constitute a summary of his book on photographic composition, Expressive Color Photography, A Course in Visual Design.*

#### ***WHAT IS PHOTOGRAPHY ALL ABOUT?***

Art is emotion: not the emotion of the artist, but the emotion of those to whom his work is addressed. Pictures that evoke very pleasant memories for the photographer are not necessarily aesthetic in nature.

The photographer must deal with a scene as it is available. But a camera is not a copying machine. The aesthetic satisfaction sought in a photograph is often obtained through selective "lies."

Difficulty alone does not make art. While the craftsmanship of a photographer can be judged, his art can only be appreciated.

The action of making a photograph must result from a combination of spontaneity and of prior reflection.

The first purpose of looking at a photographer's work is to separate snapshots from pictures with a universal character.

The better picture is one that omits unnecessary detail but also that conveys the relevant facts unambiguously.

#### ***LIGHT***

Photography means "writing with light." The ability to control the brightness, hue and saturation of light is what photographic technique is mostly about.

Light meters do not distinguish between the strength of the source of light hitting an object and its own reflectance when measuring its resulting brightness. The meters' readings must be corrected to preserve the visual impact of objects with a reflectance substantially different from that of an average (18%) gray.

Film, and especially slide film, has limited intensity latitude. When a scene is not evenly illuminated and the camera is not equipped for matrix reading, light should be measured on the brightest areas to avoid their overexposure (hot spots). Underexposure of the darker areas is less of an inconvenience.

Making more than one photograph of the same subject under varying exposures (bracketing) allows one to obtain at least one well-lit picture and sometimes more than one good, though substantially different, pictures.

Lateral lighting helps create a feeling of depth. Backlighting or rim lighting results in silhouettes. Some of that light can be reflected back on the subject for a pleasantly diffused illumination.

Light transiting through translucent objects, such as leaves, petals or tulle dresses, brings to life every detail of their texture.

The best outdoors photographs are obtained under soft, diffused light.

The light prevailing early in the morning, immediately after a storm or soon after sunset creates dramatic hues. The best night photographs are obtained while some daylight still lingers in the sky.

The three types of photo-friendly artificial light are neon light, candlelight and ultraviolet light. In short, there is no “good” light or “bad” light, but the kind of light that fits a given mood.

### *COLOR*

Black-and-white photography deals with form, balance, counterpoint and gradations of gray. Color adds a whole new spectrum of sensations that should be exploited to the full. The use of color for the message it carries has developed with modern artists, who have used colors for the viewers’ instinctive reactions to them.

Color brings to a picture information, emphasis, rhythm, aesthetic appeal and emotion.

Truth in color is hard to determine. The apparent color of an object will depend on the color of the light falling on it and its own reflective characteristics. Color is never perfectly rendered on film, and different film brands result in different color saturation and contrast.

Successful color photographs are obtained by the placement of complementary colors next to each other, the gradation of colors close to each other in the spectrum or through monochromatic variations. The latter pictures are most elegant but static in nature.

As the time of day changes, the apparent hues of a landscape also change. At pre-dawn or sunset, exposure must be set for the brightest segments of the sky to preserve and enhance its rich and varied hues.

Many types of filters can be used to change the colors of nature. Polarizing filters, in particular, add saturation to colors, most appreciated on autumn leaves. They make the sky look a darker blue and the puffy clouds stand out. They reduce ghost images and haze. However, they should not be used in shadow areas.

A successful color photograph will depend on having learned to “see” delicate colors, which is not the same as “seeking” strong colors.

### *THE GEOMETRY OF THE PICTURE*

Photography deals with the visual perception of form. Photographic composition is the organization of the different parts of a picture to achieve a unified whole by selecting among available resources in light and shapes. Human beings react emotionally to shapes.

Visual design consists in identifying the actual and implied shapes that will constitute the “building blocks” of a photograph and the mood they will convey, and in knowing how to highlight or alter the relationships between these shapes when recording them on film. Visual design deals with proportions, patterns, rhythm, balance, perspective and dynamic tension.

Any picture is an assembly of real or imagined lines. Horizontal lines are restful. Oblique lines convey movement and tension. Vertical lines express dignity. Straight lines are simple, formal and strong. Curved lines are natural and graceful. Broken lines denote conflict.

Symmetry implies formality. Multi-plane images are rich and realistic. Single-plane images are artificial and quaint. Repetitions of shapes in patterns create harmony and continuity. Rhythm in the placement of the shapes of a photograph keeps the picture together. A break in the pattern calls attention on the “odd-man-out”.

Balance is achieved when the apparent weight of the various components of a picture is evenly distributed. The apparent weight of each object depends on its size, color and a variety of other factors.

The surroundings of the main subject of a photograph constitute the “negative space.” The treatment of the negative space is as important as that of the main subject. It must ensure the overall color and intensity balance of the photograph.

A good composition leads the eye to the focus of interest of the picture, often indirectly but always firmly. The eye of the viewer should never be left confused.

— Maurice Asseo □

## MEMBER GALLERY

### PHOTOEXPO 2002: CAMERAS AND PEOPLE

by Bill Katzenstein

The annual PhotoExpo in New York follows the ultimate global photo trade show *photokina* (so vogue it is not capitalized) held in Cologne each September. Their appetites whetted by new product reports from abroad, American photographers wait impatiently for PhotoExpo to see the latest equipment. I visited the show on October 31, saw some fine new products and met interesting people.

This year the focus of new product introductions was digital, in both professional and mass-market photography, and in supporting software. U.S. sales of 35mm SLR film cameras appear to have plateaued at about 800,000 per year.

The large majority of camera sales are in automatic rangefinder and non-SLR digital models. Still, most product exhibits at PhotoExpo were geared to the professional and serious amateur photographer. Three of the new product introductions at PhotoExpo that attracted great attention were:

- ❑ a redesigned and more aerodynamic *Canon EOS Rebel Ti*;
- ❑ the new *Kodak DCS PRO* digital SLR, offering outstanding resolution at nearly 14 MP for 35mm photography, which matches the quality of film enlargements at 16x20 (its price will shatter the current \$10,000-12,000 threshold for such quality); and
- ❑ the new *Hasselblad H1* autofocus medium-format camera, the lead second-generation model of this type, and the first new camera line from Hasselblad in 12 years.

#### **THOUSANDS OF CAPTIVATED PHOTOGRAPHERS**

Trade shows are as much about people as products. The mood this year was upbeat. Attendees and exhibitors were as numerous as ever despite the listless economy.

Firms such as Adobe, Canon, Hasselblad, Kodak, Minolta and Samsung each had dozens of representatives engaging the public. Exhibitors

included not only equipment and software manufacturers but book publishers, album makers, luggage producers and schools of photography as well.

As usual, thousands of mostly serious, earnest-looking photographers descended upon the hundreds of booths and stands, each searching out products of keen interest. Little hype and hardly any small talk. Product representatives fielded technical questions with dry professionalism. At a couple of major exhibits I saw what first appeared to be models prancing about on stages as they do at the D.C. auto show, but on closer look they were posing for demos of new digital cameras and software.

#### *HIGHLIGHTS: 35MM CAMERAS*

A remodeled *Canon EOS Rebel Ti*, among the most popular SLR cameras in the world, was shown at PhotoExpo. A welcome improvement in this sixth-generation Rebel is a big LCD data panel on the camera back, relocated from the top.

A new super-aerodynamic, titanium-colored polycarbonate body will appeal aesthetically to many users, though others may consider the camera too lightweight. Drawbacks: the viewfinder shows only 90% of the image area; and the autofocus features pictographic controls providing programmed assists that the photographer may not want. In sum, the Rebel Ti is a fast entry-level camera that will suffice in many situations. Street price: about \$300 (body only).

The *Leica R9* was the sole new 35mm SLR camera at PhotoExpo. The R9 supplants the R8 model with an upgraded six-zone exposure metering system, improved electronics and better flash. The camera is available in an anthracite-lacquer finish that oozes traditional Leica quality. Sterling lenses, robust durability and a reassuring weighty feel are basic to the mark.

Yet the R9 is not as technically advanced as the likes of premium Canon, Minolta or Nikon

models in terms of speed and metering options, not to mention the unavailability of autofocus on Leica SLRs. Ultimately, it's a tradeoff: Leica quality and pedigree versus further technical refinements and features that the photographer may or may not need. Price of the Leica R9: about \$2,000 (body only).

#### ***DIGITAL SUPERSTAR: KODAK DCS PRO 14N***

In this space two months ago, it was noted that the cost of digital cameras to produce an 11x14 print of 35mm film quality had dramatically fallen from \$4,500-6,500 to under \$2,500. Roughly 6 million pixels (6 megapixels or MPs) are required to meet this standard. Four newly introduced digital SLR models were described: Canon EOS D60, Fuji Finepix S2, Nikon D100 and Sigma SD-9.

The next wave of digital high resolution is following close behind. A hit of PhotoExpo was the new ***Kodak DCS PRO 14n*** SLR camera, offering 13.9 MPs. To produce a 16x20 print of 35mm film quality — the virtual equivalent of 35mm film for most intents and purposes — a digital camera needs 11+ MPs of resolving power. The only competing model in this league is the recently introduced ***Canon EOS-IDs***, with 11.1 MPs, costing \$9,000 at the moment.

The new Kodak DCS PRO 14n will sell for only \$4,000-5,000. The camera uses Nikon F-mount lenses. Both the advanced Canon and Kodak digital cameras employ a newly introduced semi-conductor chip called CMOS, for complementary metal-oxide semiconductor.

#### ***PIXEL CHAMPION: SINAR DIGITAL SYSTEM***

Sinar, a Swiss manufacturer of precision large-format and professional studio equipment showed off its new 22.2-MP digital camera system. For the time being, this device holds the world record for commercially saleable photographic digital resolution.

The Sinar system is tailored for the ***Sinar P3*** digital view camera, but was designed for easy adaptation to a number of large- and medium-format systems. Kodak manufactures the digital back for Sinar.

#### ***LUNCH WITH A PRO***

A unique dining area enhances the top of the Javitts convention center, which features a crystal roundtable graced by chandeliers. The scene

would have been elegant if not for the some 50 photographers seated around the table munching on hot dogs provided by a vendor cart that looked as if it had been brought in from the street.

On this occasion, I was pleased to make the acquaintance of Jeanette, a professional photographer from suburban New Jersey. Jeanette is a wedding and special events photographer who has supported herself and her two children through this work over the past 15 years. She uses the Mamiya medium-format camera system.

I was impressed by Jeanette's combination of technical skills, outgoing personality and business acumen, together making for a viable business. The work is often stressful, she explained, and she works quite hard in intensive spurts, but manages it well.

#### ***HASSELBLAD AUTOFOCUS MEDIUM FORMAT***

When I have submitted questions to Hasselblad headquarters in Göteborg, answers have come from a Mr. Erland Pettersson. Later, I learned he is Product Manager. At PhotoExpo I had the pleasure of meeting Erland, who has the presence of a highly focused yet utterly calm individual.

Erland showed me the new ***Hasselblad H1*** SLR autofocus camera. I should remind readers of my partiality to Hasselblad, and also divulge that the overwhelming majority of opinions expressed in the Hasselblad Internet forum have *not* welcomed the new H1.

Suffice to say there is a bias against automation among traditional medium-format users. Hasselblad loyalists also questioned the business strategy of entering a limited market in which three other manufacturers (Contax, Mamiya, Pentax) sell a very small number of medium-format autofocus models.

My concerns were largely alleviated when I examined the new Hasselblad H1. It is unmistakably the first second-generation model of its type. Features such as selection among average, center-weighted and spot metering; fill-in flash with sync up to 1/800 sec; choice of autofocus or manual focus; and autoexposure as long as 18 hrs. are common among premium 35mm cameras.

The H1 is the first medium-format camera to offer the full buffet of these refinements. A second selling point is its aerodynamic build. The camera looks like a slightly enlarged, ultra-modern 35mm camera, and is simple to use.

The business strategy became apparent as I handled the camera: Hasselblad is attempting to attract 35mm users who have been discouraged by the lack of refined controls in medium format. On the downside, the camera is heavy despite its streamlining (4.5 lbs. with smallest lens), and there is the price: \$5,000-5,500 (kit including body, normal lens and detachable filmback, roughly \$1,000-2,500 more than the competitors).

Wide-angle, telephoto, zoom and macro accessories are available. Further options include a custom Kodak digital back as well as a Polaroid back for test shooting. In sum, the Hasselblad H1 may be the best bet for photographers desiring the large film size and detachable backs of medium format in a fast, sophisticated camera.

### ***LARGE FORMAT: JOHN LAYTON AND HIS L-1***

About a third of the some 50 large-format cameras on the market were developed by individual photographers who were passionate about cameras and knew they had a better way to meet a particular need of the medium.

An earnest newcomer to the field is John Layton, of Norwich, Vermont, who exhibited his beautiful as well as practical *Layton L-1* wooden field camera at PhotoExpo. For \$2,800, John will custom-build his camera for you using your choice of woods and other specifications.

What does the Layton L-1 offer? First, the

wood is reinforced with a wood-resin laminate that is claimed to thoroughly protect against warping. (Wooden field cameras have traditionally been thought to warp slightly over time, which could affect the quality of photography. However this assumption has become contentious. Most contemporary manufacturers of wooden field cameras insist that their models now include adequate protective varnish and/or metal reinforcement to prevent warping.) Whether or not the wood-resin laminate on the Layton L-1 adds needed protection, the camera looks lustrous and attractive.

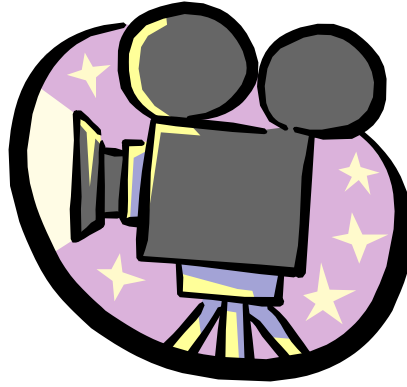
Second, the L-1 provides “true-to-film-axis rear tilts that facilitate quick, decisive adjustments,” meaning that the camera back tilts precisely in the middle of the film area, reducing the need for further compensatory camera movements. And other such refinements are offered. In fact these are subtle features that photographers typically do without, and without noticing, but progress can be measured in small steps.

It is encouraging that photography is one of the few remaining enterprises in which an enthusiastic young innovator such as John Layton can design, build and market an impressive new product from his own workshop.

— *Bill Katzenstein* □

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# *IPS End-of-Year Party*

*Wednesday, December 18, 2002*

*IMF Meeting Hall B*

*700 19<sup>th</sup> Street, N.W.*

*The Annual Potluck Buffet*

*will get underway around 5:30 p.m.*

*All members are expected to bring a dish of an ordinary size (that is to feed 6-8), and preferably based on a recipe from their home country. The IPS will provide drinks, bread, and paper goods. Please use the form below to let Jacqueline Crousillat ([sitchidoone@msn.com](mailto:sitchidoone@msn.com)) know what you plan to bring, or send a hard copy to Caroline Helou (IMF, Room IS2-1300).*

*See you there!*

*Name* \_\_\_\_\_

*I will bring (describe):*

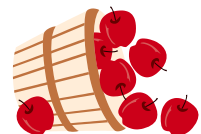
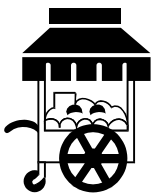
*Appetizer:* \_\_\_\_\_

*Main Dish:* \_\_\_\_\_

*Salad:* \_\_\_\_\_

*Dessert:* \_\_\_\_\_

*Kindly bring your dish in a table ready plate including a serving utensil.*







# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## MEMBERSHIP APPLICATION/RENEWAL

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

Name: \_\_\_\_\_

Phone/ext.: \_\_\_\_\_ Mail Stop Number/Room: \_\_\_\_\_

Fax (if outside Bank/Fund): \_\_\_\_\_

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:

<input type="checkbox"/> Social	<input type="checkbox"/> Monthly competitions	<input type="checkbox"/> Computer
<input type="checkbox"/> Clerical	<input type="checkbox"/> Programs	<input type="checkbox"/> Classes
<input type="checkbox"/> Help new members	<input type="checkbox"/> Publicity	<input type="checkbox"/> Phoning

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 2001, you don't have to renew; you're paid through the end of the season.*

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### **IPS SUGGESTION BOX**

*If you have any suggestions for the club, please write them down below, cut at the line above and send this box to José M. Cartas (IMF), Room IS5-704.*



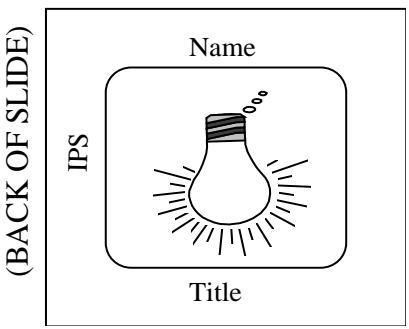
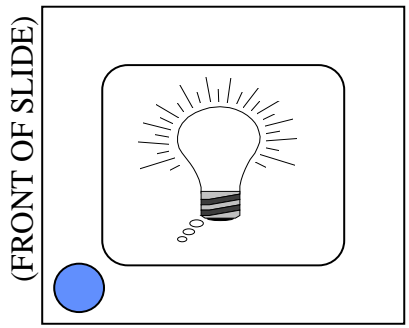
# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## COMPETITION ENTRY FORM

*(Fill out and hand in with your entries)*

Name: \_\_\_\_\_ Class: \_\_\_\_\_  
 Room: \_\_\_\_\_ Phone: \_\_\_\_\_ Month: \_\_\_\_\_  
 Theme: \_\_\_\_\_

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



**DON'T FORGET**  
**TO MARK YOUR 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 (top of the mount), the club name (IPS, left-hand side) and the slide title (bottom of the mount).*