

***CELEBRATE  
THE SEASON  
WITH IPS***

**(see p. 19)**

□ THIS MONTH AT THE IPS □

PRESENTATION:

***“JON GOELL'S PHOTOGRAPHY”***

COMPETITION:

***MOTION***

Wednesday, December 15, 2004, at 5:45 p.m.

**IMF Meeting Hall B**

(3<sup>rd</sup> floor, up the stairs from the IMF Gallery)

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

□ EVENING'S PROGRAM □

Holidays Potluck Buffet (IMF Bistro, 2<sup>nd</sup> floor, next to the Gallery)

PRESENTATION

***“Spotlight on Jon Goell's Photography”*** — by Jonathan Goell

COMPETITIONS

□ Theme, slides only: 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 composition.*

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 Carmen Machicado (202-473-5761).*

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| <b>□ IPS EXECUTIVE COUNCIL □</b>             |  |  |   |
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| <b>□ IPS VOLUNTEERS □</b>                    |  |  |   |
| <i>MONTHLY MEETINGS</i>                      |  |  |   |
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| <b>Classes</b>                               | Isaku Higa   | (202) 458-9456   | IFC F5P-502   |
| <b>Field Trips</b>                           | Bill Katzenstein   | Bill@IconicPhoto.com   |   |

*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**. Please send submissions by e-mail to the editorial staff.

*Visit our website at [www.ips-imfwb.org](http://www.ips-imfwb.org)*

## FROM THE PRESIDENT'S NOTEPAD



December is a busy month for all of us, getting ready for the holidays, making arrangements to visit with family and friends, attending office parties. Let's be sure to include IPS in those activities too. Our monthly meeting this month will be combined with the IPS Holiday party on December 15. The party will start at 5:45 p.m. in the IMF Atrium Bistro, to be followed by our guest's presentation and the print and slide competitions in IMF Meeting Hall B (on the 3<sup>rd</sup> floor).

As has been the tradition, you are requested to bring a dish, preferably of your home country. It is a great way to add to the festive atmosphere of the season and keeping up with our name of INTERNATIONAL Photographic Society. For more detailed info see attached form, or you may contact Jean Boyd ([Jeanmboyd@verizon.com](mailto:Jeanmboyd@verizon.com)) or Elisabeth Mauprivez ([Emauprivez@imf.org](mailto:Emauprivez@imf.org)), who are coordinating the potluck buffet.

In addition, you may bring a cherished image of yours signed and framed as a postcard, or a regular card, enclosed in a blank manila envelope. It will be a surprise for another IPS member and in return you will receive another memento from a secret IPS Santa. As a last resort, and if you do not have any photograph it would be a good idea to bring a postcard or a card taken by your favorite photographer.

*"A Picture Is Worth a Thousand Words!"*

So don't miss out on this special year-end event! Please let Jean or Elisabeth know what dish you plan to bring and join in the fun. To round out the evening, the presentation by our guest speaker, Jon Goell, professor of photography, promises to be inspirational and most enjoyable.

I would like to take this opportunity to welcome the following members who joined IPS in recent months: **John Clyde (Bank)**, **Nyah Gosteva (Bank)**, **Gero Verheyen (Bank)**, and **Bozena Krupa (Bank)**. I hope you will get as much value from your membership in the IPS as many of us "older" members have gained in the many years we have been in the Society!

*Happy Holidays to all*  
and  
*May all your Photographic dreams come true in 2005*

— Caroline Helou



## ***DECEMBER SPEAKER: JONATHAN GOELL***

**“SPOTLIGHT ON JON GOELL'S PHOTOGRAPHY”** — Jonathan Goell is currently a full professor of photography at Montgomery College in Rockville, Maryland. For about thirty years prior to that, Jon ran an independent photography business doing magazine, news, corporate, and advertising assignments for national clients, which included portrait, location, still-life, architectural, and special effects photography (before Photoshop). Throughout this time, he often taught (part-time) art and/or photography courses at different colleges, including the Art Institute of Boston, The New England School of Photography, Boston University, and the Maryland Institute – College of Art. At present, he is concentrating on bringing the photo department into the digital age.

Jon's photography working career began in Boston after attending The American College in Paris in 1963-64 (where he first began "serious" photography with a 1935 Leica). He graduated from Boston University with a painting B.F.A. degree (1967). In the early 1970s he was a contributing photography critic for The Boston Globe, and in 1978 created "The Photo Show" for WGBH-TV. During the 1980s, he served on the Board of Trustees of The Photographic Resource Center, an arts group and gallery associated with Boston University, and twice served as co-president for the American Society of Media Photographers, New England branch. In 1992 he and his wife Chris Feral, an ecologist, moved to the Washington, D.C. area. Both are currently back in school completing advanced degrees.

He is currently working on a photo documentary project for the Paul Peck Humanities Institute at Montgomery College, taking pictures of Holocaust survivors who live in Montgomery County. A group of interested students are also working on this effort.

Throughout these years, Jon has worked on his personal photography (and from time to time his studio art), some of which has taken him abroad, and some of which he has exhibited in Boston and locally, and published. In addition, Jon judged many specific photography competitions over the years including IPS most recent Annual Exhibit. Apart from photography, his most enjoyable hobbies have always been listening to classic jazz and tap dancing.

## ***NOVEMBER SPEAKER: ALAN GOLDSTEIN***

**“ARCHITECTURAL PHOTOGRAPHY—SEEING THE LIGHT”**. Before guest presenter Alan Goldstein began his talk last month, I looked over the color prints he had laid out on the podium. And—like, I imagine, the other slide-shooters amongst us—was duly shaken to my shoes. Here were beautiful 24x36 enlargements that were tack sharp and with view camera clarity – and from a 35mm camera! They were digital of course, taken with a top-of-the-line Canon1DS, whose 11 mega-pixels can produce a 33 mega-byte file. (A 16mp model is waiting in the wings.)

While digital photography has been creeping up on us, I've always said that I would not switch from slide film until one could get a comparably sharp and saturated 16x20 digital print at a similar cost. Or, to put it another way, until one could get a similarly sharp and color-correct projected image as good as the projected slide—which gives us dramatic and to date unparalleled image quality.

Fellow slide shooters, for me, Alan Goldstein's prints and projections were more metaphorical nails in slide film's coffin. I take some comfort from Bill Katzenstein's piece, "The Future of Film..." in November's *Shutter Release*, and from Aquiles Almansi's "Digital Photographs..." in the same issue. But clearly, film is retreating steadily in the face of digital's advance.

If this was not enough, the week after Alan's talk, the *Washington Post* reported that Kodak made its last Carousel Slide Projector in October. Heavens to Betsy! The slide maker's sky is falling in the face of this double whammy! (There is some comfort in the report that Kodak will for seven years continue to make projector spare parts.)

Local pro Alan Goldstein has been in photography for 30 years and knows his stuff. He has held committee membership in the local chapter of the American Society of Media Photographers. He made the first custom color print I ever owned, ordered in the late 1970s through Mike Smith's National Camera on Pennsylvania Avenue. And he has been on the cutting edge of the use of computers in photography. Alan wrote "Caption Power", one of the first slide-indexing software programs. Aimed at the professional photographer, it recorded captions and keywords for every slide, as well as slide sales and returns.

While Alan's early interest was in photojournalism, he eventually fell into architectural photography. "I'm pretty good at using a view camera", he says... "and I do a lot of shooting for home-builders". Shooting for building firms and building owners gives him more control and photographic access—as distinct from the architect or interior designer. A typical job would be shooting a new condominium building in Atlanta. Alan takes pictures in a variety of light, and throws in some "lifestyle" images—like a toddler trundling upstairs with his teddy-bear. Additionally, he shoots architectural detail, like door-knobs, to give a full range of a building's ambience. "The building owner is trying to put some drama and romance into his advertising," Alan explains.

So, are we all to rush out and buy Canon's 1DS digital camera? Not quite! While it meets the two criteria of sharpness and color saturation, there is the third criteria of cost ... the camera body is around \$8,000! I'll stick with my trusty Nikon F4 for the present!

— *Michael Wishart*

## ***OCTOBER SPEAKER: WALCOTT HENRY***

"NATURE UNDERWATER—IMAGES TO DIVE FOR!" This was a fun presentation! Before going into that, however, let me say what I'll not talk about—pixels! I don't fully understand the subject, and the only time I've been near it was when pixilated on the King Street run in Cambridge! Walcott's website at [walcotthenry.com](http://walcotthenry.com) will supply all the necessary information on digital vs film for underwater photography, where, as I understood it, film still has the edge and where digital is unsuitable for black and white, but being limited to thirty-six exposures per dive can be a major problem.

Anyway, back to the presentation. Walcott Henry has been a photographer since high school, when his forte was sports photography. He sees his underwater assignments for National Geographic, which has led him to make more than 1000 dives, as presenting the same types of challenges. For most of his work he uses a Nikon D1X underwater digital camera, with a capacity of 300 gigabytes, with a 100-150mm macro using a set exposure, and with two strobes for lighting. As he noted, without lighting, everything tends to be a dull monochromatic colour.

Dives tend to be from large boats, with lots of photographers and a cost of about \$ 400 per dive. Not surprisingly, this requires careful preparation and, Walcott emphasized, a good knowledge of the territory. For his diving, the boundaries, which are related to coral formations, are roughly 10 degrees north and south of the Equator.

His photographs ranged from the largest to the smallest of animals, from sharks (which looked remarkably placid!) to tiny sea urchins. It also included all sorts of nasty creatures from trigger fish

which, as he observed, can easily take a chunk out of one's arm, to the deadly blue ring octopus. One of the most ferocious looking animals was a moray eel, which looked as if it were going to eat a shrimp while, in fact, was just using it as a maritime toothbrush!

The photographs, many of them carefully composed and sometimes necessitating a wait of half an hour before the right interactions between fish and/or objects were achieved, were stunning. This was not only a function of colors, spectacular as they often were, but of the expressions on the faces of some of the animals, and the interactions of these actors. There was one grouper looking as grumpy as some WB TMs, and another one in the act of swallowing another fish, which looked about the same size. There was a stargazer which looked like a replica of an Aztec mask, and schools of fish shot from below that would have done justice to an Appalachian quilt.


The only criticism of the show, which is a function of the genre, is that a lot of the fish looked two dimensional and, after a while, even the expressions, shapes and colors became just a tiny bit boring! Actually, there were some non-fishy shots which appealed to me almost as much as the fish. An underwater shot of mangrove trees had a lovely mystic quality to it. Another that appealed was taken, I think, in Hawaii, with fishing nets towering on one side, offset by bright yellow floats and with green clad mountains in the background ...

What really came across from this show was Walcott's obvious and infectious enthusiasm for his work. This work was not confined to producing pretty pictures for National Geographic, but also in drawing attention to the human impact which had resulted in massive, bleached out, dead corals. Finally, he was responsible for the enchanting photographs which accompanied a nice text which was just right, in being instructive without being cloying, in the 1999 NGS children's book *Hello, Fish!*

Altogether, a most satisfying presentation!

— Mal Dick

**Editor's note:** SR received this piece well in advance of the November closing but overlooked publishing it. SR apologizes to its readers and, specially, to Mal.



**YOUR SOCIETY NEEDS YOU  
TO VOLUNTEER!**

**Pool of Social Support  
Contests**

**Learn to be a Projectionist  
Contribution for *Shutter Release***

## NOVEMBER COMPETITION RESULTS

### *Prints (All Classes combined, 30 entries)*

|           |                 |                       |
|-----------|-----------------|-----------------------|
| 1st Place | Emine Gürgen    | "Sunrise Silhouettes" |
| 2nd Place | Marina Tyapkina | "Garlic Bud"          |
| 3rd Place | Jean Boyd       | "WWII Memorial"       |
| HM        | Anna Lawton     | "Blue Shadow"         |
| HM        | Jean Boyd       | "Halloween Pumpkin"   |

### *Slides, Theme "Architecture" (All classes combined, 44 entries)*

|           |                  |                                 |
|-----------|------------------|---------------------------------|
| 1st Place | José Cartas      | "Musée d'Orsay"                 |
| 2nd Place | Bill Katzenstein | "Lisbon Metro"                  |
| 3rd Place | Carmen Machicado | "Goreme House"                  |
| HM        | Fred Cochard     | "Vendée Lighthouse"             |
| HM        | Carolyn Johnson  | "Southwest Light - 2"           |
| HM        | Bill Katzenstein | "American Indian Museum"        |
| HM        | Bill Katzenstein | "Phillips Gallery Construction" |

### *Slides, Open, Class B (11 entries)*

|           |                     |                |
|-----------|---------------------|----------------|
| 1st Place | Elisabeth Mauprivez | "Reflection"   |
| 2nd Place | Elisabeth Mauprivez | "Eiffel Tower" |

### *Slides, Open, Class A (17 entries)*

|           |                  |                                |
|-----------|------------------|--------------------------------|
| 1st Place | Caroline Helou   | "Sandstone Walls, Slot Canyon" |
| 2nd Place | Aquiles Almansi  | "Bahiana"                      |
| 3rd Place | Carlos Franzetti | "D'Altri Tempi"                |



## POINTS STANDINGS, 2004/5 SEASON

| <u>Last Name</u> | <u>First Name</u> | <u>Class</u> | <u>Sep-04</u> | <u>Oct-04</u> | <u>Nov-04</u> | <u>Total</u> |
|------------------|-------------------|--------------|---------------|---------------|---------------|--------------|
| Almansi          | Aquiles           | A            | 5             | 8             | 8             | 21           |
| Asseo            | Maurice           | A            |               |               |               | 0            |
| Blavy*           | Rodolphe          | B            |               |               |               | 0            |
| Boyd             | Jean              | B            |               | 8             | 8             | 16           |
| Canales          | Jorge             | B            |               |               |               | 0            |
| Cane*            | Giuliana          | B            |               |               |               | 0            |
| Cartas           | José              | A            | 7             | 12            | 10            | 29           |
| Cieslikowski     | David             | A            | 8             |               |               | 8            |
| Cochard          | Fred              | A            | 8             | 5             | 6             | 19           |
| Detommaso*       | Andrea            | B            |               |               |               | 0            |
| Dick             | Malise            | A            | 5             | 5             | 5             | 15           |
| Fernández        | Enric             | B            |               |               |               | 0            |
| Franzetti        | Carlos            | A            | 13            | 7             | 7             | 27           |
| Galantin         | Linda             | B            |               |               | 5             | 5            |
| Gürgen           | Emine             | A            | 5             |               | 10            | 15           |
| Helou            | Caroline          | A            | 10            | 11            | 10            | 31           |
| Hobbs            | David             | B            |               |               | 5             | 5            |
| Järtby*          | Per               | B            |               |               |               | 0            |
| Jax*             | Barbara           | B            |               |               |               | 0            |
| Jirousková       | Markéta           | A            | 6             | 10            |               | 16           |
| Johnson          | Carolyn           | B            |               |               | 6             | 6            |
| Katzenstein      | Bill              | A            | 10            | 5             | 10            | 25           |
| Khadarina        | Oksana            | A            |               |               |               | 0            |
| Krupa            | Bozena            | B            |               |               | 5             | 5            |
| Macedo           | Antonia           | A            |               |               |               | 0            |
| Machicado        | Carmen            | A            | 5             | 5             | 7             | 17           |
| Mauprivez        | Elizabeth         | B            | 10            | 12            | 13            | 35           |
| McLachlan        | Milla             | B            |               |               |               | 0            |
| Montali*         | Maria Laura       | B            |               |               |               | 0            |
| Ouzhinskaya*     | Nadia             | B            | 5             |               | 5             | 10           |
| Palmioli         | Manuella          | A            | 10            | 11            | 5             | 26           |
| Raelison         | Dominique         | B            |               |               |               | 0            |
| Raharison*       | Mireille          | B            |               |               |               | 0            |
| Raizen           | Al                | A            |               |               |               | 0            |
| Rani*            | Manorama          | B            | 5             | 5             | 5             | 15           |
| Reisman          | Judy              | B            |               |               |               | 0            |
| Romero           | Marta             | B            |               | 5             | 5             | 10           |
| Sarr             | Bassirou          | B            |               |               |               | 0            |
| Shevchenko*      | Elena             | B            |               |               |               | 0            |
| Sriram*          | Subramaniam       | B            | 10            | 5             |               | 15           |
| Thomas*          | Lindsey           | B            |               |               | 5             | 5            |
| Tyapkina         | Marina            | B            | 8             | 10            | 8             | 26           |
| Van Bolhuis      | Frederick         | A            | 5             | 5             |               | 10           |
| Vollerthun       | Sigrid            | A            | 6             | 5             |               | 11           |
| Wilson           | Mary              | B            | 5             |               |               | 5            |
| Wishart          | Michael           | A            |               |               |               | 0            |

\* Eligible for Rookie of the Year



## ***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 two classes B & A on any subject matter.
- Open competitions are on any subject matter in classes B & A.
- 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 AND A**

All new members begin in class B. Promotion to class A requires 13 awards. 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**.

### **Art. 1.7 of the IPS Competition Rules**

“Unless otherwise notified, contestants must deliver their entries to the Chairperson [for Competitions] at least half an hour before the competitions commence. Entries must be collected by the contestants after the competition is held. Any uncollected entries will be retained by the Chairperson [for Competitions] without any liability whatsoever for their safekeeping.”

## ***IPS 2004/5 COMPETITION SCHEDULE AND THEMES***

***– KINDLY CHECK SHUTTER RELEASE OR THE IPS WEBSITE FOR LATEST UPDATES –***

|  |   |
|--|---|
| <b><i>SEPTEMBER 15</i></b><br><b><i>IMF ROOM B-702</i></b> | <b>REFLECTIONS</b> — An image reflected in, on, or from a surface. It is not enough that some reflections appear in the picture. The reflection(s) must be the main element of the composition.                                 |
| <b><i>OCTOBER 13</i></b><br><b><i>IMF ROOM B-702</i></b>   | <b>PATTERNS IN NATURE</b> — A distinct pattern is formed either from the grouping of natural elements or contained within the object itself. If man made elements are present, they may not be essential to the composition.    |
| <b><i>NOVEMBER 17</i></b><br><b><i>IMF ROOM R-618</i></b>  | <b>ARCHITECTURE</b> — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the principal interest.  |
| <b><i>DECEMBER 15</i></b><br><b><i>MEETING HALL B</i></b>  | <b>MOTION</b> — 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 composition |
| <b><i>JANUARY 19</i></b><br><b><i>MEETING HALL B</i></b>   | <b>PEOPLE (MANDATORY)</b> — Images in which the major point of interest is one or more human beings. It is not sufficient that people are merely included in the image. Excluded are photos of statues, mannequins, etc.        |
| <b><i>FEBRUARY 16</i></b><br><b><i>MEETING HALL B</i></b>  | <b>TOOLS AND/OR MACHINES</b> — One or more tool(s) and/or machine(s), or parts thereof, must be both a large portion and the key element(s) of the image.   |
| <b><i>MARCH 16</i></b><br><b><i>MEETING HALL B</i></b>     | <b>REPETITION</b> — Images stressing the regular recurrence of one of its elements, like lines, circles, patterns, objects, etc.  |
| <b><i>APRIL 20</i></b><br><b><i>MEETING HALL B</i></b>     | <b>STILL LIFE</b> — An arranged composition using inanimate objects in natural or artificial lighting, indoors or outdoors. Composition, technique, lighting, and subject are what counts, and the maker controls them all.     |
| <b><i>MAY 18</i></b><br><b><i>MEETING HALL B</i></b>       | <b>EXPERIMENTAL</b> — Images that utilize camera techniques, filters, slide or computer manipulation to achieve unreality.  |

## ***MAL'S MEMBER CLOSE-UPS***

### **I DIDN'T WANT TO BE "CLOSE-UPPED"!**

By Mal Dick

**W**hen I suggested to Marina Tyapkina that she be featured in the “close-ups” of the IPS, her first, and, as I think most of you know, overly modest reaction was “but I’m not a photographer!” Well, in the parlance of the old World Bank, “It’s results that count” and Marina has certainly produced them ...

But, before I go into that, a little background. Marina came to the US from Tver, near Moscow, in 1997, as a student (she is a mathematician). As a child she had artistic talent, particularly in drawing, and her poignant memories of Russia are of beautiful images. Images which came from the old Russia, which still exists extensively, of woods and fields, of the Brezhnev National Park, of grass cut by the scythe – or not cut at all!. Of a peasantry whose lifestyle has certainly not changed in the way or with the pace that agricultural life has in the US and even in most of western Europe.

Marina has a three year old son, which means that apart from her work with the IMF, she has certainly enough to do to keep her occupied, and, indeed, until a year or so ago, she was basically a “point and shoot” photographer. Then Oksana Khadarina introduced her to the IPS and she moved on to more sophisticated activities. A course with Joshua Taylor was an element in this, and getting into photoshop and doing her own printing expanded her knowledge of photography’s finer points and sophistications. She now uses a Fujifilm FinePix S2 digital SLR camera with Nikon lens.



Her photographic work reflects her interest in nature, coming from her background, and her exhibits in the 2004 Annual Exhibit demonstrate this; “Fall Dogwood Leaves”; “Peaceful Moment”; “Red Iguana”. She is not afraid of experimenting with image manipulation, but she told me that she almost always comes back to the original image. Her office (where she kindly allows me to store wine for IPS—and she hasn’t touched a drop!!) has many of her works on semi-display (which is a polite way of saying, scattered around!) and they all feature images which are natural but with a classical sense of balance.

Marina gives the impression of being reserved; even, as she says of her feelings on field trips, shy, but also determined. It’s not surprising, therefore, that she has some quite strong views on photographers and photography. She feels that there is perhaps not sufficient competition in the IPS, with the same names coming up time and again. She thinks that the advent of digital, which, as we saw last meeting, can produce some remarkably good images if you’ve got the money, should be opening up the field. She suggested that it would be useful to encourage a digital printing workshop, which she would like to help get started (oops; maybe I put words in her mouth!).

In the same context, Marina believes that it would be good to have occasional question and answer sessions, in which newer, and younger, photographers could learn from the old greybeards, the leaders of the IPS.

Themes are OK, but they are not a major determinant of what she produces; she shoots what she sees, albeit taking care that it is not just, in a sense, casual viewing.

Judges! Who hasn't got views on judges? Certainly Marina has. Judges should see their roles as teachers who project themselves most usefully when they describe their reactions to competition entries, pointing out the strengths and weaknesses, and she feels that some judges are much better at this and at presenting their own works with a message, than are others.

On people photography, her views are that it might be appropriate to narrow the focus, so to speak, more on portraiture, but it should be of a spontaneous nature, rather than rather formalized presentations. In other words, relaxed and natural; as in her own work.

Where next? Well, if I understood correctly, Marina would like to absorb, to accumulate experience, rather than start moving out into new areas. With her busy schedule and her well-defined interests, this may well be the best course. I'm sure we will see this reflected in her futures successes.



## MEMBERS' FORUM

### WHAT IS A "PIXEL"?

by Aquiles A. Almansi

To understand what a pixel -short expression for "picture element"- in a digital image is, consider a grid such as the one illustrated by Figure 1, where I have painted each cell with arbitrarily chosen tones in grayscale, from *pure* black to *pure* white.



Figure 1

I write "*pure*" and not just "pure", because the purity of the black you actually see depends on the ink we use to print it, and that of the white depends on the paper we print on. As a matter of fact, what you see printed in the *Shutter Release* also depends on the temperature of the light you use to read it ... and on your mood at the time of reading it! If you are reading *Shutter Release* in your computer's monitor, in the other hand, the black and white you see, and any gray in between, obviously do not depend on our ink and paper, but on your monitor's settings. And if you are watching Figure 1 projected on a screen, the black and white you see depend on your slide's "density",<sup>1</sup> on the color of the screen, and on the temperature of the projector's light. To state it briefly, what you see does not depend only on the author's "original" image (idea), but also on the media (which may or may not have been chosen by the author), and the physical and psychological circumstances of the viewer.

<sup>1</sup> If you understand what I mean by "density", then you already know some "sensimetry" and your transition to digital photography should be particularly smooth. If, on the other hand, you don't know what I'm talking about, the fact that you have become an accomplished amateur photographer shows that you really don't need to fully understand this article to make a perfectly smooth transition to digital imagining! Such is the beauty of technology: you don't need to understand it to profit from it.

A “digital image” is an abstract, purely logical (or ideal), (reproduction) device-independent, mathematical representation of an image. “Behind” Figure 1 there is really just a bunch of numbers, such as those in Figure 2, which depicts a “matrix”<sup>2</sup> where I have represented pure black with 0, pure white with 255, and middle gray with 180. The (strictly conventional) reason why I have used these particular numbers and not any others is a very practical one: it is based on the belief that normal human sight cannot distinguish more than 256 different tones of gray.

|     |     |     |     |     |
|-----|-----|-----|-----|-----|
| 0   | 255 | 180 | 0   | 180 |
| 255 | 180 | 0   | 180 | 255 |
| 180 | 0   | 180 | 255 | 0   |

Figure 2

Let’s assume we are asked to represent a “black triangle on a white background”. We would do so with a matrix as the one depicted in Figure 3, which would be translated by our printer into a “triangle” as the one shown in Figure 4.

|     |     |   |     |     |
|-----|-----|---|-----|-----|
| 255 | 255 | 0 | 255 | 255 |
| 255 | 0   | 0 | 0   | 255 |
| 0   | 0   | 0 | 0   | 0   |

Figure 3

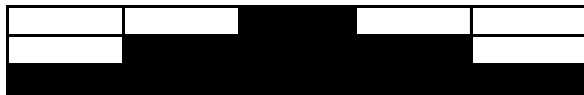


Figure 4

But our “triangle”, while black on white, does not look like a triangle yet! To make it look like a triangle, we simply need to start shrinking it, until we can no longer see the steps of the pyramid we have

actually drawn. If you feel a little bit puzzled by this procedure, remember that our mission was to represent a “black triangle on a white background”: that is, we were not told the physical size of the triangle, nor the media to be used in its representation! If we had been told to represent a one-inch high triangle, with an ink-jet printer on a piece of white paper, then we would have needed a much larger matrix of pixels valued 0 or 255. Since most ink-jet printers need about 300 pixels-per-inch (ppi), the minimum total number of pixels we would need to represent the one-inch high triangle would be  $300 \times 300 = 90,000$ , or 90K, pixels. Monitors are much less demanding than printers: to represent a one-inch high triangle on a monitor would require just around 70 ppi, or a total of  $70 \times 70 = 4,900$  pixels. If we attempt to reproduce an image of a given physical size with less than the number of pixels required to reproduce it in the device at hand, the result is the “pixelation” of the image, which means that the image appears to us as it actually is (a pyramid, as in figure 4), and not as we want it to look (a triangle).

The example discussed so far describes the construction of a monochrome image. To construct a color image we need a mathematical “color model”. The most popular one is the Red-Green-Blue (RGB) model. To describe its logic in practical terms, nothing better than to replicate with familiar means the way the first color photos were done about one hundred years ago: take with Agfa Scala three versions of the same image, one with a red filter, another with a green filter, and another with a blue filter. When you get the slides back from the lab, project the three images simultaneously so that they coincide on the screen, using the red filter to filter the light coming out of the slide taken with it, and similarly with the green and blue filtered versions. The result is a natural looking color photograph.

The digital version of the same idea involves, consequently, three matrixes representing the three filtered black and white versions of the same image. Each pixel (picture element) has associated three values between 0 and 255, one value for the red “channel”, another for the green one, and another for the blue one. Incidentally, this implies that the physical size of the file that stores all those numbers happens to be exactly three times as big as the one required to store a monochrome version of the same image.

The assignment of a particular value between 0 and 255, or a particular triplet of values between 0 and 255 in “color” photography, to each pixel in the digital version of a photograph is the realm of

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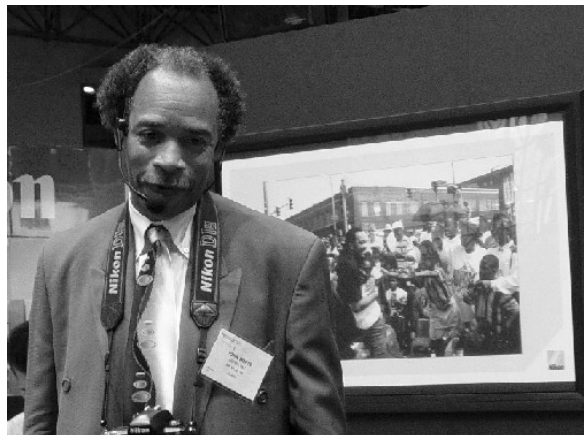
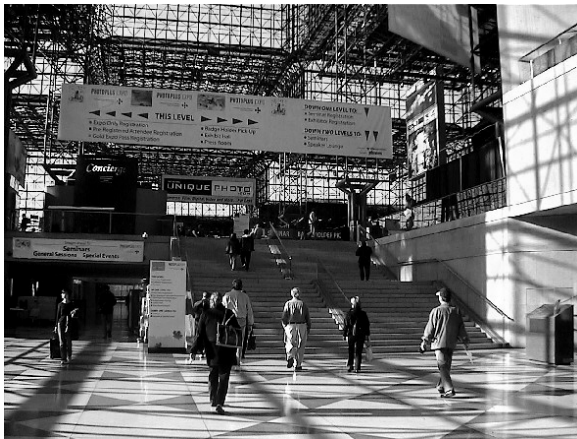
<sup>2</sup> Yes, your worst fears were perfectly well founded: I mean “matrix” in the strictly algebraic sense of the word. A “digital image” is an essentially mathematical concept. But not every great painter knew as much mathematics as Leonardo, so please keep on reading. Your high-school math (which may need a quick refresher) is all you will need to become a digital image maker.

“digital capture”, which is done by either replacing film with electronic sensors in a camera, or by scanning with similar electronic sensors a photograph previously made with conventional film. Before you start spending serious amounts of money on different “digital capture” devices (digital cameras and/or scanners), I suggest you spend some time making sure you fully understood this article!

## NEW YORK CITY FIELD TRIP

by Mary Wilson

In October, IPS President, Caroline Helou, organized a photographic field trip to New York City. Club Members stayed at the Travel Inn (42nd Street, between 9th and 10th)—a conveniently located hotel, with good rates and free indoor parking (note: book by phone rather than via the internet and save up to \$50 per night).



The main event day was on Saturday, October 23. Members attended a Photo Expo at the Jacob Javitts Convention Center. More than 100 suppliers of photographic equipment included Epson, Canon, Kodak, Konica Minolta, Leica, Nikon, as well as many specialized suppliers of related photographic equipment. At the Nikon Stand, there were several presentations by photojournalists—including Chicago based John White whose presentation was entitled “The Soul of Photojournalism”. John presented and discussed his images (spanning several decades) of Mohammed Ali in his hay-day, the Rev. Jackson and Nelson Mandella and others. Another presenter was Karen Kasmauski. Most of her images were centered around women’s issues—related to health, migration, prostitution, and HIV AIDS.





Later in the day the group went to Brooklyn Heights Promenade, just as the sun set, to take shots of the Manhattan Skyline and the Brooklyn Bridge. It's important to point out that when using a tripod, one needs a permit from the Mayor's Office—Caroline arranged this beforehand. After dinner, some "die-hard" photographers went to Time Square and Rockefeller Center in the wee hours of the morning to take some 'street scenes'.

On the final day, we ended our visit to NYC with a shopping trip to B&H (420 9th Avenue, Tel: 1 800 606 6969) Note: B&H is closed on Saturdays. This store has everything a photographer would need or want at competitive prices.

It was a very enjoyable, productive, and educational experience for all participants, and we look forward to seeing more members at the next outing



**Photos:** IPS group outside Travel Inn and Jacob Javitts Convention Center by Mary Wilson. John White, Karen Kasmauski, and Manhattan Skyline by Jean Boyd.



**EZRA STOLLER (1915-2004)**

by Bill Katzenstein

**E**zra Stoller, a dean of American architectural photography who set extremely high standards for technical excellence and posed his buildings with graceful effect, died on October 29, 2004 at the age of 89. Among architects, he will be remembered not

only as a photographer but also as a booster who helped to popularize modern architecture.

From the post-World War II period, Stoller and his architectural photography agency, Esto Photographics, were widely engaged to illustrate futuristic buildings of the Modernist and International styles. His celebrated images, which formed the impression of many of these structures in the public eye, included



Eero Saarinen's T.W.A. terminal at Kennedy Airport, and the Solar Telescope at Kitt Peak, Arizona, as illustrated. Other epochal photographs by Stoller were of Frank Lloyd Wright's Guggenheim Museum, and the shimmering glass-curtained Lever House and Seagram buildings in New York City. These works and hundreds more of his images served to boost public appreciation and acceptance of progressive architecture.

Ezra Stoller was originally trained as an architect, graduating from New York University with a BFA degree in Industrial Design in 1938. As a student he developed a keen interest in photography, and following his graduation, worked with the photographer Paul Strand at the U.S. Office of Emergency Management. His military service also involved photography.

Stoller recognized that architectural photography is unique as an art form in that its objective is to portray another art form—architecture. To this end, his photography succeeded in drawing out the essence of architecture by subtly highlighting its distinguishing features, and by illustrating its relationship to the surrounding city or landscape whenever possible. Depicting a building “in its element” came naturally to Stoller, who had a gift for proportion and balance. The combined effect of these attributes—what chiefly distinguishes Stoller's work from other photographers, in my opinion—was his flair for portraying modern buildings with tranquil dignity. Clients expected to see their buildings illustrated as at once graceful and stately presences fitting in well with their environment.

To evoke stateliness, Stoller tended to photograph buildings from a greater distance than some other photographers, allowing for more land and sky. He further applied flourishes such as prominent but unobtrusive shadows at building edges; wispy or cottony or fluffy clouds for a touch of grace; and ideally sized and placed scale models—people, cars or trees—for normalcy as well as character, and to convey a sense of vault about large structures. In Stoller's imaging of buildings streetside in traffic, he might wait for automobiles of a certain style or design that would best complement the architecture. Such portrayals required not only an eye for fine detail, but extended observation and tremendous patience, for which Stoller was known. He was also quite prolific.

The more rustic and natural the setting, the more area Stoller would devote to the surroundings of the architecture. His images of small vacation homes and low-rise corporate campus architecture were often largely composed of nature, with only a small area devoted to the building itself. I'm reminded of a popular image by Stoller of the James house, a small cliffside residence. He elected to shoot the scene from some distance, illustrating the whole cliff and waves crashing majestically far below the house. The building takes up less than 1% of the image, but its essence is dramatically illustrated.

Stoller also did many photographs of building interiors. For such settings, his style was to convey a sense of warmth or coziness by having the lighting evoke a soft glow, minimizing contrast without sacrificing saturation.

Not only did Stoller photograph modern buildings, but ancient and diverse structures as well. He shot archeological sites in Central America and Asia, and collaborated with Henri Cartier-Bresson on a photography project in Galveston, Texas.





The American Institute of Architects awarded Ezra Stoller its first medal for merit in architectural photography, in 1961. His agency, Esto Photographics, continues under the guidance of his daughter, Erica.

It has been said that a measure of immortality is achieved if our works serve to influence and guide others in the future. This is certainly true of Ezra Stoller, whose style of carefully crafted dignity of modern architecture has influenced and will continue to affect generations of architectural photographers. A great collection of his works, *Modern Architecture: Photographs by Ezra Stoller* was published in the 1990s. No other work has influenced my aspirations in the craft more than this exposition by Ezra Stoller.

## ***GUEST COLUMNIST***

### **SOME THOUGHTS ON MATTING AND PRESENTATION**

**by Joseph Miller**

**W**hen I speak and judge at area camera clubs, I promote photography as an art form, which I firmly believe it is when done well. One of the goals in my new Center for the Photographic Arts is to elevate photography to an artistic level. It follows that if photography is to be considered “art”, attention must be paid to the details and subtleties of the total presentation. Some may disagree with my emphasis on the need for appropriate and precise matting, but in my view, the print and the mat must be complementary and supporting partners. The higher the level of presentation, e.g., a camera club competition or an exhibition, the more critical careful matting becomes. To my mind, a wonderful print if not matted well is like wearing a tuxedo with tennis shoes. While the mat is the “neighborhood” where the print lives, it should not compete with the print for visual attention. To paraphrase, the mat should be seen and not heard.

Photographers should be aware that I am not alone in promoting precise matting and/or framing standards. Strict requirements may be/have been dictated by venues where exhibitions are held. For example, both the recent Center for the Arts Photography Exhibition in Manassas and the Meadowlark Nature Photography Exhibition in Vienna had exacting matting requirements, believing the mat (and the frame) to be a highly visible part of the total presentation.

With the digital explosion where more and more prints are being produced by photographers printing their own images at home, it is essential that attention also be given to the matting and overall appearance. At a camera club competition a judge has considerable latitude to make decisions regarding the role of matting in the total presentation. But for an exhibition, the venue will often dictate rigid presentation guidelines which the judge is required to use in the jurying process.

## ***EXHIBITIONS, CLASSES, AND WORKSHOPS***

### ***THINKING OF GOING PRO?***

David Luria is offering a new seminar January 29 on making a transition to professional photography. It's called: "Wait! Don't Quit Your Day Job!: A Workshop on Photography as a Second Career." It is designed for amateur photographers who may be contemplating a move to full-time photography as a career. Please note that it is limited to the first 18 people who sign up. The workshop will discuss such topics as: How do you get educated in photography? Once you get to be a GOOD photographer, how can you market your skills? How do you build a business that supports yourself and your family? What kind of investment do you need in equipment? How do you set prices for your work? Where can you go for further training in photography while holding down your day job? How do you get published? How do you build a photo portfolio? How do you build a resume in a whole new career of photography, where nobody knows your name? Who are the potential clients in your own neighborhood and community? Which areas of photography have the greatest income potential?

The workshop will be taught by Washington Photo Safari founder and director E. David Luria, a professional architectural photographer who did it the WRONG way and learned from his mistakes! He took up his hobby and made it his profession after being laid off from his job as a non-profit organization executive in Washington, D.C. Mr. Luria, a Paris-trained member of the American Society of Media Photographers, has had his images appear in 90 publications and on 30 magazine covers. Since 1999, his Washington Photo Safaris have trained several thousand people in the techniques of travel, digital, pet, nature, and landscape photography. Also participating in the discussion will be Ted Culp, a skilled amateur photographer who is becoming a professional photographer while holding down his government day job

Participants are asked to bring for review 6-10 of their favorite images of the types of photography in which they prefer to specialize. Offered Saturday, January 29, 2:30 p.m. to 5:00 p.m. \$79 per person. Limited to 18 participants. Meet at the Party Room of the Brandywine Apartments at 4545 Connecticut Avenue NW Washington DC 20008

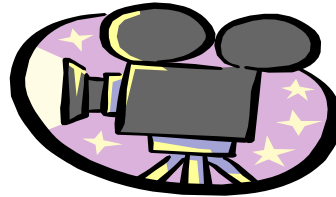
### ***Personal Ads***

#### **CAMERAS FOR SALE -**

1. Minolta WD-11 35mm SLR camera w/50mm to 135mm f3.5 Minolta MD Rokkor zoom lens, MC Rokkor 35mm f2.8 lens and Minolta auto-winder D w/case and instruction manual. Lenses have shades and UV filters on them for protection. Ideal for serious or casual photographer and student. This is for someone who likes to think, create and knows film. \$300.00 for all items as a single package or best offer.

2. Samsung Maxima 35mm camera 1450 AF 38-145mm zoom lens with manual and original box. For casual or innovative photographer. \$100.00 or best offer.

All items are in great shape with very little use. Contact Du Wayne @ 703 683-2173 or [dmeliotes@verizon.net](mailto:dmeliotes@verizon.net).



# IPS HOLIDAY PARTY

*IMF, Bistro (2<sup>nd</sup> Floor, next to the Gallery)*

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

*IPS Annual Potluck Buffet*

*Will get underway at 5:30 p.m.*

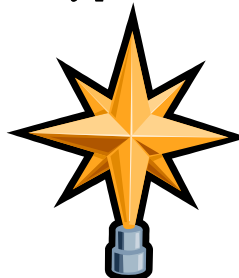
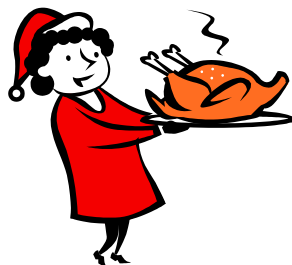
All members are expected to bring a dish of an ordinary size (6-8 portions), preferably based on a recipe from their home country. The IPS will provide drinks, bread, paper goods. If you absolutely cannot provide food let [jeanmboyd@verizon.net](mailto:jeanmboyd@verizon.net) know so other arrangements can be made. Please use the form below to let Jean know what you plan to bring or send the hard copy to Elisabeth Mauprivez (IMF, Room: 12-300F)

Name-----No. of people Attending-----

I will bring (describe)-----

Appetizer -----Main Dish -----Salad----- Desert-----

Kindly bring your contribution 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:  
Mary Wilson (IMF), Room 6-548 (phone: 202-623-0004)\*

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

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

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

IMF Staff \_\_\_\_\_ World Bank Staff \_\_\_\_\_ Retiree \_\_\_\_\_ Spouse/Partner \_\_\_\_\_

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

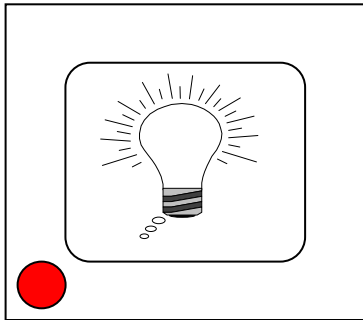
*(Fill out and hand in with your entries)*

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

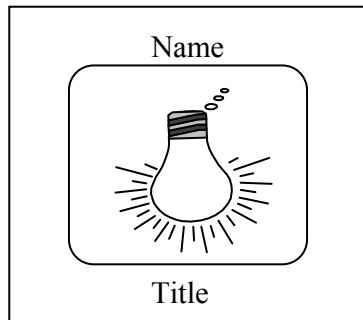
Note: Monthly competition winning photos/slides will be used on the IPS web site  
 If you do **not** wish to have your photos/slides posted on the web site please indicate this:

|  | Title | CATEGORY<br><i>(check one for each photo)</i> |      |        |
|--|-------|---|------|--------|
|  |       | Slides  |      | Prints |
|  |       | Theme   | Open | Open   |
| <b>1</b>                                 |       |   |      |        |
| <b>2</b>                                 |       |   |      |        |
| <b>3</b>                                 |       |   |      |        |
| <b>4</b>                                 |       |   |      |        |
| <b>5</b>                                 |       |   |      |        |
| <i>(Five entries per member maximum)</i> |       |   |      |        |

(FRONT OF SLIDE)



(BACK OF SLIDE)



### 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 tapes, as they get jammed in the projector when it is heated.

#### 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 for competition.
- Maximum size of mounted or matted prints is 30"x30".