

HAPPY NEW YEAR

January 2005
Annual EGSS

THIS MONTH AT THE IPS

Wednesday, January 19, 2005
at 5:45 p.m.

IMF Meeting Hall B
700 19th Street, N.W.

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

PRESENTATION

"The Best of The Post"

by

Joe Elbert

COMPETITIONS

MANDATORY THEME:

PEOPLE

(Slides & Prints)

Judge: Henry Allen

Food and refreshments
at 5:45 p.m.

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THEME: PEOPLE -- 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 . . .

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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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 ips_sr_editor@yahoo.com as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.

Visit our website at www.ips-imfwb.org

FROM THE PRESIDENT'S NOTEPAD

My warm wishes to all Shutter Release readers for a wonderful year in photography. I am looking forward for an active and productive year in 2005.

To reiterate on my previous message in the September issue of Shutter Release, that change is a way of life and modifying our operations is the challenge for 2005. Although I will try to avoid making promises, I'm nevertheless giving a number of resolutions. This will be a tough proposition as there is so much new technology being thrown at us every week that it is a full-time job to just keep up. I got into photography to make pictures not to be a lab technician! The only way I will grow as a photographer is to make better pictures whatever is the medium. (1) I will be more considerate of the technically challenged who just don't get it; (2) I will think more about my work and less about my tools; (3) I will photograph subjects that are not my specialty.

Fascination with digital won't stop, but neither will the devotion to film. There should be room for both. Radio still managed to thrive even after television came in. Hopefully a similar thing will occur with film. With this in mind, and due to the demand in creating a competition category for projected digital images, a team will be formed to research and study the technical and operational aspects of creating such a category. All IPS members have the opportunity to provide input to this team. If you are interested in joining the team please send me an e-mail chelou@imf.org. The team is expected to meet around the last week of January, confirmation emails will be sent to the team members in due time.

In addition, we are in the process of reviewing the competition themes for 2005/2006. You may send your suggestions with a brief description of the subject by e-mail to Sigrid Vollerthun, Svollerthun@verizon.net and copy me Chelou@imf.org. The deadline for submission is February 4, 2005. Looking forward to hearing from each and everyone of you.

— *Caroline Helou*

JANUARY SPEAKER: JOE ELBERT

“THE BEST OF THE POST” — Joe Elbert is currently Assistant Managing Editor of Photography at the Washington Post. Mr. Elbert has been assistant managing editor of photography with the Washington Post since 1988. During his stewardship, his colleagues have won numerous awards including six National Press Photographers' Association' Photographer of the Year, two Pulitzers, two World Press Photo awards and eleven White House Press Photographers' Association Photographer of the Year awards. In 1995, The National Press Photographers Association named Mr. Elbert, Editor of the Year and he received the Joseph A. Sprague award in 2003. After graduating from Indiana University with a degree in music, he began his career as a photographer with the Courier-Tribune in Bloomington, Indiana. After stints with the Daily Herald, also in Bloomington, and the Palm Beach Post in Florida, he moved to The Miami Herald. In 1979, Mr. Elbert was promoted to picture editor, and four years later, was named director of photography. While director of Photography at the Miami Herald, his staff won two Pulitzers, NPPA's POY and numerous regional awards.

DECEMBER SPEAKER: JON GOELL

by *Mal Dick*

There is a word in Spanish which has no direct equivalent in English - “simpático” The dictionary equates it to “charming, friendly, nice” but there's more to it...perhaps natural warmth and desire to be of help describes it better.

Anyway, the presentation by Jon Goell was really simpática! His many years of experience as a photographer, employing many genres, came through strongly, and his familiarity with techniques in digital photography, for getting rid of unwanted features produced to my mind, some quite hilarious effects. “You don't like the trees in the foreground? No bother, we'll just brush them out!” (I'm sure I'm not using the correct technical term, but you get the drift!). I can't help, irreverently, wishing it was as easy with real....maybe I've said enough!

However, more seriously, what came through clearly were the advances that have been made in digital photography and processing – assuming, at present, that you have enough money. Clearly, large scale prints are now feasible and the effects that can be produced are almost – or are - surreal. Some of the series of superimpositions Jon showed, relating individuals to the artifacts with which they worked came through with striking effect (one relating to computers, which apparently took hours to produce, was particularly striking). Although there was obviously great variety in the situations portrayed, I got just a little bit bored with the genre. Perhaps due to the commercial pressures I felt some images were just a little obvious!

Also, I must admit that a lot of the creative image manipulation raised for me, the perpetual question “When does photography cease to be photography and turn into manipulation?” OK, there’s always been manipulation in the darkroom, but there must be some limits! This is not to gainsay that spectacular commercial images can and were produced, just that this is so far beyond the powers of the casual amateur that it seems in another world.

Jon Goell has another side to his photography, which came through cleanly and poignantly; his interest in the stories of holocaust survivors. In contrast to the commercial work, the portraits and other photographs of the holocaust survivors came through as direct and straightforward, with the expressions, or in some cases lack of strong expressions, on the faces, telling their own stories.

Although comments on a presentation are not really directed at the judging, I thought Jon’s comments on the theme were extremely helpful, with the emphasis on the need to emphasize motion, rather than an action which implies motion, and the tip on following the subject in motion, which enables the blurred background to convey the sense of motion.

Lastly, coming back to “simpático”, one thing that came through from this presentation was how willing Jon was to help us struggling amateurs. Some of the tips are reasonably well known, but all are worth repeating. If you want to hand hold at low speeds – as low as 1/4 second – brace the camera, e.g.

using the strap in tension. Remember an auto focus lens does not act instantaneously, therefore keep pressure on shutter. Keep your camera with you all the time; you never know what you’re missing! In landscapes, (or anything else) don’t divide the picture in two, or have the centre of attention – at the centre of attention! Be bold (just like in yoga); don’t go in for the tried and true because it’s been done before! Try and compose edge to edge (not always possible with fixed focus lenses, of course). Compose to have both foreground and background of importance and contrast the two (a variant on the basic rule of writing- a beginning, a middle and (thankfully for some writers) an end. Which reminds me; maybe I should stop here!

Altogether, a most enjoyable presentation.

ekalnay@erols.com

DECEMBER WINNERS

Prints Open Class B (16 entries)

<i>1st Place</i>	<i>Jean Boyd</i>	<i>Sydney Seagull</i>
<i>2nd Place</i>	<i>Anna Lawton</i>	<i>Upwards</i>
<i>3rd Place</i>	<i>Anna Lawton</i>	<i>Red Daisy</i>

Prints, Open Class A (16 entries)

<i>1st Place</i>	<i>Bill Katzenstein</i>	<i>Westminster Station, London Underground</i>
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Slides, Theme “Motion” All classes combined (20 entries)

<i>1st Place</i>	<i>José Cartas</i>	<i>Rodeo</i>
<i>2nd Place</i>	<i>Carolyn Johnson</i>	<i>Layers of Light</i>
<i>3rd Place</i>	<i>Carmen Machicado</i>	<i>Rose River Trail # 7</i>

Slides, Open Class B (11 entries)

<i>1st Place</i>	<i>Aude Gerrucci</i>	<i>Barcelona</i>
<i>2nd Place</i>	<i>Elisabeth Mauprivez</i>	<i>Flower</i>

Slides, Open Class A (31 entries)

<i>1st Place</i>	<i>Caroline Helou</i>	<i>What is going on?</i>
<i>2nd Place</i>	<i>Sigrid Vollerthun</i>	<i>Tulip Balloon</i>
<i>3rd Place</i>	<i>Caroline Helou</i>	<i>Lower Antelope (3)</i>
<i>HM</i>	<i>Manuella Palmioli</i>	<i>Angel</i>
<i>HM</i>	<i>Manuella Palmioli</i>	<i>Milagros’ Procession</i>

POINTS STANDINGS, 2004/5 SEASON

Last Name	First Name	Class Opening	Sep-04	Oct-04	Nov-04	Dec-04	Total
Helou	Caroline	A	10	11	10	12	43
Mauprivez	Elizabeth	B	10	12	13	8	43
Cartas	José	A	7	12	10	10	39
Katzenstein	Bill	A	10	5	10	10	35
Palmioli	Manuella	A	10	11	5	7	33
Franzetti	Carlos	A	13	7	7	5	32
Tyapkina	Marina	B	8	10	8	5	31
Almansi	Aquiles	A	5	8	8	5	26
Boyd	Jean	B		8	8	10	26
Machicado	Carmen	A	5	5	7	7	24
Dick	Malise	A	5	5	5	5	20
Gürgen	Emine	A	5		10	5	20
Cochard	Fred	A	8	5	6		19
Vollerthun	Sigrid	A	6	5		8	19
Jirousková	Markéta	A	6	10			16
Lawton	Anna	B			6	10	16
Rani*	Manorama	B	5	5	5		15
Sriram*	Subramaniam	B	10	5			15
Johnson	Carolyn	B			6	8	14
Van Bolhuis	Frederick	A	5	5			10
Ouzhinskaya*	Nadia	B	5		5		10
Romero	Marta	B		5	5		10
Thomas*	Lindsey	B			5	5	10
Cieslikowski	David	A	8				8
Macedo	Antonia	A				5	5
Galantin	Linda	B			5		5
Hobbs	David	B			5		5
Krupa	Bozena	B			5		5
Wilson	Mary	B	5				5
Asseo	Maurice	A					0
Khadarina	Oksana	A					0
Wishart	Michael	A					0
Blavy*	Rodolphe	B					0
Cane*	Giuliana	B					0
Detommaso*	Andrea	B					0
Fernández	Enric	B					0
Järtby*	Per	B					0
Montali*	Maria Laura	B					0
Reisman	Judy	B					0
Shevchenko*	Elena	B					0

* Eligible for Rookie of the Year

IPS 2004/5 COMPETITION SCHEDULE AND THEMES

-KINDLY CHECK SHUTTER RELEASE OR IPS WEBSITE FOR LATEST UPDATES-

<i>SEPTEMBER 15TH</i> <i>IMF ROOM B-702</i>	REFLECTIONS — 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.
<i>OCTOBER 13TH</i> <i>IMF ROOM B-702</i>	PATTERNS IN NATURE — 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.
<i>NOVEMBER 17TH</i> <i>IMF AUDITORIUM ROOM</i> <i>R-710</i>	ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the principal interest.
<i>DECEMBER 15TH</i> <i>MEETING HALL B</i>	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
<i>JANUARY 19TH</i> <i>MEETING HALL B</i>	PEOPLE (MANDATORY) — 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.
<i>FEBRUARY 16TH</i> <i>MEETING HALL B</i>	TOOLS AND/OR MACHINES — 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.
<i>MARCH 16TH</i> <i>MEETING HALL B</i>	REPETITION — Images stressing the regular recurrence of one of its elements, like lines, circles, patterns, objects, etc.
<i>APRIL 20TH</i> <i>MEETING HALL B</i>	STILL LIFE — 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.
<i>MAY 18TH</i> <i>MEETING HALL B</i>	EXPERIMENTAL — Images that utilize camera techniques, filters, slide or computer manipulation to achieve unreality.

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 1st place;
- **3 points** for 2nd place;
- **2 points** for 3rd place;
- **1 point** for Honorable Mention.

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

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

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

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."



MEMBERS' FORUM**Ethical Issues in Photography***by Bill Katzenstein*

Ethics are principles reflecting the values of a society—guidelines for its members to treat each other fairly according to accepted ideals. Needless to say, reality often differs markedly from the ideals, but civilizations, organizations and informal groups of all kinds have understandings of ethical conduct. Within a group, ethics may be broadly accepted in general terms, but issues arise in their interpretation and application. Ethics can be especially contentious with changing times and diversities of culture and technology.

In the practice of photography, ethical issues tend to arise over the nature of creativity, representation, ownership, profit and service, often confused by the application of new technologies and exacerbated by cultural preferences or political ideology, and of course individual personality and ambition.

This article illustrates six contemporary ethical questions of photography, and suggests resolution (i.e., “IMHO”—in my humble opinion).

Case #1: Image of a Tragedy for Sale

Situation: A devoted photographer—an aspiring professional or passionate artist—always carries a camera at the ready. The photographer happens to witness a horrific catastrophe, and is the only person to capture the event on film. A media company, eager to acquire the images for broadcast, offers the photographer \$500,000 for the images and copyrights.

Question: Is it ethically wrong for the photographer to accept the large sum, because it would mean profiting from awful misfortune?

Discussion: The appearance of benefiting from tragedy often gives rise to controversy. In the case of a photographer receiving payment for recording calamity, opposing viewpoints appear related to perspectives on profit.

Profit as Legitimate Reward

People who see profit as a fair return for providing a valued service, at least in principle, would tend to argue the photographer is not profiting from a tragedy, but is providing a valued service of communicating the event. And that the photographer should not feel guilty about receiving the money, even a large sum that can be said to reflect its information value. A plausible line of reasoning is that the photographer, having devoted much of their life to the craft, can be seen as receiving a lump-sum payoff for having been out with their camera and “ready” to record history when it happened (and presumably in a high-quality, technically proficient manner.) Another consideration is that a large part of any extraordinary one-time payment would be paid back in taxes, benefiting society as a whole.

Profit as Excess

On the other hand, people who are innately suspicious of profit, and concerned about its magnitude or broader questions of social justice, may disparage a substantial payment to the photographer. From this perspective, as a matter of equity, the victims or their families should have priority entitlement to any flow of funds resulting from the tragedy. Another objection could be that the photographer should not be so amply rewarded for the quirk of being at a certain place at a certain time in connection with a tragedy.

The answer may be further blurred by the circumstances of the photographer. The argument is strongest for compensation if the photographer is a monetarily poor, struggling

artist, having worked full-time at the craft with only marginal return.

In my judgment, it would be best to share a large proportion of the after-tax proceeds with those affected by a tragedy that I would chance to photograph. . . bearing in mind that neither I nor any dependents desperately need the money.

The Diane Arbus Analogy

The question of payment for an image of misfortune is somewhat similar to that raised by photographic ethicists about the work of Diane Arbus (see Diane Arbus Revisited, Shutter Release, February 2004). Arbus's career, which was a financial struggle, depended on images of people at their worst: emotionally or physically handicapped, in red-light districts, or otherwise down and out. Yet, Arbus always asked permission of her subjects before photographing them. She purported to show empathy for her subjects, proclaiming that society needed to see what it shuns. For these reasons, a slight majority of photographic critics vindicated her in a new round of publicity last year in connection with a retrospective of her work.

Case #2: Props

Situation: In an actual case, a famous landscape photographer was arrested and fined after fires he had set as a backdrop for night photography grew out of control and caused damage to natural formations at Arches National Park in Utah.

Question: Nobody disputes the photographer was wrong to have started fires when it was clearly against park rules, and contrary to good sense. But what if fires were allowed, and could be safely controlled? Is it be ethical for photographers to add "props" to a scene to make it appear more dramatic or photogenic, when in fact the scene never really looks that way?

Answer: Searing tongues of flame as a backdrop would make even my front yard look spectacular. Yet such an image would be a total dramatization. As a rule, photography for any purpose that purports to represent how a place looks should not have props, because it would be deceptive. On the other hand, props are acceptable for purposes of abstract art (which as a rule excludes landscape photography) or when it is otherwise clear to the informed majority of viewers that the scene has likely been spiced up with special effects.

Case #3: Using Another Photographer's Perspective

Situation: At a gallery show, you come upon a highly intriguing image of a building taken from a particularly artistic perspective. You imagine doing the same, possibly under different lighting conditions, and using different equipment, but essentially an identical composition. From the title, you research the subject, find the location, and take your version of the scene. In a moment of reflection, you admit to yourself that even had you been aware of that building, you probably would not have imagined taking it from the particular perspective you are emulating. Still, reasoning that the building is there for anyone to photograph, you enter the image in a photography competition, and it easily wins.

Question: Is it plagiarism to copy the artistic perspective of the original photographer?

Answer: The building, indeed, is there for all to see and photograph. Yet in this situation, a photographer copied the exact perspective that was creatively devised by another photographer. By exhibiting the photo without crediting the original photographer, the second photographer gets credit for the originality of the first. Whether or not the second photographer has 'improved' the image, the conscious replication of the original perspective is tantamount to plagiarism, in my view, if the image is publicly displayed and

the original photographer not given credit. Moreover, selling the image would be wrong because it would be profiting from another's creativity.

Case #4: Digital Improvement of Substance

Situation (1): An architectural photographer digitally removes a distracting street sign and streetlamps from an image of a new building intended to highlight the structure in an architectural magazine.

Situation (2): A landscape photographer makes digital adjustments to an image of a sunset, deleting some treeline clutter that detracts from the view, and extends the image of the sun to those areas.

Question: Are these digital adjustments unethical because reality has been altered, making the images deceptive?

Answers: The key to resolution is in the expectations of viewers. Similar to the principle applied to props, it is not unethical to improve the appearance of reality in an image, digitally or through the traditional darkroom, if the majority of viewers understand that it may have been done. In Situation (1), digitally improving the architectural image intended for publication, there should be no problem. Among professional and other knowledgeable readers, it is understood that such "model" images are commonly improved to the extent of removing extemporaneous clutter. In other words, most observers would not be surprised, although they would not know exactly what had been removed.

With regard to the sunset in Situation (2), digital improvement is problematic. Viewers of landscapes assume that the image reflects reality to the extent that objects are not removed or added. Mood-enhancing darkroom adjustments that darken or lighten are accepted and indeed commonly assumed; but digital adjustments that remove and replace

whole objects in landscapes are not expected or accepted, at least not at this time.

Case #5: Digital Additions to Substance

Situation: An architectural photographer is employed to take pictures of model homes for publication in advertising. The images are of actual housing, but the photographer is asked to make extensive digital modifications to add non-existent features such as garages and porches, with the understanding that the extras would be available to home buyers at additional cost.

Question: Is it wrong to include fictional features in such an image for marketing and sales purposes?

Answer: The house is understood to be a model with optional features; therefore, any photo is but a possibility, and a salesperson would normally explain available options. Still, an airtight ethical solution would add a footnote with the advertising to indicate the pictured house was digitally enhanced to include optional features.

Case #6: Making Up for Bitter Disappointment

Situation: You travel on a costly expeditionary holiday to the Patagonian Andes, to Paine National Park in southern Chile, principally for photography. Sadly, the weather is overcast the entire week you are there. Alas, when you hiked 6 hours on the least-overcast day to the best vantage point to photograph the mountains, they were not visible. As you are leaving the park on the last day, the sun emerges, but it is too late. A photographer in a group coming into the park sympathizes with your plight, and offers to send you copies of slides he will be taking from the same vantage point with a similar camera.

Question: You graciously accept the offer, and weeks later receive the gorgeous images. You are tempted to display them as your

own—had not you earned the right, even set up your camera, and couldn't you have done the same or better? [Note: I witnessed such a group of totally crestfallen photographers emerge from Paine National Park, and a member of my group, which was entering the park, made such an offer.]

Answer: Not a difficult case: it would be unethical—dishonest, of course—to take credit for images taken by another person. But by exhibiting the images duly credited to the actual photographer, and explaining the situation, the crestfallen traveler would gain respect and some sympathy. . . as well as share the beauty.

Bill@IconicPhoto.com

To go digital, or not to go digital? Is that really the question for IPS?

by Aquiles A. Almansi

There is a lot of “digital anxiety” among some IPS members nowadays. There are those who feel that IPS is not doing what it takes to attract and retain digital photographers, and there are those who feel threatened by the real or imaginary competitive advantages of digital photography. Both (distinctly negative) feelings—and perhaps others that I have not been able to identify yet—run strongly among our members and are bad news for the future of our club. Curiously enough, both sides would probably feel less anxious—at least temporarily— if IPS were to immediately create a new competition, or set of competitions, for “digital slides”, i.e., for digital photographs displayed by a video projector.

Those members who regularly attend IPS monthly meetings have noticed that more and more quality presentations are being supported by digital slide shows. Since we could use the existing video projectors, and most of us have powerful laptops, provided we arrange a few but significant logistical matters (such as who volunteers to prepare the slideshows?), IPS should be ready to incorporate this new display technology in 2005.

While I would strongly support the introduction of this new technology (as current IPS vice-president, I'm a politician after all!), I would also like to suggest that, for IPS, the introduction of digital slide shows might perhaps be the wrong answer to the wrong question.

Let us start with the question: to go digital, or not to go digital? Just in case you have not noticed it yet, let me tell you that digital photography has a very significant presence in IPS competitions already. With the single exception of a few silver prints, the overwhelming majority of prints presented in IPS monthly competitions is digital, and an increasing proportion of the slides presented are recorded on film from digital files (created with a digital camera or by scanning film). While I'm most definitely not alone in using recorded slides, I would like to illustrate the point with two personal examples: a) three of the four slides I presented in December were recorded, at a cost of \$1.75 each, by www.prodigitalphotos.com from digital files that I created by scanning, respectively, an Ilford XP2 negative, a Fuji Velvia slide, and an Agfa Scala slide; b) last year I competed in prints with prints made from scanned slides, and in slides with slides recorded from scanned negatives. To make it brief: to go digital or not to go is the wrong question because we have already gone digital (in various degrees, depending on personal preferences and knowledge).

If we have already gone (as) digital (as each one of us wanted), what's all the fuss about digital photography? If to go or not to go digital is not the right question, which one is it? Let me use two popular Argentine expressions to explain what I think: a) the problem is that digital photography has entered IPS “through the window”, and not through the door, b) the problem is that digital technologies are being used “under the table”, and not over it. Digital photography has entered IPS through the window of opportunity created by loopholes in our

outdated competition rules, and it is being kept at safe distance from the eyes of those who are afraid of it. What does it mean, consequently, to let digital photography enter through the main door, or to put it on the table? It means to write competition rules mindful of the possibilities of the new photographic technology and, particularly, mindful of the economics of it.

In spite of the efforts made by members of the Executive committee last year, it was eventually impossible in the end to reach a compromise and, consequently, we still have the same two old venues to compete every month: "slides" and "prints". As written, the rules for these two venues rather obviously refer to two approaches to photography that, due to the new possibilities created by digital photography, are on their way to extinction: 35mm slides and silver prints. That is, we have rules designed for those who would like us to emulate Ansel Adams in the darkroom, and rules for those who believe that Ansel's most famous statement, "the negative is the score, the print is the performance" does not (or should not) apply to slides, but we have no rules for the rest of us.

If Ansel were still around, he would know that Photoshop's curves are much more powerful instruments of tonal control than variable contrast paper and, consequently, would be scanning his old negatives and using Photoshop like Caponigro. But by doing so he would have discovered that this technology ends the essential uniqueness of wet fine prints (that made them so comparable to original drawings or paintings). All "manipulations" a la Ansel Adams take place now at the editing stage of the photographic process, in the computer, with Photoshop or any other editing software. Once that stage ends and the order to print is sent to an ink-jet printer sitting by our desk, or thousands of miles away, we can print as many identical copies as we want. More important for IPS purposes, except for scaling and final sharpening, which are scale

dependent, all copies are normally generated by the same "original file".

Please take a moment to read the rules that apply to the prints competition today. What sense do they make today.? If the copy we see in a monthly competition can be reproduced at a negligible cost, what's the point of asking for a mat? The mat matters, of course, and that is precisely the reason why we do not want mats in the monthly competitions (or, at least, our rules should tell judges not to judge based on the color, shape or quality of an essentially temporary mat, to be replaced by a standard mat in the Annual Exhibition). If the point of presenting a print in a monthly competition is to determine its eligibility for the Annual Exhibition, what's the point of asking for an exhibition sized copy? The market price for an exhibition quality 8x10in print is \$12 and for an 11x14 inch \$30. Since in the world of digital photography both are produced from the same "original file", why do we insist in making monthly competitions so prohibitively expensive? Why don't we set a small maximum size for the monthly competitions? Is it so hard to understand that there is a very big problem here?

Given the existing rules, it should not surprise us that the group of very competent photographers currently competing in the B class are among the most ardent proponents of digital slides! They look at the huge prints being regularly presented in the A class (among others by myself!), and they realize the financial consequences of their upcoming promotion. Standard inkjet printers, which cost less than \$100 today, accept a maximum paper width of 8.5 inches. Just by setting a maximum size for the shortest side of a print equal to 8.5 inches we would insure the survival of our prints competitions, and a financially friendly venue for digital photographers to participate in future IPS activities.

When we are ready to introduce digital slide shows (and I expect we will be ready quite

soon), I will strongly support its introduction in our monthly competitions, but not as a separate, segregated category, but as part of our established slides competitions. There is no optical reason why two different projectors with identical focal length, standing side by side, cannot project on the same screen images of the same size. Hence, there is no reason why digital slides cannot compete with film slides side by side.

To conclude, I believe that we must introduce “digital slides” as soon as possible, because one day they will replace film slides completely, and for IPS to survive it needs to be ready for it well in advance of that day. But I also believe that if we introduce digital slides without making digital-friendly rules for prints, prints will quickly disappear from the monthly competitions, and that will make me –and perhaps other members- very sad.

ips_sr_editor@yahoo.com

**Field Trip to the Botanic
Gardens of Washington D.C.
Saturday, January 29, 2005,
9:45 a.m. - 1:00 p.m.**

The Botanic Gardens are a modern technological wonder which house plants in differing natural environments, all under glass. Computers record soil moisture, humidity and temperature. The most frequent display is the orchid collection. There is also a Medicinal House that holds plants that are used to produce chemicals that are helpful in curing aches and pains as some very serious diseases. Other environments include desert, an oasis and a primeval garden house. Samuel will obtain tripod permits once he knows how many are attending AND will use tripods. Please contact Samuel by email Sotoo@worldbank.org if you are planning to join us, and no later than January 20 if you need a tripod permit. The gardens are located in Washington DC at Maryland Avenue and First Street. Admissions is free, hours are 10:00 a.m. - 5:00 p.m. daily.

THE DIGITAL STORM

Beware of the “digital conversion factor”!

by Aquiles A. Almansi

If you have been craving for an affordable digital SLR, such as Canon’s Digital Rebel or Nikon’s D70, chances are that you have heard about the “good news” for fans of telephoto lenses, and the bad ones for those of wide angle lenses. Both the alleged good and bad news are direct consequences of the so called “digital conversion factor”, which reduces the angle of view of all lenses in a certain fixed proportion. Most digital SLRs currently have a “conversion factor” slightly above 1.5, which means that if you own a 400mm telephoto lens the viewfinder will show (and the sensor will capture) the angle of view of a 600+mm lens (so the salesperson will tell you that you should feel happy), and if you own a 14mm lens your viewfinder will show the angle of view of a 20+mm lens (so you will definitely be unhappy, regardless of what the salesperson tells you).

The first thing to understand is that there is nothing “digital” about the “digital conversion factor”, but just the same elementary fact that an old Hasselblad or any other multi-format camera, such as a view camera from the 19th century, would have taught you to live with: if you could load APS film in your 35mm SLR, you would also have to live with a 1.5 “conversion factor”! Mid range digital cameras exhibit such a conversion factor simply because they are equipped with APS-sized digital sensors. Point-and-shoot digital cameras have substantially higher “digital conversion factors” because they are equipped with substantially smaller digital sensors. You can have a digital camera as small as you want, but please do not expect from it the same images that you get from your bulky 35mm SLR, no matter what the “35mm equivalent” of your camera’s focal length is. If you search the archives, you will surely find 70-years old articles complaining about the

loss of angle of view derived from the “conversion factor” of the then newly introduces 35mm cameras...

Going back to the good and back news, the bad ones are bad indeed: you bought your 14mm lens because you love to see the entire world trough the viewfinder, but you would now see (and capture) a lot less. Regarding the “good” news, they are product of a commercially convenient confusion: if you own a 400mm lens, you can always crop the 35mm negative to the size of an APS negative and get the image that you would get from a 600+ mm lens (naturally at the cost of a lower resolution). The “digital conversion factor” does not give you 200+ extra mm of focal length, (i.e., it does not augment 50% the physical size of the image); it simply crops away the difference between the 35mm and the APS versions of exactly the same image (the only one that a 400mm lens will produce, irrespective of film or sensor size).

Besides the narrower angle of view at any given focal length, is there any other practical difference derived from the “digital conversion factor”? Yes, there is another difference and it is a very important one: if you are about like about everybody else, so that you choose your angle of view depending on your distance to the subject, the “digital conversion factor” will lead you to use shorter focal distances than those you currently use, which implies that you will have to cope with greater depth field. So, perhaps, the most important practical implication of the “digital conversion factor” is that we will see less and less blurry backgrounds, as if we were using pinhole cameras!

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Competitions

The 2005 Bethesda International Photography Competition

An opportunity for photographers to exhibit their work in one of the Greater Washington

DC area's premier independent fine arts galleries. The 2005 Juror is acclaimed photographer Connie Imboden. Her work is represented in the permanent collections of The Museum of Modern Art in New York, The San Francisco Museum of Modern Art, The National Museum for Women in the Arts, The National Museum of American Art, Washington D.C., Bibliotheque Nationale in Paris, France, and many other public and private collections in Europe and the Americas.

Open to all photographers 18 years and older. All photography not previously exhibited at the Fraser Gallery. The maximum dimension (including frame) should not exceed 40 inches in any direction. Iris or Giclee entries are acceptable. All work must be presented professionally to conservation standards. All preliminary judging will be done from standard 35mm slides (one slide per entry). Each slide must be clearly labeled with the artists' name, title, medium and dimensions. Please indicate top of the slide. Slides should be mounted on thin cardboard or plastic. No glass slides accepted. Digital photographers can have slides made from their digital files.

All work must be for sale at prices set by the artist. The Fraser Gallery retains a commission of 50% of sale price. Payment to the artist will be mailed within 30 days after receipt of proceeds from sales. In the event of a direct or private sale by the artist within 60 days after the closing of the exhibition, to any buyer who visited the gallery during the exhibition or saw the artist's work at the gallery, the artist shall pay the Fraser Gallery a commission of 25%. Prices should be an accurate reflection of the artist's sales history and therefore must not be inflated.

2005 Calendar

- Slides due.....February 3, 2005
- Jury Notification MailedFebruary 11, 2005
- Accepted Work DueMarch 9, 2005
- Exhibition Opens.....March 11, 2005
- Artists' ReceptionMarch 11, 2005

Exhibition Closes.....April 5,2005
Return of unsold workApril 19, 2005

A non-refundable fee of \$25 U.S. Dollars entitles the artist to submit three slides. Additional slides may be submitted at a cost of \$5 U.S. Dollars per slide. For more information and an entry form visit:
<http://www.thefrasergallery.com/bethesda-photography.html>

Exhibitions

The Third Meadowlark Photography Exhibition

February 12-13, 2005, 10:00 A.M. to 4:30 P.M., Meadowlark Botanical Gardens, Vienna, Virginia. Hundreds of exhibits of nature photography on display in The Atrium. One of the clubs was chosen by Nature's Best Magazine as the "Best Photography Club in the World in 2004". A gathering of sponsors interested in meeting the public in the Visitor Center. Directions: Take the Beltway, I-66, or Route 123 to Route 7 (Leesburg Pike). Take the TYSON'S CORNER exit onto Route 7 (heading north towards Leesburg or Reston). Follow Route 7 approximately 5 miles. Turn left at the traffic light onto BEULAH ROAD. Follow Beulah Road as it winds around for 1.6 miles. Meadowlark Botanical Gardens is on the right.

Courses and Workshops

Glen Echo Park Photoworks

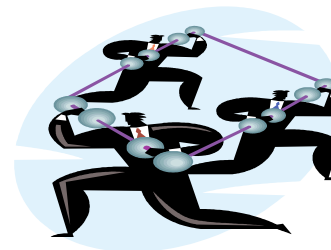
Offers traditional photography courses as well as digital. Courses include printing, camera use, digital introduction, and digital darkroom, Photoshop. Free critiques and coffee: photo jam session to view and discuss your images over coffee and bagels. Led by Photoworks instructors. January 23 and February 27, 2005 – 10am-12pm. For more course descriptions and registration, visit their website at www.glenechopark.org

Joe Miller Workshop

On February 2, Joseph Miller will present a workshop "Photography as Art" to IPS members. The workshop will be in two sessions: first a program session, then a presentation session. The program will be limited to 15 participants. The program session will be held on Wednesday, February 2 from 6:00 p.m. – 8:00 p.m. The presentation session will be held on Wednesday, March 9, from 6:00 p.m. – 8:00 p.m. There will be a charge of \$10.00 for IPS members. The workshop will not emphasize the usual technical aspects of photography, but rather the feelings, emotions, and mystery that Art Photography can evoke. Joe will discuss the characteristics of good visual art. At the presentation session on March 9, the participants will present either three slides or three prints that they consider art – and explain why. The presentations are mandatory and the three images shown are to be **new work** taken between February 2, and March 9. This will be a very challenging workshop.

To join this workshop, please send your registration fee of \$10 made to IPS to Caroline Helou, IMF, Room IS2-1300. My email is chelou@imf.org

**YOUR SOCIETY NEEDS YOU TO
VOLUNTEER**



**POOL OF SOCIAL SUPPORT
CONTESTS
LEARN TO BE A PROJECTIONIST
CONTRIBUTION FOR SHUTTER
RELEASE**

INTERNATIONAL PHOTOGRAPHIC SOCIETY
MEMBERSHIP APPLICATION/RENEWAL

Send a check for \$20, payable to *International Photographic Society*, to:
Mary Wilson (IMF), Room 12-530.02 (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)

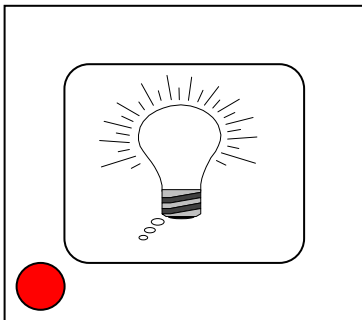
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

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:

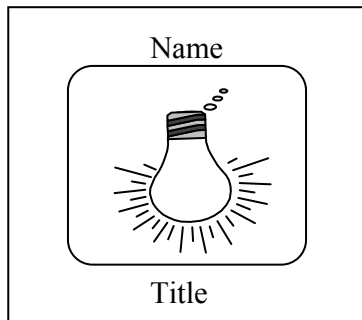
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1				
2				
3				
4				
5				

(Five entries per member maximum)

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".