



THIS MONTH AT THE IPS

Wednesday, March 16, 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 "Mid-Atlantic Country"

by
Bill Geiger

COMPETITION THEME:

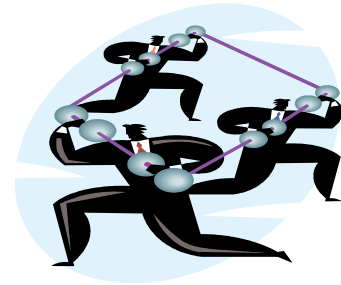
SLIDES ONLY

REPETITION

Images stressing the regular recurrence of one of its elements, like lines, circles, patterns, objects, etc.

Food and refreshments at 5:45 p.m.

CALL FOR VOLUNTEERS IPS ANNUAL EXHIBIT



MARCH 2005

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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**Some Pointers on the Monthly Competitions**

Please remember to handle slides with care. Slides must be marked clearly, and competition entry form should reflect **exactly** your entries.

Another housekeeping matter: No food or drink in the meeting Hall, otherwise we may lose our privileges and can no longer use this wonderful facility.

Mark your calendars

Early September, IPS will be organizing a presentation and an exhibit by the reknown Polish Photographer Tomasz Gudzowaty. Mr. Godzowaty is the recipient of four recent World Press awards. For more information about Mr. Godzowaty you may visit the following website:

<http://www.tomasz-gudzowaty.pl/u235/navi/71>

I just received the booklet on "Night Photography" Published by the Northern Virginia Alliance of Camera Clubs. This how-to guide provides easy instructions on creating photographs by night written by Gary Silverstein and Dave Carter. Please call me if you would like a copy of this booklet for only \$1.

Field Trip

Our next Field trip will be in early April to the Cherry Blossom at the Tidal Basin at sunrise. Group breakfast at La Madeleine will follow. A separate email will be sent in due time.

— *Caroline Helou*

MARCH SPEAKER: BILL GEIGER

Mid-Atlantic Country. The inhabitants of Mid-Atlantic country are like country folk everywhere. They have a deep sense of history, work hard, have a strong sense of community, follow a number of oral traditions and are shaped by the landscape. It will be Bill's endeavor to bring some of that to life with photographs.

Bill Geiger began taking photographs at age 32. Just before a night club he managed, the Cellar Door, bombed, he borrowed a 35mm Minolta from a friend, and drove across the USA shooting everything that threatened to smack into the viewfinder. One photo from the Grand Canyon was later framed and hung in the basement stairwell of a group house where he resided. Eventually a house guest noticed it and inquired as to its authorship. Feigning nonchalance, Geiger spoke up. "You know," declared the visitor, "One just can't take a bad picture of the Grand Canyon." That guest was never invited back.

While an assistant, Mr. Geiger worked with and was strongly influenced by a number of National Geographic photographers including Victor R. Boswell, Jr., Joseph H. Bailey, Annie Griffiths Belt and Martin Rogers. He hung out his shingle in 1986 and began a career combining editorial and corporate photography. His work has appeared in the following publications: Mid-Atlantic Country, Preservation, Smithsonian, National Geographic (three pictures), U. S. News & World Report, Parade, Archaeology, Civilization, Cooking Light and The Atlantic Monthly. Favorite assignments have included Chesapeake Bay skipjacks, the Nevada Test Site and a piece on the late photographer, O. Winston Link. Geiger has worked on two books at the Washington National Cathedral. Most of his work these days is corporate portraiture.

Bill holds a degree in English literature from the College of William & Mary and has three children, who are tireless in their attempts to educate him properly. His website is www.billgeigerphoto.com

FEBRUARY PRESENTATION: SHERWIN KAPLAN

by Michael Wishart

One of the first slides Sherwin Kaplan showed us was of Cinderella's castle at Disneyworld in Florida. Although this image is something of a cliché, Sherwin's picture was technically excellent, taken at night on a tripod and was of sufficiently high quality to make a magazine cover.

Sherwin happens to travel to Florida regularly in his work as a lawyer dealing with pension and health law. As a keen landscape photographer however he is not fond of the state, where the terrain is surpassingly flat (he quoted a high point of 210ft above sea level). But, he says, “while I find Florida aesthetically uninspiring, I thought it ridiculous not to take pictures”. So – like any good club photographer -- he set out to find inspiring photographs.

Close to where Sherwin was working in Orlando, Disneyworld seemed the logical place to start. “Being artificial is not necessarily bad” he says. “Relatively hokey details can be made into decent pictures”. He showed us an abstract close up of the Epcot dome. A garish painted side of a building yielded another strong abstract. And in the Kodak pavilion a shot of a red tunnel illustrated one of the basic rules of composition:

- “Use an ‘S’ curve to lead the eye into the picture”.

Such small nuggets of photographic wisdom laced Sherwin’s presentation. At Epcot, rain got people out of the picture – which is often impossible to do during a fine day. And this led to another maxim:

- “Bad weather can often be the best time to photograph”.

At Disneyworld there are fireworks every evening, and shooting at night after rain can make for wonderful reflections.

- “One can also zoom the lens on long exposures, providing leading lines of light. You never know what you’ll get”.

Another of Florida’s great natural assets is its bird life, to which Sherwin turned next. He has practiced bird photography in zoos – where you can get close. Bird rehabilitation centers, like Patuxent River’s wildlife refuge can also be good.

- “When shooting birds, be conscious of the background. A messy one will detract from your picture. This means using a long lens at a large aperture to throw the background out of focus”.

Illustrating this, Sherwin showed us captive egrets, spoonbills and macaws shot through wire netting which was rendered out of focus by the wide aperture.

- “Look too for a catchlight in the bird’s eye. (Important also in people portrait photography.)”

Other naturally photogenic subjects in the sunshine state are its flowers and concomitant butterflies.

- “Overcast is best for flower [and butterfly] photography. There is no flare from the sun”.
- “Remember too that, close-up, the butterfly must be parallel to the camera’s film plane to get it all in focus”.

Sherwin uses a variety of filters: warming, polarizer, split neutral density, and an FLD for florescent light. He likes to use daylight film under tungsten light for its warmer effect. Sherwin closed with some classic sunrise and sunset pictures from Florida’s coast.

Clearly he works hard for his pictures, and it shows.

Mwnjw@aol.com

FEBRUARY WINNERS

Prints Open Class B (8 entries)

1st Place Samuel Otoo Birch Walk

Slides, Theme “Tools & Machines” (All classes combined, 28 entries)

1st Place José Cartas London Eye
 2nd Place Sigrid Vollerthun Measuring Spoons
 3rd Place Bill Katzenstein Restaurant Stove
 HM Emine Gürgen Nuts & Bolts

Slides, Open Class B (15 entries)

1st Place Aude Guerruci Little Cat in the Grass
 2nd Place Elisabeth Fekete Fishing Boats

Slides, Open Class A (38 entries)

1st Place José Cartas Candle
 2nd Place José Cartas Old Ship
 3rd Place Fred Cochard Nevada City Red
 HM Sigrid Vollerthun Tulip Dream
 HM Sigrid Vollerthun Red Pepper
 HM Manuella Palmioli Frémissements



POINTS STANDINGS. 2004/2005 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep-04</u>	<u>Oct-04</u>	<u>Nov-04</u>	<u>Dec-04</u>	<u>Jan-05</u>	<u>Feb-05</u>	<u>Total</u>
Cartas	José	A	7	12	10	10	5	18	62
Fekete	Elizabeth	B	10	12	13	8	5	8	56
Helou	Caroline	A	10	11	10	12	5	5	53
Katzenstein	Bill	A	10	5	10	10	6	7	48
Palmioli	Manuella	A	10	11	5	7	5	6	44
Almansi	Aquiles	A	5	8	8	5	11	5	42
Franzetti	Carlos	A	13	7	7	5	5	5	42
Tyapkina	Marina	B	8	10	8	5	5	5	41
Machicado	Carmen	A	5	5	7	7	9	5	38
Gürgen	Emine	A	5		10	5	10	6	36
Cochard	Fred	A	8	5	6		8	7	34
Boyd	Jean	B		8	8	10	7		33
Guerrucci*	Aude	B				10	12	10	32
Dick	Malise	A	5	5	5	5	5	5	30
Vollerthun	Sigrid	A	6	5		8		10	29
Otoo*	Samuel	B					14	10	24
Thomas*	Lindsey	B			5	5	8	5	23
Rani*	Manorama	B	5	5	5		5		20
Jirousková	Markéta	A	6	10					16
Lawton	Anna	B			6	10			16
Romero	Marta	B		5	5		5		15
Sriram*	Subramaniam	B	10	5					15
Johnson	Carolyn	B			6	8			14
Galantin	Linda	B			5			5	10
Ouzhinskaya*	Nadia	B	5		5				10
Van Bolhuis	Frederick	A	5	5					10
Verheyen*	Gero	B					5	5	10
Wilson	Mary	B	5				5		10
Cieslikowski	David	A	8						8
Hobbs	David	B			5				5
Krupa	Bozena	B			5				5
Macedo	Antonia	A				5			5
Reisman	Judy	B					5		5

* 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 26TH</i> <i>IMF AUDITORIUM ROOM</i> <i>R-710</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>IMF AUDITORIUM ROOM</i> <i>R-710</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>IMF AUDITORIUM ROOM</i> <i>R-710</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**LET'S LEAVE THIS ONE IN FOR NOW:****Frustrations of Photo Competitions***by Bill Katzenstein*

No two competition judges are alike in criteria or style. Yet it's difficult to recall a judge who hasn't resorted to the line, "Let's leave this one in for now." Meaning that the slide under review is technically correct and at least a tad impressive, but unlikely to survive the competition. Such faint praise leaves anyone at least momentarily disappointed. Not to mention a flat-out "Out" without a semblance of explanation. One colorful judge would repeatedly dismiss entries by merely uttering, "Not my cigar."

Newcomers to IPS have no idea how indignant more seasoned veterans of the group have felt at one time or another following decisions by judges that appeared unbalanced or unknowing.

How frustrating can it get? One of the leading lights of IPS entered a photograph showing precious stones of almost unbelievably spectacular color. The judge rejected the image because, as he explained, the remarkable colors had to have been digitally enhanced. But in fact the slide was as photographed. The image hadn't been enhanced *ex post* in any way. Imagine—an image turned down because it was too good to be believed! (Moreover, the episode was a reminder of the controversy about the meaning and acceptable extent of "enhancement," which I won't get into here.)

Practitioners of photo competitions have to learn to absorb disappointment, sometimes an improbable run of it, as well as enjoy the recognition of winning when it comes. To some photographers, imagining iterative rejection as a learning process isn't much consolation, even if it is often the case.

Art Imitating Life

It's helped me to understand that photo competitions are very much like life (excuse the truisms, but it's taken me years to learn these things.)

In life, we tend to assume that people, at least those in our circle of interaction, are rational and moreover should have no difficulties appreciating our creativity. And that anointed experts should be infallible. (In reality, the only experts I know who are actually held to this standard are surgeons, airline pilots and plumbers.) Moreover, we get self-involved in our own approaches to creativity and most anything else half-serious, and tend to be surprised or chagrined when others come up with possibly more creative or brilliant or imaginative solutions. Our expectations of success typically increase according to the effort we have made, without regard to what others may or may not do. Finally, there is the basic unpredictability and quirkiness of life.

Tale of the World War II Memorial Image

That being said, let me vent an incident that still rankles. In an IPS competition last season, I entered a panoramic image of the new World War II Memorial. The large-format photography involved bringing heavy gear down to the Mall at 5:30am in the hope that few people would be there. But about a hundred people were present to see and photograph the new monument, and more were arriving. It was evident in composing the image that the crowd seriously distracted from the low-rise architecture, and would not make for the desired solemnity.

I tried a delicate technique to eliminate the people from the picture. Taking 15-20 multiple exposures (i.e., exposing the same image many times, increasing shutter speed and/or reducing aperture accordingly to not overexpose) will effectively remove the people from an image, assuming everyone is moving between

exposures. One of three such attempts worked for me at the World War II Memorial. A side effect was more light falloff (disproportionate darkening of the sides) despite a corrective filter. Nevertheless, I had the image printed in large size by Chrome Lab. To the extent possible, the sides were dodged to correct the light falloff. The little that remained appeared appropriately artistic, or so I thought.

An Example for Everyone

My barely contained frustration occurred not because the World War II Memorial image didn't place in the IPS competition that Wednesday. Rather, it was because the judge used my image in her opening presentation, before the competition, as an example of how not to take and submit a photograph—the only time I recall this happening in IPS! Unaware, of course, of the effort involved in achieving the effect of having no people in the picture, she criticized the light falloff that remained at the far sides of the image. (Looking back. . . I admit the slightly blue cast may have been off-putting to some.) Moreover, she said that if the image had been brought to Chrome Lab for professional processing, the light falloff would have been corrected.

Consolation

The unpredictability or twists of fate of photo competitions (or call it karma) were evident to me in the recent IPS competition on the theme of people. People are not my forte in photography. But I entered into the competition a faded Ektachrome of a charming woman, Meenu, whom I met and photographed on a Qantas flight from Athens to Mumbai some 17 years ago. The effort to take that image took all of a few seconds. Against all odds, the photo was a winner, despite even the judge commenting on the poor coloring.

Lessons

In photographic competitions, as in life, you have to learn to roll with the punches.

Sometimes, those who assess us may appear unknowing or unfairly subjective. Other months, you may experience a happy surprise with an unconventional entry, or an unexpected streak of wins. Newcomers to IPS, as comparative adolescents, may find the going tougher at first, but with effort, recognition will inevitably occur, and be that much sweeter.

Bill@IconicPhoto.com

ANDRÉ KERTÉSZ: Inspiring Simplicity *by Fred Cochard*

In announcing the National Gallery of Art's exhibit "André Kertész" last month, SR used the apt words "deceptively simple yet compelling" to describe the work of the legendary Hungarian-born photographer. To these attributes, I would add one after viewing this rich retrospective (116 images covering the period from 1912 to the 1980s): inspiring. Growing up in France, I was fortunate to be introduced to Kertész's art perhaps earlier than the American public has been. That is in part because the strong French appreciation for the "documentary" style of photography, epitomized by the late Henri Cartier-Bresson, made his work hugely popular from the get-go in my country, where he lived from 1925 to 1936. (Revealingly, Cartier-Bresson is quoted as having once said, "Ah, Kertész, we all owe him a great deal.")

Yet, as pointed out in the recent Washington Post's review of the exhibit, Kertész struggled to be recognized (or, for that matter, to make more than an ordinary living as a photographer) in the United States after he left Paris for New York.

This somewhat odd situation — considering especially the boom photojournalism and other forms of documentary photography were enjoying at the time — came to be rectified later (but only later) in Kertész's life, thanks to some major solo exhibits of his work in this country, most notably at the Museum of Modern Art in 1964.

So it was indeed a thrill for me to see up close, here in Washington, some classic images that I

had come to know and love essentially through books and magazines some decades ago. Pictures like “Washington Square, 1954,” reproduced here.

“Deceptively simple yet compelling” indeed; to me, just plain inspiring. Let me explain.

At first glance, there is the strong center-vertical composition, anchored by the dominant space opened up by the top tree and extended down by another tree, much smaller yet placed on the very same axis. This top-to-bottom motion is brilliantly concluded by the curving fence running off to the lower right edge, in effect anchoring the whole picture.

Second element: the curve of that fence has its equivalent in the middle horizontal plane of the picture. Although less prominent visually (because lower to the snow-covered ground), that shape, in turn, serves to frame various other “intervening” trees that serve to balance and complement the other two initially noted. In that middle plane, those trees, along with a lightpost at left, create a strong diagonal that effectively links up the picture’s top and bottom elements.

But then, as the whole pattern comes together in the viewer’s mind, one more thing: one tiny human figure walking down the path, from right to left. So small and yet adding so much to the picture — a human element to give life to this wintry, pure black-on-white scene!

This is no doubt the most often reproduced, best-known picture by Kertész (for good reasons, as should be implicit by now). Seeing it on the exhibit wall in one of its rare, original state made it all the more special, with two added surprises to boot.

First, the print itself is quite small. I was fully expecting an 8 by 10, but it was merely 3 by 5. (By contrast, another Kertész stand-out, of people and shadows at the base of the Eiffel Tower, was displayed as anticipated in a much larger format.)



Then, I discovered in this exhibit other pictures that I hadn’t known, showing Kertész’s apparent penchant for such ghostly wintry scenes: in addition to at least one other Washington Square view (the photographer’s apartment overlooked the square), there was the visually stunning “The Vert Galant under the Snow”, a shot taken in Paris almost two decades previously (in 1935).

Countless other pictures would warrant highlighting and analyzing here, but a dozen pages would be needed... So I will just list below some of my top favorites, with titles, exhibit numbers and a succinct description:

“Esztegom” (13) — vignette-size print of an old-city scene with the figure of a street sweeper as the focal point

“Behind Notre Dame (34) — subtle yet masterful composition of shapes under wrap on a Seine river quai, with a partial view of a bridge anchoring the top

“Stairs, Montmartre” (38) — another Kertész’s signature play on lines and shadows, with a diagonal composition and, in true fashion, two distant human figures (top left and middle right)

“Siesta” (57) — another Paris quai scene, this one vertical, with curved, silhouetted trees providing the repetitive focal point, interrupted by yet another walking figure

“Poughkeepsie, New York”(76) — almost mirroring the Paris scene, this other vertical composition depicts a curving train platform with waiting passengers (including an isolated figure dressed in all-white)

“Homing Ship” (83) — a seemingly overcast park scene (with trees reflected in a rain puddle to anchor the composition), broken up by the vivid white shapes of a toy sailboat carried back into the storehouse.

Looking for these may be of interest to those IPS colleagues who have yet to visit this not-to-be-missed exhibit before it closes on May 15 (in the West Wing of the National Gallery of Art, ground floor, open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m.).

I, for one, do not exclude a return visit to these and all the other sources of photographic inspiration the work of André Kertész provides. fcochard@worldbank.org

Field trip to the National Building Museum by Aquiles Almansi

Bill Katzenstein led a wonderful field trip to the National Building Museum of Washington D.C. last February 26. The program got the attention of a large number of IPS members, who accepted the technical challenges of the place, spent nearly three hours shooting there, and shared a cup of coffee and a lot of photographic talk afterwards.

The National Building Museum is housed in a grand structure of Italian renaissance design, opened in 1887. It is 15 stories high and has a monumental central atrium supported by huge Corinthian columns.

That central atrium poses the biggest challenges, both aesthetic and technical. As Bill suggested in advance, photographing it from

top to bottom requires the use of a very wide wide-angle lens. In my case, I borrowed Bill’s huge 40mm Zeiss Distagon, a lens much heavier than my camera and well beyond the maximum load for the cheap tripod I had at hand. That beautiful monster lens, with an angle of view equivalent to 27mm in the 35mm format, quickly reminded me the reasons why I have ended up shooting nearly exclusively short telephoto lenses (90 mm in 35mm and 150 mm in 6x6): a) it is extremely hard for me to compose so many background elements without the aid of a strong visual anchor in the foreground, and b) without the aid of a nice grid in the viewfinder, my eyes/brain system simply cannot see the fast horizontal convergence produced by the slightest lack of parallelism between the film plane and the subject plane. Additionally, I learned the hard way that super wide-angle lenses are less luminous than longer lenses: they are harder to focus and it is easy to underexpose if you have no TTL metering.

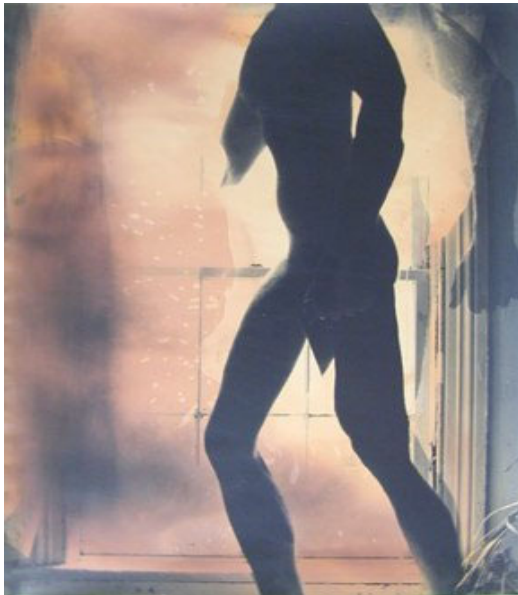
The natural light that filters from the many windows at the top of that building, and the geometry of its columns, are the perfect ingredients for something much better than the few printable negatives I got that Saturday. Hence, I definitely want to go back, and with a 4x5, to take full advantage of the amazing tonal scale and, above, that geometry.



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EXHIBITION**Bethesda International Photography Competition****Fraser Gallery Bethesda****March 11 through April 6, 2005**

27 photographers from around the nation exhibit in one the area's premier photography competitions. The 2005 exhibition is curated by Connie Imboden, who selected new work by 27 photographers chosen from a pool of over 1,000 entries from every state, Latin America, Asia and Europe. An opening reception for selected photographers will be held on Friday, March 11 from 6-9PM as part of the Bethesda Art Walk. \$1,000 in cash awards will be given out by the juror at 7PM on opening night. Ms. Imboden will also hold a gallery talk about the show. 7700 Wisconsin Avenue, Suite E, <http://www.thefrasergallery.com>



Untitled by Bruce McKaig

TECHNICAL TIPS**Slides from (nearly) any B&W film?**

I discovered this most intriguing process thanks to a recent article in Shutterbug magazine (February 2005), and then visited their website at www.dr5.com Their dr5 process takes most

regular B&W negative films (*including* Agfa Scala), and turns them into an entirely new film line they call "monotone-chromes." This process allows you to enjoy all the usual virtues you find in slides, plus the latitude of B&W all-time stars like Ilford's HP5 or Kodak Tri-X. I think it deserves a try, and not just because Scala is getting harder to find.

aalmansi@worldbank.org

EQUIPMENT FOR SALE**Nikon LS-2000 Film Scanner**

If you want to try scanning without spending a lot of money, I am selling a Nikon LS-2000. This scanner can convert your slides and negative film into sharp digital images. Uses the highly-regarded Digital ICE technology to minimize scratches, noise and other film defects. Will scan both color and black-and-white film; strips can be up to six frames. The light source is three LEDs for better color separation and consistency. The sensor is 2592 linear pixel CCD; optical resolution is 2700 pixels or 2700 dpi; 8 or 12-bit color. This scanner never got that much use, probably less than 100 images were scanned. It is in perfect shape. I have all the documentation and paraphernalia that was included. Includes scanner, SA-20 adapter, power cord, SCSI cable, Reference Manual; also downloaded copy of Nikonscan 3.2.1. Other specs: 3.37"x10.83"x5.59"; 5.4 pounds; 120volt AC. Requires SCSI connection at computer. Price US\$ 320.

Contact Carmen Machicado at 202-473-5761

CONTESTS**SYBEX Digital Photography Contest**

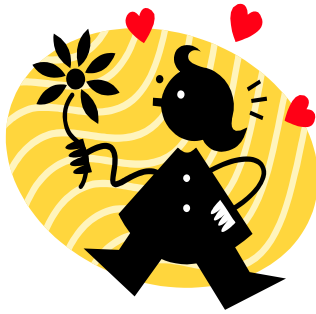
Send up to three digital photos by 4/1/05 for a chance to win up to \$1,000 and publication of your image in a Sybex book. The judge will be Tim Grey, author of *Color Confidence* and *Photo Finish*. Tim will also comment from time to time on selected photos throughout the

contest period, so check back regularly for feedback on your entries. See the details at www.sybex.com for details!

MEMBER ACTIVITY

Markéta Jirousková

Travel Impressions: 'From Icebergs to Deserts' at the OOSTERKERK Gallery, Amsterdam – The Netherlands. March 3 – 29, 2005. Visit www.oosterkerk-amsterdam.nl



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
_____ <i>Shutter Release</i>	_____ 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)

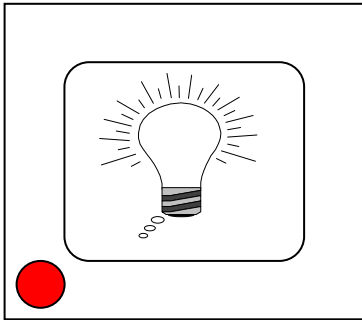
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

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:

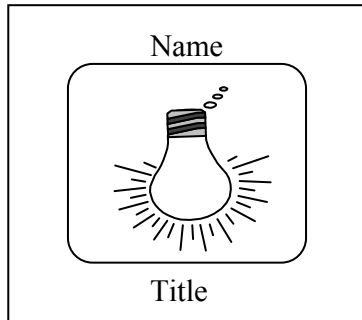
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1				
2				
3				
4				
5				

(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".