



**THIS MONTH AT THE IPS**  
**THE 35<sup>TH</sup> ANNUAL EXHIBIT IS ON**  
**THROUGH JUNE 10 IN THE**  
**GALLERY**  
**&**

Wednesday, May 19, 2005 at 5:45 p.m.  
 IMF Auditorium

**PRESENTATION**  
 “*Photographing Flowers & Gardens*”  
 by  
 Josh Taylor

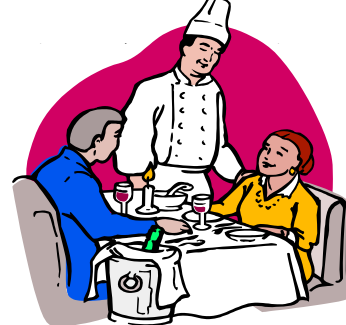
**COMPETITION THEME:**  
***SLIDES ONLY***

***EXPERIMENTAL***

Images that utilize camera techniques,  
 filters, slide or computer manipulation to  
 achieve unreality

Food and refreshments at 5:45 p.m.

**VOLUNTEERS NEEDED**  
**FOR IPS**  
**ANNUAL DINNER**



**MAY 2005**

**IN THIS ISSUE**

IPS Executive Council/IPS Volunteers.....	2
From the President’s Notepad.....	3
April Speaker.....	3
March Presentation .....	4
March Competition Results.....	5
Exhibitions.....	5
Points Standings, 2004/05 Season.....	6
IPS 2004/5 Competition Schedule & Themes...	7
Notes on IPS Competitions.....	8
Guest Columnist .....	9
Members’ Forum .....	9
Courses & Seminars.....	13
IPS 2005/2006 Competition Themes.....	14

**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

<b>☐ IPS EXECUTIVE COUNCIL ☐</b>			
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	Samuel Otoo	(202) 458-7256	WB H4-402

*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](mailto: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](http://www.ips-imfwb.org)*

## FROM THE PRESIDENT'S NOTEPAD

The IPS Annual Exhibit will be on display in the IMF Gallery until June 10, 2005. Also, on June 10 is IPS' End-of-the-Year Awards and Annual Dinner. All print and slide winners of the monthly competitions from September 2004 through May 2005 are eligible for this final competition. At the end of the competition, the person who garners the highest number of points during the year will be declared "**Photographer of the Year**". In addition, new members who have joined IPS during the current or previous season shall be eligible to compete in the Rookie of the Year competition. In this category, the eligible member awarded the highest number of points in the season will be declared "**Rookie of the year**".

Unless volunteers commit to support the traditional Annual Dinner in which the Photographer and Rookie of the Year will be announced, IPS will not have a catered dinner. The current cost of the Annual Dinner at the IMF is becoming prohibitively expensive. If you believe that it is fair to **give** as well as to **receive**, then you need to step up and relieve some hard working people. Otherwise, I propose to celebrate the end of our photographic year in a neighborhood restaurant. To those who assumes that they have the right to be served without contributing any personal efforts to the activities of the Society – think about how fortunate we are to have the financial and infrastructure support of two international organizations and how unfair to place all the burden on only few members and if we loose all this support IPS will be history.

In addition, according to the by-laws the Nominating Committee have began recruiting the New slate of Officers for next year Executive Council. The Committee consists of Mal Dick, [ekalnay@erols.com](mailto:ekalnay@erols.com) ; Michael Wishart [Mwnjw@aol.com](mailto:Mwnjw@aol.com) and Samuel Otoo [sotoo@worldbank.org](mailto:sotoo@worldbank.org) . There are many ways in which you can contribute to the smooth functioning of your society, I would encourage you to make your willingness to help known to a member of the Nominating Committee. The general meeting shall be held June 10, 2005. The Chairperson of the

Nominating Committee shall prepare a slate of officers and Council members and obtain agreement from the nominees to serve if elected.

The Digital Committee finalized it's report which is being reviewed by the Executive Council at this time. Once it is approved, the guidelines and recommendations on how to enter the new digital competition will be sent by e-mail to the membership. The goal is to have a trial competition projection session in our meeting of May 19, in which the council will hear the views of the competitors in the electronic category. I would encourage all members to enter the trial session whether they shoot digitally or use scanned images. Depending on the interest of the membership and the result of the trial session a proposal to change/add to the competition rules will be submitted to all IPS members for voting via e-mail. Proposals that receive a majority of the votes cast will be implemented starting next season.

Looking forward to hearing from each and everyone of you.

— *Caroline Helou*

## IPS ANNUAL EXHIBIT JUDGES - PROFILES

**Timothy Edberg** is a professional nature photographer who has enjoyed shooting throughout the nation since 1985. He has had a dozen solo exhibitions to his credit over the past decade and has participated in myriad juried shows over that time. His exhibits and gallery representation have spanned the country from California to Maryland and his work is in private and corporate collections on three continents. He is currently represented by ArtSeen in Maryland. His awards include Second Place in the Washington Gallery of Photography's "National Juried Photography Exhibition," Third Place in the Patuxent Art League's "Seventh Annual Open Juried Art Exhibition," and the Juror's Award in "The American Landscape" at Oella Mill River Gallery. Edberg's publication credits include Outdoor Photographer, Shutterbug, PHOTOgraphic, Iowa Natural Heritage, Groundwork, ASMP Bulletin, and Washington Post Magazine, as well as several books. An award-winning educator as well as

photographer, Edberg teaches photography at the University of Maryland, Prince George's Community College, and the Washington School of Photography. His work can be viewed online at his website, [www.edbergphoto.com](http://www.edbergphoto.com)

**Jim Guzel** is a photographic portrait artist and owner of Aphrodite Photography, in Washington, D.C., specializing in portraits of adults. Primary media: digitally created and manipulated images, printed on traditional photographic media, various fine art papers, canvas, metallic paper and marble. He is an instructor for the Washington School of Photography in various aspects of digital imaging, portrait photography, and artistic philosophy. Recent artistic achievements in 2004 included a blue ribbon in the National Figure Show; acceptance and exhibit in "Unframed- First Look", the International AIDS Benefit displayed at the Sean Kelley Gallery in Manhattan; and a solo show at the NZen Gallery in Washington, DC entitled "Seeking Self: Adventures in Feminine Beauty". A blue ribbon in 1999 in a photographic contest sponsored by the National Park Service has led to a close association with NPS that resulted in two solo exhibits at Kenilworth Aquatic Gardens, and in organizing and facilitating a number of photographic workshops for NPS on variety of nature subjects.

**Joseph Miller** teaches workshops for advanced amateurs and professionals on a variety of subjects. He frequently speaks and judges at area camera clubs. For years he has taught photography at the Northern Virginia Community College (Manassas Campus) and at Georgetown University as a guest lecturer in the class, Psychology, Photography, and the Visual Arts. He writes extensively on a number of photographic subjects with particular interest in visual communication, judging photographs, and judging judges. His photography has been influenced by the renowned international photographer, Freeman Patterson, from whom he has taken workshops in Canada and Africa.

#### MAY SPEAKER: JOSHUA TAYLOR, JR.

#### "PHOTOGRAPHING FLOWERS & GARDENS" - Joshua Taylor, Jr.

Josh is an instructor of photography with the Smithsonian Institution and the Corcoran School of Art and Design, his photography background includes over thirty years experience in newspaper and magazine photography, teaching and workshops. Josh won numerous awards most notably in the VEMA Photo Expo 91: Best of Show, Photo illustration, First Place, Photojournalism and third Place Landscape; the National Zoo Photography Contest in 1991; the Northern Virginia Photographic Society in which he was the Photographer of the year in 1992; the Waterford Foundation Photography Competition in 1993 and the Stephenson Printing Calendar Competition, Images 1996, 1998, 1999 2002, 2004 and 2005. His work has also been on exhibit in several galleries and venues in this metropolitan area.

In addition, he is a Fujifilm Talent Team Member. The holder of a B.S. from Virginia State University and an M.Ed. from the University of Virginia, Josh has done postgraduate studies at the University of Maryland.

Josh is a member of the North America Nature Photography Association, the Garden Writers Association and the Northern Virginia Photographic Society in which he served as president in 1994.

#### APRIL PRESENTATION: ED FUNK

by *Michael Wishart*

"A creative image is one that is different from how we usually see..." began local club photographer Ed Funk in his guest presentation, "Creative Photography & the Creative Vision".

"I have a lot of fun talking about [creative] photography", Ed went on. (He adds, laughing, "I was trained in accounting, and creativity is not valued in that profession...") Ed's talk to us was a virtual *pot pourri* of suggestions, thoughts and ideas about what you can do with your camera to make

arresting images. In many ways, Ed is the quintessential club photographer. In more than 30 years involvement with the hobby, Ed has lectured, judged, and written about the subject. And he is a prolific prize-winner.

The “winning” aspect of his pictures was borne out by the quality and variety of images he showed us. It was apparent early that “abstraction” looms large in Ed’s efforts at being creative. And this was at least partly due to influences from two of his mentors – both known to IPS members – Freeman Patterson and Joe Miller.

Take, for instance, shots of an abandoned truck overgrown with vegetation: Ed will gradually move closer (“in tight” as he puts it) with his camera until the rusty metal and stained chrome of the vehicle take on an abstract, patterned look. But the viewfinder image is then also examined from all angles: “If you have a set-up that you like, you have to work it”, Ed explains.

Now to the myriad ways in which your camera can “create” images. Black Light with transparent glass objects on a mylar background is one method which can yield both spectacular, dreamy designs and super saturated colors. (Caroline Helou and Sigrid Vollerthun can tell you more about “black light”.)

Shooting through textured glass is another, time-tested way to come up with intriguing abstractions. In fact, glass, and the way it reflects and diffuses light, is clearly a major prop in Ed’s photography. To illustrate, close-ups are often shot with colored gels overlaying a light table. And store display windows are a continuing enticement to Ed and his camera; he will use a polarizing filter to eliminate unwanted reflections in the window glass.

On to other creative subjects. For fireworks on the Mall, Ed sets his shutter speed on “bulb” and covers the lens with his black leather wallet, withdrawing the wallet and replacing it as firework bursts appear. Slide “sandwiches” and multiple exposures on the one frame are other tricks dear to Ed’s heart. Most of us are familiar with Antonia Macedo’s sandwiches of two slides in the one slide mount – with sandwiches, you over-expose; with multiple

exposures, you under-expose. (Again, Caroline and Sigrid are adept at multiple exposures and can explain how to set your camera controls and ASA for nine or more images on a single frame.) These techniques are a little complicated, but are also “fun to do” as Ed says.

To reiterate Ed’s photographic mantra, “You have to have fun with photography; you have to experience different things. You can make a pleasing photo out of anything if you take the time to arrange the elements.

[Mwnjw@aol.com](mailto:Mwnjw@aol.com)

### MARCH WINNERS

#### **Prints Open Class B (16 entries)**

1 <sup>st</sup> Place	Marina Tyapkina	Dew Drop
2 <sup>nd</sup> Place	Aude Guerrucci	End of the Day

#### **Prints Open Class A (13 entries)**

1 <sup>st</sup> Place	Bill Katzenstein	National Building Museum
2 <sup>nd</sup> Place	Emine Gürgen	After the Rain

#### **Slides, Theme “Still Life” (All classes combined, 14 entries)**

1 <sup>st</sup> Place	José Cartas	Wine Glass
2 <sup>nd</sup> Place	José Cartas	Pages of a Book

#### **Slides, Open Class B (9 entries)**

1 <sup>st</sup> Place	Aude Guerrucci	Shh... He is Sleeping
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#### **Slides, Open Class A (29 entries)**

1 <sup>st</sup> Place	Fred Cochard	Potomac Icy Pool
2 <sup>nd</sup> Place	Caros Franzetti	Close-Hauled
3 <sup>rd</sup> Place	Caroline Helou	Granite Design of Namaqualand
HM	Caroline Helou	Serenity at Lake Powell



## 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>Mar- 05</u>	<u>Apr- 05</u>	<u>Total</u>
Cartas	José	A	7	12	10	10	5	18	5	13	80
Helou	Caroline	A	10	11	10	12	5	5	8	8	69
Katzenstein	Bill	A	10	5	10	10	6	7	11	10	69
Fekete	Elizabeth	B	10	12	13	8	5	8	5		61
Palmioli	Manuella	A	10	11	5	7	5	6	10	5	59
Guerrucci*	Aude	B				10	12	10	13	13	58
Almansi	Aquiles	A	5	8	8	5	11	5	10	5	57
Tyapkina	Marina	B	8	10	8	5	5	5	5	10	56
Franzetti	Carlos	A	13	7	7	5	5	5	5	8	55
Gürgen	Emine	A	5		10	5	10	6	8	8	52
Cochard	Fred	A	8	5	6		8	7	7	10	51
Machicado	Carmen	A	5	5	7	7	9	5	7	5	50
Vollerthun	Sigrid	A	6	5		8		10	7	5	41
Boyd	Jean	B		8	8	10	7		7		40
Dick	Malise	A	5	5	5	5	5	5	5	5	40
Otoo*	Samuel	B					14	10	5	5	34
Thomas*	Lindsey	B			5	5	8	5	6	5	34
Rani*	Manorama	B	5	5	5		5		5		25
Lawton	Anna	B			6	10			5		21
Verheyen*	Gero	B					5	5	10		20
Johnson	Carolyn	B			6	8			5		19
Jirousková	Markéta	A	6	10							16
Davies	Patricia	B							10	5	15
Galantin	Linda	B			5			5	5		15
Romero	Marta	B		5	5		5				15
Sriram*	Subramaniam	B	10	5							15
Wilson	Mary	B	5				5			5	15
Ouzhinskaya*	Nadia	B	5		5						10
Van Bolhuis	Frederick	A	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

\*Elegible for Rookie of the Year

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

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

<b><i>SEPTEMBER 15<sup>TH</sup></i></b> <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<sup>TH</sup></i></b> <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<sup>TH</sup></i></b> <b><i>IMF AUDITORIUM ROOM</i></b> <b><i>R-710</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<sup>TH</sup></i></b> <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 26<sup>TH</sup></i></b> <b><i>IMF AUDITORIUM ROOM</i></b> <b><i>R-710</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<sup>TH</sup></i></b> <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<sup>TH</sup></i></b> <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<sup>TH</sup></i></b> <b><i>IMF AUDITORIUM ROOM</i></b> <b><i>R-710</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<sup>TH</sup></i></b> <b><i>IMF AUDITORIUM ROOM</i></b> <b><i>R-710</i></b>	<b>EXPERIMENTAL</b> — 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 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 pre-selection, 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.”**





SNAPSHOTS FROM THE IBRD STAFF CELEBRATION DAYS 2005



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©Aquiles Almansi



©Marina Tyapkina



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MEMBERS' FORUM

**The Resurgence of Large Format Photography**  
by *Bill Katzenstein*

Rustic large-format cameras frequently feature as picturesque props in television commercials and men's fashion magazines. The quaint imagery sustains a nostalgic view of large-format photography that has nevertheless improved of late. The borderline eccentrics trotting out creaky wooden cameras with cracked leather bellows now tend to be nattily dressed, and include women. Depicting large format as a relic may have reflected reality 15 or 20 years ago, following a half century of decline. Happily, times have changed. The medium is on the rebound.

The past decade has seen a remarkable resurgence of large-format photography. Improvements in technology, materials and film, together with the introduction of digital backs of up to 22MP resolution, have made the ponderous into an instrument of finesse. Large-format cameras, commonly called view cameras, allow photographers great creative potential in composition, perspective and focus. The cameras remain large by virtue of the film area, and are entirely manual and slow to set up and



operate, but such is the appeal of large-format photography to those who have the calling. In principle, each photograph is treated as if a portrait, to be carefully planned and executed.

### *Large Format and What It Offers*

Literally defined by the size of the negative or transparency, large format is photography using single sheets of film, most commonly 4x5 inches. Larger models take film sheets of 5x7, 8x10 and even 20x24 inches. Imagine a contact print the size of a huge enlargement! One benefit of large format, though by no means the primary benefit, is the size of the film. A standard 4x5 large-format negative is 14 times larger than 35mm and 3 to 5 times larger than medium formats. Ads for large-format cameras boast the film captures, “every nuance of light and shade, tonality and detail.” Suffice to say we are looking at ever more rarified increments of quality.

Large-format cameras are loaded one film sheet at a time. Initially, composing is done on a ground glass on which the image is focused at the back of the camera. When the photographer is ready to take the picture, a sheet of film contained in a film holder is inserted in front of or in place of the ground glass, and the film is exposed. Often the photographer will first test the composition, focus and exposure using Polaroid film, making iterative adjustments until confident to proceed. For most intents and purposes, a tripod is necessary to assure a fine photograph, but three manufacturers produce semi-portable large-format cameras that may be hand-held, albeit with some loss of control.

The characteristic feature of the view camera is the bellows and monorail or flatbed design that allows the lens and film to be moved separately in relation to each other, in three directions—up-and-down, sideways, and tilted. Technically called “movements of the lens plane and film plane,” this feature provides the major benefit of large-format photography: ultimate flexibility to compose, shift perspective and focus selectively—if time is not a problem. Three effects commonly applied are:

(1) **Lens shift:** When the lens rises or falls or is shifted sideways in relation to the film, the perspective or view of the camera is moved accordingly. Lens shift not only repositions the field of view, but also enables the photographer to aim the lens up to capture the height of a building without slanting lines. The same technique can be applied to adjust horizontal perspective. (A ruse of interior photography through horizontal shift allows mirrors to be photographed as if straight on without a reflection.) Both 35mm and medium-format cameras offer shift lenses, but the capacity for shift is far short of a view camera. Largely for this reason, professional architectural photographers typically use a view camera in much of their work.

(2) **Front tilt:** In many situations, the skilled photographer can tilt the lens in various ways to focus or bring out of focus individual objects or fields of view in the photograph. The most common application is tilting the lens forward to put the immediate foreground into focus together with the background, frequently in landscape photography. Whereas a fine 35mm or medium-format lens and camera can depict towering peaks and foreground flowers together in sharp focus, the view camera will also focus and clearly show the little twigs under the flowers, even in shadow.

(3) **Back tilt:** The size of selected objects or views in the photograph can often be made larger or smaller by tilting the film plane in relation to the lens. For example, in photographing interiors with a wide-angle lens, objects in the close foreground will appear larger than scale if no adjustment is made. By tilting the bottom of the back forward, foreground objects (typically dinner plates and silverware, judging by examples in photography textbooks!) are reduced to more reasonable appearance. As such, large format is commonly used in commercial product photography (and for such purposes, large format continued as the paramount tool even during its extended decline in the latter decades of the 20th century.)

The design of large-format cameras is particularly amenable to nearly distortion-free panoramic photography in a landscape setting, in comparison to 35mm and medium-format film and digital cameras with reflex mirrors. Panoramic medium-format (viewfinder) cameras operate similarly to large format in this respect.

A limitation of large format is telephoto capability. Due to the long focal lengths and large glass required, telephoto in large format is normally limited to the equivalent of the 135mm lens in 35mm photography.



#### *Traditional Problems of Large-Format Photography*

Large-format photography began to lose popularity about 40-50 years ago with the advent of quality medium-format and 35mm cameras with features that for many photographers offset the advantages of large format, and dispensed with its disadvantages as well. Specifically, large-format photography suffered from:

(1) **Weight and bulk:** Cameras were heavy and cumbersome, typically weighing 10-15 pounds; in addition, the photographer had to (and still has to) carry a large stock of accessories.

(2) **Lack of durability:** Similar to automobile engines and seat covers of the 1950s, view camera bodies and bellows would rapidly wear, and require major repair or replacement by year 3 or 4.

(3) **Film:** Prior to about a decade ago, large-format film sheets had to be manually loaded into film holders by the photographer in a darkroom or dark tent.

(4) **Costly hit-or-miss photography:** Even the most experienced photographers using a ground glass could benefit from some trial or sample shots on-scene to ensure their photographs would be consistent with visualization.

#### *Solutions*

In the mid-1980s, a number of new view camera manufacturers entered the field, mostly expert photographers and camera aficionados who had a better idea and started their own companies. By 1997, a wide range of modernized large-format equipment and accessories had entered the market, featuring:

(1) **Lighter weight:** Using metal alloys for some cameras, and titanium-reinforced or other hardwood and metal combinations for others, the weight and bulk of large-format equipment were substantially reduced. Contemporary view cameras typically weigh 5-9 pounds; a few models are lighter. Gears and other controls have been streamlined.

(2) **Durability:** The new materials are far more lasting and forgiving. Bellows are of synthetic material, or of reinforced or coated leather, such as with Black China Silk, to help assure many years of light-tight use.

(3) **Better film loading:** Large-format film sheets are now available in pre-loaded Fuji Quickload or Kodak Readyload canisters; that is, it is no longer necessary to load the film in a darkroom or tent (yet many photographers continue to do so.)

(4) **Polaroid backs:** With the advent of Polaroid film backs fitting large-format cameras, the

time and expense of trial photography has been substantially reduced. Digital backs are beginning to take on this role as well.

Currently some 17 manufacturers produce large-format cameras, in Britain, China, Germany, Japan, Switzerland and the US. To admire what many consider very beautiful as well as functional view cameras for landscape photography, check out <http://www.wisner.com>.

Sales of large-format cameras have substantially increased in recent years for a number of reasons. One factor is the improvements in the ease of large-format photography and quality of equipment. Another is what has been described as a “back-to-basics” movement in reaction to digital photography.

A third reason for the growing popularity of large-format photography is China. Four years ago the Shen Hao manufacturing company of Shanghai began to produce and export high-quality large-format cameras that have brought the medium well within the price range of quality 35mm film and digital photography. Moreover, it’s a two-way street. China is importing large numbers of large-format cameras. Last year, a co-owner of a small European camera manufacturer told me that sales are booming because of exports to China, accounting for nearly half of their production.

#### *Digital Applications for Large Format*

Until 2004, digital backs for large-format cameras had to be tethered to a Mac or PC and stationary power source, and sold for \$20,000-30,000. For these reasons, digital photography in large format has been limited almost exclusively to studio applications, mainly commercial product and portrait photography. Portable, self-contained digital backs for large format have recently been introduced by firms such as Hasselblad and Jenoptik, with capacity for storing hundreds of images, in a price range of \$9,000-26,000.

Large-format film negatives, transparencies and prints can of course be scanned, making for the most powerful and enlargeable resolution, far exceeding existing digital camera capabilities. A 4x5 transparency can be readily digitized, enlarged and printed in sections to form 100+ sq.ft. murals. With 8x10 transparencies, enough resolution is captured to produce genuine photographic images the size of a side of a building.

Notwithstanding its recovery and growth, large-format photography remains a vocation of a relative few. Yet more photographers are discovering the pleasure and quality of photography in its most elemental form—large format—offering maximal precision and control in the more modeled photographic environments including landscape, architectural, portraiture and macro photography. In the International Photographic Society, the number of active large-format photographers has increased in recent years by 200%—well, from one to three, but the direction is clear!

[Bill@IconicPhoto.com](mailto:Bill@IconicPhoto.com)

#### COURSES & SEMINARS

**The PSA Mid-Atlantic Chapter Presents  
“The Promise of Digital”  
A free program by George Lepp  
1:00 PM, May 14, 2005**

This is a presentation you will not want to miss! George will present information and some demonstrations about the latest equipment and techniques on the positive use of the digital format in outdoor and nature photography.

World-renowned outdoor and nature photographer George Lepp has been making trips from his home on the Central Coast of California to many areas of the United States and around the world for about twenty-five years now. For more than twenty of those years he has led photographic workshops, sharing his extensive photographic and biological knowledge with groups of photographers. He has also educated other photographers through

his books, newsletters, monthly Tech Tips column in Outdoor Photographer magazine, and feature articles in Outdoor Photographer and PC Photo magazines. He has lectured around the US and internationally for over thirty years. Most recently the Lepp Institute of Digital Imaging has been established, which provides interactive photographic workshops with a state-of-the-art digital darkroom lab.

During his decades as a professional photographer, George has captured many extraordinary images, representing his unique style and vision. Most recently, George has pioneered a process of creating composite panoramas. These consist of multiple sequential 35mm or medium format photographs that are digitally assembled and printed. He has used this technique extensively to create unique images of many different subjects. He made use of this and many other photographic techniques during his recent trips to Africa, The Netherlands, Yellowstone, and our Central Coast of California.

George's work has been displayed in major shows featuring photographic exhibitions on hummingbirds, monarch butterflies, and nature photography. His work has been exhibited at the following institutions: Oakland Museum, Pacific Grove Museum of Natural History, Santa Barbara Museum of Natural History, Riverside Museum, Pioneer Museum (Stockton, CA), Los Angeles County Museum of Natural History, Brooks Institute of Photography photo gallery, Western States Museum of Photography, International Center of Photography in New York, Canon USA corporate offices, Eastman Kodak Company corporate offices and Epson America corporate offices.

Besides his passion for photography, George has a strong interest in preserving our natural resources, and has focused much of his efforts on this. Through his support of various organizations, educational workshops, and in his various writings, George has promoted responsible enjoyment and preservation of our natural world.

After decades photographing, George continues to find new ways to look at and photograph many varied subjects at many locations.

**PLACE:** Leisure World, Clubhouse II, Norbeck Road, Silver Spring, Maryland

**DIRECTIONS:** From the Beltway (I-495), take Georgia Avenue north approximately 7 miles. Go past the main entrance to Leisure World and turn right at the second light (Norbeck Road). Turn right at the first light (Norbeck Blvd.) into Leisure World. Tell the guard you are attending the photography event in Clubhouse II. Go straight. At the stop sign, go straight into the parking lot for Clubhouse II and park.

#### **N.B.**

The auditorium holds only 300 people, so space is limited. The MAC will not be taking advanced registration for the program\_first come, first seated, no exceptions! The program will begin promptly at 1:00 p.m.

#### EXHIBITIONS

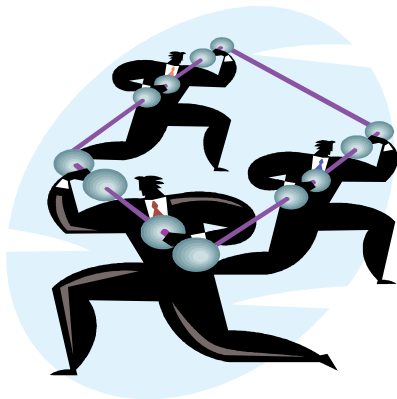
#### **David Cieslikowski at Alliance Française May 4-June 16, 2005**



David's color images bring to life the boldness of blue Mexican doors, subtle hues of a simple table and chair in Rambouillet, the solid shapes

and desert tones of the U.S. Southwest, and the changing reflections of light on the canals and palazzi of Venice. The subjects are diverse, but the photographs are unified by careful observation and balance.

## YOUR SOCIETY NEEDS YOU TO VOLUNTEER



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



### IPS Competition Themes for 2005/2006

#### Season

#### **September 2005, Favorite Activity/Hobby**

Defined as one or more persons (of any age) participating in any type of work or play.

#### **October 2005, Simplicity**

The strongest photographic composition is often defined as a simple one. Exclude extraneous detail. Select and isolate.

#### **November 2005, Zoo Animals & Backyard Habitat**

Images may include animal portraits, behavior or plants photographed in backyard settings.

#### **December 2005, Abstract**

Defined as an abstract photograph that emphasizes form, texture, pattern in color or tone. The main subject(s) should not be immediately recognizable.

#### **January 2006, 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.

#### **February 2006, Nature**

Pictures that illustrate the natural features of land and sea or that reveal certain natural phenomena, such as cloud formation, light refractions (sunsets auroras etc.), precipitation, frost, fire, but which do not show the hand of man living plants may be included provided they do not show the hand of man.

#### **March 2006, Food**

Food has to be the main focus of the image, be it natural or processed.

#### **April 2006, Urban Landscapes**

Architectural constructions, bridges etc. in urban context i.e. Cityscapes.

#### **May 2006, Relationships (people, & or animals, things, etc.)**

Relationships between people and/or animals, things, etc. An image that depicts a relationship between person/persons and animals; or between animals; or between animals. Can be literally or conceptually explored.

To be inserted in your camera bag



# 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)*

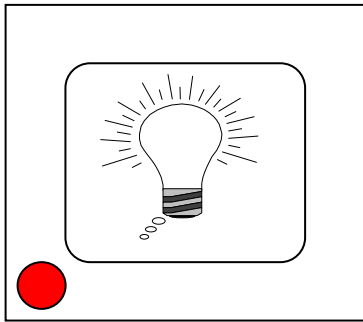
**Name:** \_\_\_\_\_ **Class:** \_\_\_\_\_  
**Room:** \_\_\_\_\_ **Phone:** \_\_\_\_\_ **Month:** \_\_\_\_\_  
**Theme:** \_\_\_\_\_

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:

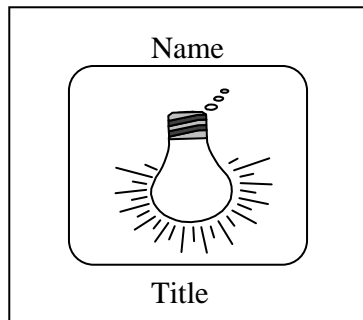
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>4</b>				
<b>5</b>				

*(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".