

NOVEMBER 2002

COMING UP
***A Change in
Our Meetings
Format***
See page 3 for details

❑ THIS MONTH AT THE IPS ❑

PRESENTATION:

COMPETITIVE IMAGES

PRINT AND SLIDE COMPETITIONS:

ABSTRACT

Wednesday, November 20, 2002, at 5:45 p.m.

IMF Meeting Hall B

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

700 19th Street, N.W.

❑ EVENING'S PROGRAM ❑

Food and refreshments

PRESENTATION

“Creating Competitive Images” — by John Telford

COMPETITIONS

- ❑ **Open (any subject) for prints and slides.**
- ❑ **Theme, slides only: ABSTRACT — Blends of color, texture, shape, form and light to create a design-patterned image. The *main* subject(s) should not be immediately recognizable.**

NOTE TO CONTESTANTS:

Please bring all entries to the meeting with the entry form appended at the end of this issue.

Entries will be accepted between 5:45 and 6:15 p.m. only.

For inquiries, call Bassirou Sarr (202-623-7247).

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SHUTTER RELEASE welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is **close of business on the last business day of the month prior to the issue month**. World Bank staff can post their pieces on the W drive in the subdirectory “shutter” (with an e-mail note to the editorial staff listed above); International Monetary Fund staff can send their submissions by e-mail to the editorial staff. ☐

FROM THE PRESIDENT'S NOTEPAD

We want to extend a hearty welcome to the 20 new IPS members who have joined our club through Joe Miller's photography course. We hope you enjoyed his workshop, and we are sure that what you have learned from him will start showing in your next pictures.

Moreover, we hope that you will become very active members of our club. Attend our monthly meetings and benefit from our guest speakers — all very well known photographers of the Washington area. Learn from their presentations and their critique of the images submitted for competition. Get involved, get to know other members, feel free to ask anyone questions, and share your enthusiasm for photography with us. We also look forward to seeing your images in our monthly competitions.

To have more time to prepare for next season's competitions, the themes for 2003/2004 will be announced in the February 2003 issue of *Shutter Release*. As usual, we need your input to help us choose subjects of interest to our members. Send your suggestions for themes, with a brief description, to Bassirou Sarr, our chairperson for contests, at bsarr@imf.org. We are waiting to hear from you!

— José M. Cartas □

ANNOUNCING: A CHANGE IN THE FORMAT OF OUR MONTHLY MEETINGS

We are considering alternatives to improve the format of our monthly meetings. The current design — print competition, speaker's presentation, slide competition — is proving to be too fragmented and detrimental to a smooth flow of the meeting. As an **experimental** measure, our November meeting will be structured as follows: after the refreshments, we will start with the speaker's presentation, followed by the slide competition, and closing with the print competition. While the light-box is set for the print competition, members will have time to collect their slides. If the experiment is successful, we will keep this structure.

NOVEMBER SPEAKER: JOHN TELFORD

“CREATING COMPETITIVE IMAGES” — John Telford does not feel that he is a natural artist. In fact, his academic training is in mathematics and statistics, two fields in which he holds a Bachelor's and a Master's degrees, respectively. He began to study photography after about 50 years of left-brained analytical pursuits. At the time, he was wondering if he had a right brain or any artistic talent, since he could not paint, sing or play a musical instrument.

He began to study photography by taking college photography courses, reading the available books and attending photography workshops — those of John Shaw, Brian Peterson, John Netherton, John Sexton and Freeman Paterson. In 1995, he joined the North Bethesda Camera Club, first competing in the novice class, then, as his photography began to improve, moving to the advanced class where he has competed for the last six years. For the last four consecutive years, he has won “Slide Photographer of the Year.”

Since 1999, he has been teaching workshops in Visual Design for both novice and advanced North Bethesda Camera Club members. In addition, he has taught photography courses for other groups, such as the Chinese Culture and Community Service Center. More recently, he began to conduct photography workshops in the field at picturesque locations such as Acadia National Park in Maine, Peggy's Cove Preservation Area in Nova Scotia, Babcock State Park in West Virginia, or Arches and Canyonlands National Parks in Utah.

His photographs have been published in a book entitled *Barns Across America*, calendars published by the U.S. Capital Historical Society and Stephenson Printing, and *Nature's Best* magazine. He has also exhibited at the Chevy Chase Community Center, Brookside Gardens and the Great Exposure Gallery in Savage Mill, Maryland.

John's goals are to continue making six to 12 really good competition-level images each year, learning about photography and teaching photography. He also feels a great deal of satisfaction in seeing his students become better photographers, and would like to see them make competition-level images that do well, whether their goals are a club competition, publication or sale.

That is precisely the point of his upcoming presentation, which he prefaces this way: "Competitions are a meaningful way for us to get feedback on both how we are progressing as photographers as well as how our images compare to those of others. We all want to improve, perfect our art and craftsmanship, and eventually excel as photographers. This progression can be helped along by taking advantage of several ideas." The major ideas he will share with us include, in his words, "use of subject, light and composition; contrast, sharpness and warm color; picture space elements and element arrangements; avoiding merges, converges and apparitions; and making maximum use of the picture space." In this presentation, he will show approximately 30 images ranging from nature to impressionism.

— Carolyn Johnson □

OCTOBER PRESENTATION: LYNDA RICHARDSON

"A WALK ON THE WILDSIDE" — This was a NICE presentation! By that I mean that Lynda Richardson made her presentation in a really engaging fashion, without showing off her authority in the way that so many lesser mortals are inclined to do.

One of the really attractive features of her show was that she not only displayed some lovely photographs, which may have appeared to be effortlessly accomplished but clearly were not, but also vividly described the way in which a professional photographer has to prepare for a shoot and the hazards that are encountered.

On the first part, what struck me forcefully (in her judging as well as her presentation) was that Lynda had a clear idea of what she was after, and made the necessary preparations to achieve her goal. She wanted to (and expected us to) aim for the unusual, with sharp imagery of the principal subject — and there had to be a clear focus of attention. Photographs could convey a sense of tension, as individual photographs, but when part of a series, as in most of her work, she quoted a former mentor as saying that what was vital was that they conveyed the sense of a story, not just a series of isolated snapshots.

This came through clearly in, for example, her parrot photographs in Chihuahua (Mexico), where she ably conveyed the sense of objectives and means of achieving them. I use the plural, because her environmental instincts came through particularly in this assignment, where one of the underlying objectives was to support efforts to preserve "old growth" forest, the natural habitat of the parrot, an effort which apparently was having success. Among the shots that stuck in my memory was that of a bald eagle's head, conveying the sense of power that is often difficult to capture, of the delightful backyard toads with their bulging eyes, and the long lonely line of turtles heading for the sea.

Lynda did not dwell unduly on techniques. References to filtration to achieve effects (such as strong background blues using tungsten light and spectacular skies employing filters) were mentioned almost *en passant*, but nevertheless demonstrated a professional knowledge of what was necessary to achieve an objective.

When she turned to the work that a professional photographer has to do (or endure), it was both fascinating and revealing. I certainly never realized that, for example, an assignment to photograph parrots required learning to climb trees despite a bad head for heights, and to have hides (a misnomer, as they seemed to be about the size of the average New York apartment!) established and then to set up a 500mm lens on a tripod in gale force winds!

It really was miraculous that she got the shots she did (question: how many rolls of film per successful shot?). Equally, an assignment to photograph bats and rats in Ecuador necessitated taking rabies shots and enduring being bitten by razor-sharp teeth on several occasions. Lynda also mentioned that preparation for a shoot often involved sketching out the desired result even before going on assignment.

Altogether, I found this “walk on the wildside” a most enjoyable and instructive presentation by someone who is clearly in love with her work!

— Mal Dick □

IPS 2002/3 COMPETITION SCHEDULE AND THEMES

<i>SEPTEMBER 11</i> IMF Meeting Hall B	ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the <i>principal</i> interest.
<i>OCTOBER 16</i> IMF Room B-702	ANIMALS — Wild, captive, domestic. Images in which animals are the <i>central</i> subject.
<i>NOVEMBER 20</i> IMF Meeting Hall B	ABSTRACT — Blends of color, texture, shape, form and light to create a design-patterned image. The <i>main</i> subject(s) should not be immediately recognizable.
<i>DECEMBER 18</i> IMF Meeting Hall B	TRANSPORTATION — Means of transport like cars, trains, boats, planes, etc. must be the <i>central</i> focus
<i>JANUARY 15</i> IMF Meeting Hall B	PEOPLE — Images in which the <i>major</i> point of interest is one or more human beings (it is not enough for people to be merely included in the image). Excluded are photos of statues, mannequins, etc. (Mandatory theme, all classes.)
<i>FEBRUARY 19</i> IMF Meeting Hall B	CLOSE-UP — Images that result from the use of close-up lenses, macro lenses, etc., where the magnification of the subject exceeds that obtained with a standard lens at a minimum focusing distance.
<i>MARCH 19</i> IMF Meeting Hall B	EXPERIMENTAL — Images that utilize camera, slide and/or darkroom manipulations to achieve unreality.
<i>APRIL 16</i> Venue to be announced	NATURE — Various aspects of natural plant and animal life in a living state; natural features of land and sea; or natural phenomena, such as cloud formations, light refractions (sunsets, auroras), precipitation, frost, etc. Excluded are images of cultivated plants and flowers, and domesticated or captive animals.
<i>MAY 21</i> IMF Meeting Hall B	WASHINGTON LANDMARKS — Images with a Washington, D.C., landmark as a <i>primary</i> focus of interest.

OCTOBER COMPETITION RESULTS

<p>❑ PRINTS — Open, All Classes, Black and White (10 entries)</p> <p>1st place <i>A Triad of Shades</i>, Niña Samantela-Ruivivar</p>
<p>❑ PRINTS — Open, All Classes, Color (16 entries)</p> <p>1st place <i>Lotus</i>, Oksana Khadarina</p> <p>2nd place <i>We Just Moved!</i>, Niña Samantela-Ruivivar</p>
<p>❑ SLIDES — Theme, Animals (36 entries)</p> <p>1st place <i>Take-Off</i>, Carlos Franzetti</p> <p>2nd place <i>Dew Drenched</i>, Sigrid Vollerthun</p> <p>3rd place <i>Framed</i>, Judy Reisman</p> <p>H.M. <i>Hi Horse</i>, Judy Reisman</p>
<p>❑ SLIDES — Open, Class B/A (14 entries, classes combined per IPS rules)</p> <p>1st place <i>Vienna Park</i>, Enric Fernández</p>
<p>❑ SLIDES — Open, Class A/AA (22 entries, classes combined per IPS rules)</p> <p>1st place <i>Lotus Bud</i>, Sigrid Vollerthun</p> <p>2nd place <i>Metropolitan Museum of Art</i>, Manuella Lea Palmioli</p>

IPS NEWS

JOE MILLER PHOTOGRAPHY CLASS CONCLUDES

On October 30, Joe Miller gave a critique of the work of the students in his fall class — hopefully the new generation of IPS photographers! It was a delightful evening; we had a small reception with some good wine and excellent cheeses, and then the fun started.

Joe Miller is one of the more experienced judges in the area, and he has the ability to focus (if that's the right word) on what he expects from a photograph and how an exhibit could be improved, at the same time giving full credit to the photographer's underlying ability. Many of his observations covered familiar territory, but are nevertheless worth repeating.

On several photos, he noted "A photographer was designed to have five legs; use of a tripod, a small aperture and slow speed are essential if everything from foreground to background is to be in focus." He also placed emphasis on developing the ability to see potential subjects all around us. For example, while I was talking to him, he looked over to the corner of the room where the paneling met the plaster, and observed "There's a good subject for an abstract!" In this context, he suggested that journeys to exotic places (like Bank missions), instead of being the sources of good photographs, were often accompanied by too many distractions for that to be realized.

In reviewing some photographs, he also suggested that what is a distraction in one context can provide needed balance in another — such as the inclusion of a white reflection to offset the power of a burst of vivid red. Finally, in many cases he quickly pointed out how the photograph could potentially be improved by changing the balance — being clear about the focus of the picture and getting rid of extraneous material! All of this was delivered with Joe's customary wit and grace — altogether a most rewarding evening!

— Mal Dick ❑

POINT STANDINGS, 2002/3 SEASON

Last name	First name	Class opening	9/01	10/01	Total	Class closing
Samantela-Ruivivar	Niña	AA	10	13	23	AA
Palmioli	Manuella Lea	AA	10	8	18	AA
Cartas	José	AA	10	5	15	AA
Dick	Malise	AA	10	5	15	AA
Fernández*	Enric	B	5	10	15	B
Franzetti	Carlos	A	5	10	15	A
Jirouskova	Marketa	AA	10	5	15	AA
Crousillat	Jacqueline	AA	8	5	13	AA
Vollerthun	Sigrid	AA		13	13	AA
Asseo	Maurice	AA	5	5	10	AA
Cochard	Fred	AA	5	5	10	AA
El-Helou	Caroline	AA	5	5	10	AA
Gürgen	Emine	AA	5	5	10	AA
Khadarina*	Oksana	B		10	10	B
Lawton*	Anna	B	10		10	B
Chi*	Edward	B	8		8	B
Reisman*	Judy	B		8	8	B
Almansi*	Aquiles	B		5	5	B
Carter*	Craig	B	5		5	B
Kubit-Szczuka	Magdalena	A		5	5	A
Macedo	Antonia	AA	5		5	AA
Machicado	Carmen	AA		5	5	AA
Manaldre*	Monika	B	5		5	B
Massalska*	Monika	B		5	5	B
McLachlan*	Milla	B		5	5	B
Oksana*	Kadarina	B	5		5	B
Randel*	Michael	B		5	5	B
Romero	Marta	B	5		5	B
Sarr*	Bassirou	B	5		5	B
Siram*	Subramaniam	B	5		5	B
<div style="border: 1px solid black; padding: 5px;"> Points for entering: 5 1st Place: 5 2nd Place: 3 3rd Place: 2 Honorable Mention: 1 </div>						

*Eligible for Rookie of the Year

Check your score; call Carmen Machicado: 202-473-5761

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings, usually held on the third Wednesday of the month, consist of a presentation by a professional who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- The monthly theme applies to slides only, not prints (except in January, when the mandatory theme is "People").
- Prints are judged in one class category.
- Open competitions are on any subject matter in classes B, A, and AA.
- Up to a total of 5 photographs may be submitted in any of the competitions.
- Five points are awarded for entering the competitions, regardless of the number of entries members actually enter.

CLASSES — B, A, AND AA

All new members begin in Class B. Promotion to Class A requires **5 awards** within the last 20 contests. Promotion from Class A to AA requires **8 awards** within the last 20 contests. Members should keep track of their classes to avoid errors.

THE POINTS SYSTEM

- 5 points** automatic for entering monthly competition;
- 5 points** for 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 preselection, 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**.

NEW AND NOTEWORTHY

NEW PHOTO EXHIBIT AT THE CORCORAN

For those of us who like aerial photography, there is a recently opened exhibit not to be missed — if one judges from the glowing review the *Washington Post* gave this show in its November 10 Art section. “**Emmet Gowin: Changing the Earth**” is, in the reviewer’s words, “a stirring, thought-provoking show” of some 90 photographs “filled with intriguing detail” about, as the title indicates, the effects of man’s activities (including irrigation and farming, as well as nuclear research and testing) on our planet’s landscapes.

☛ This exhibit will be on display through January 6 at the **Corcoran Gallery of Art** (on the Web: www.corcoran.org), located at New York Ave. & 17th St., N.W. Tel.: 212-639-1700. Open daily except Tuesday, from 10 to 5; Thursday from 10 to 9. General admission: \$5.

— Fred Cochard ☐

MEMBER GALLERY

ALL IN A NAME by Bill Katzenstein

Editor’s Note: According to his email to Shutter Release accompanying this piece, Bill took his inspiration for the following article from William Safire...

In the movie “Road to Perdition,” set in the 1930s, a crazed news photographer and his *Speed Graphic* appear prominently in some gruesome scenes. Why did this camera figure in the plot?

In the America of the Depression era, the instrument was the popularized camera of news reporters. Hand-held and at the time fashionably cumbersome, this large-format camera enabled journalists to do what its succinct name suggested: take high-quality photographs quickly, notwithstanding the film holders that had to be inserted and pulled out of the camera. Such was the image of a reporter cinching the perfect shot and yanking the negative out of the inimitable *Speed Graphic*, that it endured through the advent of television in the 1950s.

Camera names are usually chosen to indicate the nature or leading characteristics of the design in one or two words, catchy if possible. A review of some of the more notable names of cameras and lenses highlights the class, character and occasional quirks of the photographic medium.

SEA, LAND AND AIR

Jacques Cousteau was honored in song by John Denver in his lyrical “Calypso,” understood as the spirited explorer’s remarkable vessel (“Aye Calypso, the places you’ve been to, the stories you tell...”). I submit an alternate theory: the song could well have been about Cousteau’s camera, also called the *Calypso*.

The Calypso, an ingenious design by Cousteau himself, was the first camera purpose-built for underwater use. As such, it did not need bulky housing. Nikon was highly impressed with the instrument, and purchased the design and production rights, renaming it the *Nikonos*. Three newer cameras designed for underwater photography are the *Aquatica*, the Sea & Sea (sic) *Motormarine Endeavor* (featuring motorized film drive), and a new digital model, the *Sealife Reefmaster*.

Moving ashore, the original Polaroid *Land Camera* comes to mind. No doubt this camera was in its element on *terra firma*, but it was actually named after Dr. Edwin Land, inventor

of the Polaroid process, rather than to signify terrain. As to cameras adapted for aerial photography, most simply have the prefix “Aero-” attached to the name of the root camera, such as the Linhof *Aero-Technika*, produced in Germany.

FOR EXPLORERS

My favorite camera name is the Wisner *Expedition*. This handsome cherrywood field camera with brass couplings is manufactured in Massachusetts by Ron Wisner, a mountain climber who tests his company’s new models in the field. Taking this camera outdoors, it is a short stretch to imagine you are on an expedition similar to climbers and trekkers a century ago with their hulking wooden view cameras.

Another large-format model built for excursions is the Arca-Swiss *Discovery*. And if your hike is in the Alps, what better instrument to lug than the Sinar *Alpina* view camera, also made in Switzerland. Tele-converting to the tropics of Africa and imagining yourself on a photo-safari, an ideal 500mm telephoto lens would be the *Tele-Congo*, from the long line of Congo large-format lenses produced by the Yamasaki Optical Company of Tokyo.

DOES THE PHOTOGRAPHER QUALIFY?

Certain names appear to challenge the photographer, who may wonder if he or she is up to the standards of the Sinar *Expert* or Cambo *Legend*. Arguably the finest metal field camera in the world is the Linhof *Master Technika* produced since 1972.

Other names suggest character traits to which photographers might aspire, such as the Canon EOS *Rebel* and Polaroid *Swinger* (I admit to having owned the latter in my otherwise conventional youth). Fortunately, naming conventions have for the most part reverted to more refined practices since the 1980s.

FUNCTIONALITY IN NAME

Kodak made history in 1959 with the introduction of a single-lens reflex camera coupled with a built-in light meter. What better name for this early autoexposure camera than the Kodak *Retina Reflex* — the *reflex* referring both to the instant-return mirror and the automatic response to light as through a retina.

Overshadowing such crucial innovations in the late 1950s were new lines of mass-market cameras that offered utter simplicity and ease of use, at a cost of excluding most of the creative features desired by serious photographers. In the United States, the Kodak *Instamatic* emphasized quick loading and picture taking with flashcubes, admittedly a marvelous improvement over flashbulbs. Similar but typically more stylish European and Japanese models were the Agfa *Click* and *Clack*, the Boots *Lady Carefree* (British), the *Droog* (“Friend,” Soviet Union), the Olympus *Pen*, the *Pronta* (Spain), the *Robot Junior* (Germany), the *Savoy* (France) and Yashica *EZ-matic*. A number of basic European models were called *Blitz*.

Merely a footnote on the evolutionary path, the *Deceptive Angle Graphic* camera was nonetheless an innovation in its own right, and could have been commended for truth in labeling. A Graflex catalogue called it, “...in every sense of the word a detective camera, being thoroughly disguised to resemble a stereo camera and so arranged as to photograph subjects at right angles to its apparent field of vision.”

ODD DUCKS

The *Nikkoblاد*, a 300mm Nikon lens adapted for use on Hasselblads, was an awkward convention. Readers of this column are already familiar with the Soviet *FED* (Felix Edmundovich Dzerzhinsky) camera copied after the Leica IID (see the September 2002 *SR*).

Names of panoramic cameras often end with the “-rama” suffix. When Linhof introduced a panoramic camera branching off its Technika line, it combined the two descriptives into the Linhof *Technorama*. The Hulcher family of Hampton, Va., named the ultra-wide camera it produces the *Hulcherama*, which takes a 360-degree view, competing with the purposefully named Swiss *Roundshot*. A Soviet version was aptly called the *Horizon*. All three cameras descended from the Lumière *Periphote* cylindrical 360-degree panoramic camera introduced in France in 1901.

If you are into small, the Canon *Elph* may appeal, or the Soviet *Lilliput* 8mm camera. The petite, elegant *Narciss* did not have a self-timer, its name notwithstanding. On the large side, the Arca-Swiss *Monolith* is a view camera weighing 15 pounds that takes 8x10 inch negatives. Yet the Walker *Titan* is but a regular 4x5 camera.

Many Japanese manufacturers and Swedish Hasselblad have been reluctant to name their cameras. Among the few Hasselblad products with at least a semblance of a name is its wide-angle camera with premium non-distorting lens, called simply the Hasselblad *SWC*, for *Super-Wide with Crank*.

EURO FOR LENSES

The quality lensmakers Schneider and Zeiss named many of their medium and large-format lenses with suggestive derivations of Euro-language roots that would subtly appeal to speakers in much of the Continent and the United States.

The Schneider series of superwide lenses is called *Super-Angulon*. An artistic telephoto lens is the *Tele-Arton*. The Zeiss moderate-wide and normal lenses are the *Distagon* and *Planar*, while its moderate telephoto lens is the *Sonnar* (the *Vario-Sonnar* being the zoom version). The collaborative Hasselblad/Zeiss lunar lens of quartz fluorite glass features virtually perfect color rendition, and has since been commercially available as the *Super-Achromat* telephoto lens.

I would not consider buying the dated Bausch & Laumb *Anastigmat*, because it reminds of my astigmatism despite the “an-” prefix indicating it is *not* astigmatic. Another

bygone lens, which suggestively captured more than light, was the Gundlach *Radar Wide Angle*.

THE DIGITAL AGE

Pixel power and clarity count heavily in marketing digital cameras, and have been brought to bear in naming the new models. The Canon *PowerShot*, the Fuji *FinePix*, the Minolta *DiMAGE*, the Nikon *Coolpix* and the Sony *CyberShot* speak to this need.

Leave it to Leica to produce the *Digilux*. More intriguing naming conventions come into play as digital capacity and price increase to the professional level where youthful hip counts for less. The CS *Leaf Contare* and *Leaf Volare* are digital camera backs designed for large-format studio cameras, at a price of \$20,000 to 25,000.

Lest you dismiss the importance of names in photography, the following case is illustrative. A local wag named his photographic practice *IconicPhoto* and acquired trademark and URL protection. Ultimately he received an unsolicited offer to purchase these rights for substantially more than he will probably ever earn from photography. He never considered selling out, for, as they say, it’s all in a name.

— Bill Katzenstein □

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION/RENEWAL

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

Name: _____

Phone/ext.: _____ Mail Stop Number/Room: _____

Fax (if outside Bank/Fund): _____

Mailing address (if outside Bank/Fund): _____

E-mail address (MANDATORY): _____

Your e-mail address is vital for the timely dissemination of information by the club. Please provide it.

Please check below the activities you could help with:

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

I understand that the club depends entirely on the time contributed by its members.

Signature: _____ Date: _____

**Note to new members: If you joined in April, May or June 2001, you don't have to renew; you're paid through the end of the season.*

IPS SUGGESTION BOX

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

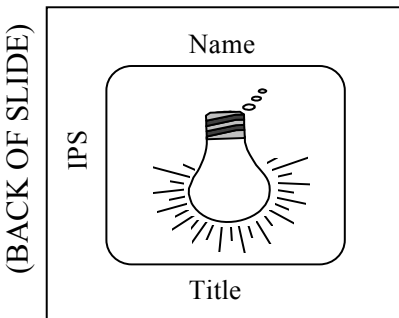
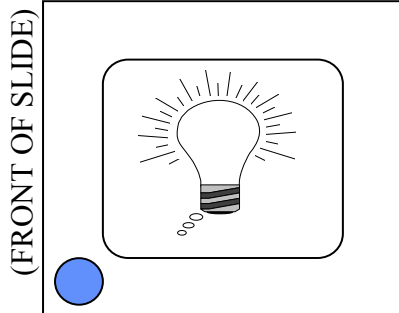
INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

(Fill out and hand in with your entries)

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

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



DON'T FORGET TO MARK YOUR SLIDES

- *Holding the slide the way it is to be viewed (front of the slide), put a red dot in the lower left-hand corner of the mount.*
- *Flip the slide over vertically, so that you are looking at the back of the slide (with the picture upside-down).*
- *Add your name (top of the mount), the club name (IPS, left-hand side) and the slide title (bottom of the mount).*