

RENEWAL OF THE WORLD BANK J CORRIDOR EXHIBIT

(See details on page 11)

THIS MONTH AT THE IPS

Wednesday, November 16, 2005 at 5:45 p.m.
IMF Meeting Hall B
(3rd floor, up the stairs from the IMF Gallery)
700 19th Street, N.W.

PRESENTATION

“Creating a Habitat—The Joy of Backyard
Wildlife Photography”

by

David Mizejewski

Competition Judge: John Nunh

COMPETITION THEME:

SLIDES ONLY

ZOO ANIMALS & BACKYARD HABITAT

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



NOVEMBER 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

Visit our website at www.ips-imfwb.org

☐ IPS EXECUTIVE COUNCIL ☐			
President	Caroline Helou	(202) 623-6699	IMF HQ2-4-276
Vice-President/Shutter Release Editor	Aquiles Almansi	(202) 473-5970	WB-I-5-095
Acting Vice President	Bill Katzenstein	Bill@IconicPhoto.com	
Treasurer/Ex-Officio	José M. Cartas	(202) 623-4055	IMF HQ2-10-481
Programs & PSA Representative	Linda Galantin	cvmilinda@earthlink.net	
Field Trips	Samuel Otoo	(202) 458-7256	WB-J-2-135
Membership	Mary Wilson	(202) 623-0004	IMF 12-530.02
Annual Exhibit	Anna Lawton Carolyn Johnson	(202) 458-5938	WB-J2-003 cjstudio@earthlink.net
☐ IPS VOLUNTEERS ☐			
<i>MONTHLY MEETINGS</i>			
Webmaster	David Davtian Manorama Rani	(202) 257-5681 (202) 473-2057	david@ddavtian.com WB-G7-703
Competitions	Carlos Franzetti José Cartas Carmen Machicado Sigrid Vollerthun	(202) 473-0447 (202) 623-4055	IFC 7P-184 HQ2-10-481 cmachicado@worldbank.org svollerthun@verizon.net
Awards and Trophies	Sigrid Vollerthun		svollerthun@verizon.net
Presentation Write-Up	Malise Dick Michael Wishart	(301) 313-0208 (202) 265-3676	ekalnay@erols.com mwnjw@aol.com
Publicity	Enric Fernández Manuella Lea Palmioli Marina Tyapkina Rituraj Mathur	(202) 623-4683 (202) 473-1630 (202) 623-6437 (202) 623-8472	IMF 3-207 WB I-3-068 IMF HQ1-2-200 HQ1-6-107D
<i>SHUTTER RELEASE</i>			
Editorial	Aquiles Almansi	(202) 473-5970	WB-I-5-095
Distribution	Subramanian Sriram	(202) 623-7673	IMF HQ1-8-300F
Technical Advice	Bill Katzenstein	Bill@IconicPhoto.com	
<i>OTHER</i>			
Classes	Mal Dick	(301) 313-0208	ekalnay@erols.com
	José Cartas	(202) 623-4055	IMF HQ2-10-481
	Rituraj Mathur	(202) 623-8472	IMF HQ1-6-107D

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

NOVEMBER PRESENTATION:

“Creating a Habitat--The Joy of Backyard Wildlife Photography”

You can photograph wildlife in your own yard. Attracting birds, butterflies and other animals to your backyard is easy. David Mizejewski will show you how to provide water, food and shelter to bring wildlife to you camera.

Presenter: David Mizejewski manages the National Wildlife Federation's Backyard Wildlife Habitat™ program, which for more than 30 years has inspired people to make a home for wildlife right outside their back door. David is the author of *Attracting Birds, Butterflies and Other Backyard Wildlife* and is the co-host of Animal Planet's series, “Backyard Habitat.” Previously, Mizejewski worked as a naturalist at the Chattahoochee Nature Center in Georgia and Long Branch Nature Center in Virginia, and directed an urban forestry grant program for the National Tree Trust in Washington, D.C. Mizejewski holds a degree in human and natural ecology from Emory University.

Judge: John Nunh is photography director of the award-winning *National Wildlife* magazine, flagship publication of the National Wildlife Federation (NWF). Until recently, he was also photo editor of *International Wildlife*, another NWF magazine which ceased publication in 2002. He is a founder and past president of the North American Nature Photography Association (NANPA), and currently president of the NANPA Foundation. John is also past chapter president, vice-president and treasurer of the American Society of Picture Professionals. He has been a judge for IPS competitions a number of times over the years and has also been speaker, panelist and judge at many other forums, including five NANPA Summits, Photography at the Summit, the Roger Tory Peterson Institute, Maine Photo Workshops, Valley Land Fund, Guilfoyle Report Photo Awards, International Wildlife Film Festival, Outdoor Writers Association conference.

—Linda Galantin

OCTOBER 2005 WINNERS**Prints, Open Class B (14 entries)**

1 st Place	Lone Tree in the Desert	Mani Sriram
2 nd Place	Giraffe at Lunch	Nienke Oones

Prints, Open Class A (8 entries)

1 st Place	Stockholm Metro IV	Bill Katzenstein
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Slides, Theme “Simplicity” (All classes combined, 20 entries)

1 st Place	Aged Reflection	Emine Gürgen
2 nd Place	Helicornia	José Cartas
3 rd Place	Simplicity	Caroline Helou

Slides, Open Class B (15 entries)

1 st Place	Svetlana	Aude Guerrucci
2 nd Place	Untitled	Melike Egilmezler

Slides, Open Class A (22 entries)

1 st Place	Reflections	Carlos Franzetti
2 nd Place	Simplicity	Manuella Palmioli
3 rd Place	Circles	Emine Gürgen



Congratulations to Aude Guerrucci on her promotion to Class A

OCTOBER PRESENTATION: Trudi Van Dyke

by Mal Dick

“Simplicity doesn't mean Simple”

"All the king's soldiers..." couldn't sort out the bugs in this Powerpoint presentation!. I really felt deep sympathy for Trudi Van Dyke, who had had a rough time recently, in the problems encountered in making this presentation, which, I think would have been enhanced if it had indeed been possible to show the colour examples.

Trudi opened with the observation that the four main elements in a photograph (or other form of art) are Design, Shape, Colour and Composition - simple

elements working together to create a satisfying whole. She then proceeded to demonstrate, in black and white, how a photograph could have simplicity and equally when it did not. The first illustration, of a smoothly rounded (granite?) rock, backlit, illustrated perfectly the possibility of a simple shape having texture and lighting that made it an intriguing composition. Also, the famous photograph of a young woman's face framed by her bent arm demonstrated how a powerful work could be produced with the minimum of texture, relying solely on composition and extremely harsh lighting (or printing?). At the other extreme, a poor woman and her two children showed clearly a work that, while fine in its own right, was certainly not simple, having a number of elements which were all in play.

In between, I'm not sure the point came through quite so clearly. A question as to how simplicity fitted in with the concept of foreground, middle ground and distant horizon, was dodged by noting that, when successfully done, this was a more advanced stage of photography!. Also, someone queried how a composition based on what appeared to be side-by-side ferns could be considered simple. If I understood correctly, the response was that although there was a lot of detail, the composition was essentially simple. I return to this point below. Figures in four quadrants, completely without detail but with active shapes, were given as an example of non-simplicity with the comment that with more detail the composition would have increased in simplicity. I just could not understand this logic (or maybe I misunderstood). A full, frontal portrait of a weather-beaten sailor was shown as an illustration of simplicity, because, although there was detail both in the face and surroundings, the power of the central personality came through so strongly. Point made! However, a photograph of a room with an open door leading to another room (and perhaps another, or a mirror) was given as an example of what might have been simple, but had too much going on for simplicity to actually be attained. Personally, I could not envisage how the various angles and perspectives could ever have been made an example of simplicity! A scene of snow and rocks, this time with darkroom work to produce, again, stark black and white, with no shades of grey, was given as another example of simplicity. Perhaps, but I found my eye searching out

the multitudinous shapes and mentally considering that Ansel Adams' famous photo of the Tetons was in some ways a simpler design ! Finally, someone asked how simplicity could be matched with colour, a question that could not be answered graphically in the presentation.

So, in a sense, the colour question was addressed in judging of the theme. Refreshingly, Trudi made it clear she had her own prejudices, which eliminated some works from consideration. Equally, two of the three prizewinners seemed to me to fully support the concept of simplicity in colour - but I really don't think the third one did. Other works that survived to the second round generally met the simplicity criterion, but I felt that the diagonals of one that survived to near the end were so strong that it was a very active work, the criterion that had been used to reject another work where strong but simple angles were displayed.

In summary, I really am sorry that the presentation in colour was not possible. I feel that it could have cleared up definitional problems which were, to my mind, not fully covered by the black and white presentations. I think it might also have illuminated the decisions in the theme competition. Nevertheless, I found the talk refreshingly uncomplicated (simple?) and straightforward, and came away with clear memories of a good presentation, from the perspective of both a participant and an observer of the art scene, than on some recent occasions .

ekalnay@erols.com

WELCOME TO THE CLUB

Congratulations to evryone in the Digital Photography Class and welcome to IPS. We hope you will take advantage of the benefits of your membership:

Basil Kavalsky
Celina Ilontop
Concepcion Baquera
Roberto Donaldi
Eliane Bucar
Gilda Ordonez
Ignacio Hernandez
Ivetta Hakobyan
Jesus Fernandez-Zulaica

Julia Majaha-Jartby
Linda MacCarthy
Marie Toralballa
MatthewBurke
Nathalie Carcena
Raju Jan Singh
Subash Laloo
Tatiana G. Goriainova

Please remember that the club is here to help you practice what you learn from the class. Especially our monthly presentations, you should submit your entries in order to benefit from the judge's comments which are always educational and constructive, take advantage of your membership and come and learn with us at the IPS monthly meeting. We look forward to seeing you.

Warm welcome to new member Melike Egilmezler and congratulation on your first award.

MAL'S MEMBER CLOSE-UP

ANTONIA MACEDO

by Mal Dick

"Heavens, Mal! You know I'm inarticulate about myself/photos! "Such was Antonia's modest response when I suggested doing a Close-up of her, a few weeks ago. So this is not a close-up of an extrovert photographer but of someone, who apart from her undoubted qualities as an artist has been a close personal friend for the last twenty years or so. I should perhaps mention that, as many of you know, Antonia had a serious illness, from which, thankfully, she is now recovering.

Antonia first became involved with the IPS in the 1980's. Initially, for several years, she observed rather than participated, but once she got over that phase, she made her presence felt with a vengeance! By 1991-92 she had become the IPS President (on the first occasion in which the Presidency was contested) and after her traditional two year term, she took on that responsibility once more in 1996-7. She has been a driving force in the IPS, and is the repository of an immense amount of knowledge on how to organize a society, which is based on the voluntary efforts of people with diverse backgrounds and interests, with harmony and panache!

Her style has evolved over the years and is highly distinctive. She does "straight" photography, which nevertheless has a distinctive and diverse quality, but also extensively employs sandwiches (oops, sorry Antonia, I meant "collages") and more commonly, double exposures. She has had consistent successes, not only in the IPS, but in juried exhibitions in the

Washington area and elsewhere. She started out with a Nikon, and now employs a later version of that camera, which has the double exposure facility. She does some work on a relatively impromptu basis. However, she also sees an image, feels that it has merit in some as yet ill-defined context and then brings it back (in a collage for instance) at a later date. I refer below to a triptych of traffic lights. Antonia saw this in New Zealand, liked the building and conceived the idea there and then. It showed a flair for converting the humdrum into the original with imagination and flair. Most of Antonia's most distinctive works (for me, at any rate) are those in which there is a mysterious, almost Kafkaesque, quality. There was a photo in an exhibition in the New Zealand embassy (not in her current exhibition) of a street where, despite the flatness resulting from double exposure, the sense of a distant infinity is most striking. Many of Antonia's works feature old buildings and one's attention is immediately drawn to the variations in colour, often in warm tones, and texture.



Antonia's latest exhibition is being held at The Gallery at Pierce School Lofts, 1375 Maryland Avenue, NE, through November 6th and I strongly urge those of you unfamiliar with her work to visit it. I attended the opening reception and had the opportunity to obtain reactions from attendees, many of whom are artists themselves, to her work. As already mentioned, Antonia specializes in photographs, in colour, which, even when straight, give a sense of the surreal. There is in the exhibition a photograph of rows of plants in a field, which, although unmanipulated, (I mean the photo!) has an eerie, almost ghostlike quality to it, which results solely from the lighting conditions under which it was shot. Antonia's predominant genre is the double

exposure or the collage, which adds even more mystery to the works. One viewer spoke appreciatively of the fact that, while most of the photographs have an abstract quality to them, in most there are clearly recognizable objects and one can gain a sense of how Antonia got there even if one is uncertainly as to what determined the particular combination of images. Another viewer, a specialist in black and white photography, first observed that what she found so attractive was the texture displayed. However, we agreed that Antonia does not deliberately seek the lighting conditions that usually accentuate texture and, in fact, often seems to favour quite flat lighting. The texture comes from the material and its condition (rumours that Antonia goes around at night peeling the paint off old houses are, I'm told, completely without foundation!). Thus, paradoxically, Antonia's photographs give a sense of depth at the same time as the conventional ingredients of three-dimensionality in photography are apparently downplayed.



I asked this photographer what her reaction was to a triptych which shows a red roof adjacent to a traffic light showing red, orange and green. There it was not the texture, nor the colours nor the dimensionality which was the attraction, but the stark, strong geometry of the composition. The moral, if one can call it that, is that different viewers see different features of a work are attracted to different facets and, in the final analysis, are seduced by characteristics which reflect their own likes and dislikes.

So what drives Antonia's work? Well, to start with, Antonia believes very strongly that photography is an art form, equally with painting and sculpture. Indeed, when I sloppily referred to something as having art-like quality (when I meant it looked like a painting) I

was sternly rebuked!! She also views her work as reflecting her sense of an activity or a scene at a point, or at points, in time. She will see something, perhaps an object with which she is already familiar, and sense that it has an artistic characteristic which is discernable either by itself or potentially in association with another. She also feels, very strongly, that the IPS competitions provide a potentially or actual source of inspiration to produce improvements in one's photographic capability, whether in film or digital form, whether a beginner or experienced amateur. In particular, she feels that judges' comments should not be confined to either the potential winners, or to beginners at the expense of advanced. If this means substantial time is spent on judging, so be it. It also may be that, as prints almost inevitably attract more intense scrutiny than projected images, they should be left to the end of the evening's activities.

I am sure Antonia is delighted that, after a decline in membership, there are signs that there is an infusion of new blood into the IPS. However, I have no doubt that once Antonia returns to the fold, her art will continue to figure prominently in the list of IPS winners and her sage advice will still be sought and (maybe!) followed.

ekalnay@erols.com

MEMBER'S FORUM

PHOTOPLUS EXPO 2005: THE PACE OF CHANGE EASES, DIGITAL EXPANDS, FILM ADAPTS

By Bill Katzenstein

The annual PhotoPlus Expo trade show, held in New York City at end-October, is a reliable barometer of trends in cameras and imaging software, lighting, printing and every imaginable product or service having to do with photography. Much can be gleaned not only from new market entries, but from year-to-year changes in the composition of the exhibits.

At PhotoPlus Expo 2005, hardly any new product introductions were made in cameras per se. The past half-year was a time of consolidation among many film camera makers and a few digital camera producers as well. Markets became saturated as photographers decided they would allow decent

intervals before replacing their cameras with improved models, while demand for the less advanced or eminent film cameras dropped to the point that entire product lines were discontinued (such as Bronica SLR medium-format cameras).

The Digital and Film Dynamic

At last year's PhotoPlus Expo, it was apparent that digital was pulling ahead of film in popularity overall. This year, despite the reduction in new product introductions, it was clear for all to see that digital has become the larger and predominant medium in terms of marketed equipment and accessories, media attention, and ongoing product development.

Film, for its part, remains solidly entrenched among roughly 40% of professional photographers (my estimate from observation) and a large share of other serious photographers. Specifically, film is still very strong in fine arts, portraiture and macro (close-up) photography, and remains the medium of choice in landscape and architectural photography. As in past years, the longest lines at PhotoPlus Expo were for film samples from the Kodak exhibit. Ilford, the British producer of films and papers that faced bankruptcy last year, was at PhotoPlus Expo in surprising strength with a wide array of new products in support of both film and digital imaging. Meanwhile large-format photography, which has been increasing in popularity, remains mostly a film-based vocation, but increasing numbers of these photographers are scanning their negatives and transparencies for digital processing and printing.

My sense at the end of the day was that digital and films are settling in for an extended period of cooperative co-existence. This is apparent from recent product evolutions. Leica, for example, has finally introduced (after years of promising) a 10MP digital back (Digital Module-R) to fit its existing SLR film cameras.

Medium Format: Hasselblad Evolves

Hasselblad has adapted well to the digital age, leaving most competitors behind. Four years ago, all Hasselblad equipment was of the film variety. Since

then, Hasselblad replaced one of its two major film camera lines with a hybrid digital/film model using interchangeable backs. A second generation of this camera (the H2) entered the market several months ago. Further, Hasselblad introduced an impressive 16MP digital back to fit most of its film cameras produced in the past 20 years. Currently, digital imagery accounts for the larger part of its product sales. Still, the company sells a full line of film cameras and lenses (all digital compatible), plus a panoramic film camera (the XPan) for which there is no digital equivalent.

The Changing Marketplace

Exhibit space at PhotoPlus Expo devoted to cameras per se has decreased over the past five years from roughly 40% to 15%. Taking their place has been a large number of supporting players—software and all—related to ex post image processing, presentation, marketing and storage; plus additional lighting equipment. (I never cease to wonder how the market can support some ten different lighting manufacturers.) Professional photographic associations and schools of photography were also better represented than in past.

Canon rests on its laurels as the producer of the most advanced 35mm SLR digital cameras, but Nikon, with new product introductions earlier in the year, has narrowed the gap. Only Canon and Kodak, however, offer a full 35mm-sized sensor in digital cameras (which models cost upwards of \$5000). Unfortunately, Kodak has announced it will cease production of this advanced digital camera. With regard to reasonably affordable SLR digital models with interchangeable lenses, the minimum price of quality Canon, Nikon, Minolta, Fuji, Olympus and other digital SLRs dropped from roughly \$1000 to \$750 over the past year.

Finally, PhotoPlus Expo was encouraging with regard to individual entrepreneurs, with an increase in small proprietorships displaying cottage-industry accessories such as custom-crafted wooden tripods and light deflectors.

billk1@bellatlantic.net

HOW TO PARTICIPATE IN IPS COMPETITONS WITH A DIGITAL CAMERA?

By Aquiles Almansi

Most of the action at IPS takes place in the traditional Class and Theme competitions. Thanks to the quality and affordability of ink jet printers, the Class B prints contest is a technologically friendly environment for exclusively digital shooters, but success in Class B eventually brings Class A status, and we still seem to be far away from the day when enough Class A members will want to regularly participate in the Class A prints competition... Why? Prints are much more expensive than any other media and, perhaps more importantly, because printing is not the cup of tea of most IPS members. Why? That's a most interesting question I would prefer to address some other day!

We're logistically ready to start offering contests in "digital slides", i.e., projecting digital files. Will this be the final answer to the current problem of digital shooters (and of IPS, which depends on digital shooters to survive)? No, it won't be. Why? For exactly the same reason Class A prints do not take off. Most Class A members are slides shooters only, and that will not change for quite a good number of years to come. Regardless of what one thinks about the future of film-based photography, there is simply no economic or technologic reason for advanced amateurs who have been shooting slides only for the last twenty, thirty or more years, to invest their money and time in something that cannot improve on the type of photographic activity they like and are used to.

As we have said many time, but with limited success so far, the technological solution for digital shooters to compete with slide shooters is readily available and quite inexpensive: *recording* digital images as 35mm slides! This is a service available at nearly every professional Lab in the Washington DC area (Chrome, National Geographic, etc.), and also at many online labs, for as little as 99 cents per slide. I, for example, I've done most of my recorded slides at: <http://www.prodigitalphotos.com/digital.html>

The only drawback of recording a digital image in a 35mm slide is exactly the same one present when ordering prints from a professional lab: the lack of control on the final output. Those of us used to make our own prints, with an ink jet printer or in the wet darkroom, naturally lose an important part of the fun –but that's the relatively modest price to pay for the privilege of regularly competing with most of those who still are the best IPS photographers.

aalmansi@worldbank.org

THE SWISS ALPA 12: A NEW CLASSIC ENABLES CREATIVITY

By Bill Katzenstein

It's not vogue to call cutting-edge film and digital cameras "point-and-shoot," but they are designed and used largely in that way. Nearly all 35mm film, digital and contemporary medium-format cameras homogenize fundamentals of technique with autoexposure and autofocus by microcomputer. Automated color correction in digital photography is another such advance. The objective is laudable: helps photographers expand their creative potential by automatically resolving challenges that can detract from composition, or make the moment impossible to capture because manual control would be too slow. For some photography, certainly, electronic assists are not just helpful but are considered essential, such as rapid-action sports and most photojournalism.

The Alpa Approach

The Alpa 12, designed and produced in Switzerland, also aims to liberate creativity through advanced engineering, but from an altogether different perspective. The Alpa is a precision medium-format viewfinder camera designed for moderate to extreme-wide imagery, such as landscape, architectural and other painterly photography. Specifically, the Alpa is a manual camera that expands creative potential by enabling ultra-fine image quality and the perspective control of a view camera, with basic, intuitive operation, portability and adaptability. The Alpa is equally conducive to film and digital photography with a quick switch of the camera back; it is also highly competent in macro-photography, and capable of aerial and small-distance photogrammetric applications.

Alpa performance centers on four design qualities. First, utter simplicity of control. Second, accommodation of the most advanced optics for film and digital wide-angle photography. Third, thoughtful accessories that together enable serious hand-held perspective control, and push the limits of photographic opportunity in difficult situations (such as creating an expansive image of a cathedral interior to true perspective without a tripod). Fourth, engineering tolerances unsurpassed in camera design and production.



Alpa Specifications

The Alpa creates negatives or transparencies in a variety of medium formats from square to panoramic, up to 56x84mm (three to five times the area of 35mm film); or with digital backs from 16 to 22MP.

The Alpa utilizes an ultra-bright viewfinder and velvety smooth shutter release (and operates without mirror vibration, since the camera is not an SLR). Alpa models share view camera traits such as ground-glass and Polaroid backs for precise composition and focusing, while utilizing highest-quality wide-angle lenses not conducive to SLR film or digital cameras. More than half of Alpa buyers are professional photographers.

Reversible camera backs on the Alpa provide for quick transition between vertical and horizontal orientation in static photography, as well as secure tripod mounting in the vertical position. In addition, a number of variants of the Alpa have been developed to meet individual preferences, which are available by special order. The system is fully modular, with easily fitting body, lens, film or digital back, and a medley of accessories. Batteries are not used in film photography with the Alpa.

Versatility in Perspective Control

In correcting for slanting lines when aiming the lens up to capture height, the Alpa 12 SWA version is able to manage extreme perspectives—hand-held! This feature is the sum of a series of enhancements ranging from its substantial and unsurpassed lens shift capability for portable medium format, with rack-and-pinion controls, to viewfinder visibility of its universal spirit level (a basic need rarely met in photography). Viewfinder masks feature rectilinear etchings (i.e., both vertical and horizontal center lines) and are available with simulated shift patterns as well. A few other cameras are physically capable of such handheld performance, such as Cambo, Horseman and Linhof, but are less practical in real-world situations requiring precision, especially under time pressure, because the cameras lack enabling assists or are comparatively cumbersome.

Digital Design Features

Another unique benefit of the Alpa is its engineering to extremely high tolerances to expressly accommodate the new, first-generation digital wide-angle lenses designed for perspective control, which are not yet available for Canon, Nikon or Hasselblad cameras. Moreover, the Alpa will be fully proficient with new 34MP Leaf and 39MP Kodak digital backs expected on the market soon.

To accommodate digital backs to ultimate fit, Alpa is the only camera to my knowledge that provides for minute focal length adjustment at the point of attachment of the digital back. Among the touted attributes of the Alpa are ultra-precise fittings. The body, lens casings and film backs are machined to explicitly match focal lengths and other basic

specifications with unsurpassed accuracy—rarefied increments of quality to the extreme.

Weight and Bulk

The principal Alpa models will seem large and heavy to photographers who do not use medium- or large-format cameras. A body, lens, viewfinder and back can weigh 4-5 lbs. The proportions are in the range of contemporary advanced 35mm and digital as well as medium-format cameras.

Many users become accustomed to handling larger cameras in a surprisingly short time. Others may find the Alpa too large for comfortable photography without a tripod. The generous weight nevertheless contributes to the Alpa's exceptional resolution in hand-held photography (e.g., as measured against a Hasselblad with similar lens), other factors being the seamless Alpa shutter release and quality film backs.

An Alpa Bonus: the Apo-Helvetar Lens

Schneider Optics, a leading producer of large-format lenses, has developed a unique optic exclusively for the Alpa. The 48mm Apo-Helvetar shares many features of the legendary Zeiss Biogon lens built into the Hasselblad 905SWC camera. (The Biogon lens was available for the Alpa in two limited editions prior to the advent of the Apo-Helvetar). The Apo-Helvetar, hand-held in overcast light, produces exceptional quality imagery for an expansive wide-angle lens as measured for resolution, tonal range and absence of distortion. Further, the Apo-Helvetar offers significant lens rise and shift for architectural or landscape photography, and can be used in a variety of formats—features the Biogon lacks. Yet the Apo-Helvetar, like the Biogon, does not require a center filter (although it may be desired for effect), further enabling hand-held photography in less than ideal lighting.

Macro Photography

Alpa provides photographers two avenues to extreme close-up photography. First, the large-format Schneider 120mm Makro-Symmar lens has been adapted to Alpa specifications in a helical mount. Alternatively, three macro adapters of 16mm, 34mm

and 52mm length are available to effectively convert regular lenses to close-up lenses on the Alpa.

A Model Camera—Literally!

Rarely do modern, functional cameras appear as fashion statements in vogue magazines such as *Gentlemen Quarterly*—it's another aspect to the Alpa. Of course, no photographer of my acquaintance would admit to allowing good looks to enter into a camera decision! That being said, the mainline Alpa 12 WA and SWA cameras do project stature of solid functionality crowned with large, facile handgrips available in natural rosewood, rosewood black or natural pear wood. Synthetic alloys, preferred for grips by some photographers, are also available. A more compact version of the Alpa, the 12 TC model, has a slimmer profile.

Despite its substantial development, the Alpa is nevertheless rare in the US. Until recently, it was distributed by two dealers within the country; presently it is available from four, or by direct order from Switzerland. The Alpa, produced by a trio of dynamic entrepreneurs who are continually refining and updating their product, has withstood the five-year new product test of time and is thriving in the global economy.

A Premium Price

The cost of an Alpa, at \$6000-13000 for the body, a customized lens, viewfinder, filmback and other basic accessories, would seem luxurious to many photographers. A digital back raises the cost substantially. Yet my friends Ursula Capaul, Thomas Weber and Andre Oldani, who produce the Alpa in Zurich, seriously disagree with any "luxury" description. (There I go, name dropping again! Disclosure: I have not actually met Ursula, Thomas or Andre, but we have carried on an intermittent email correspondence. They have patiently answered my repeated, often tedious questions about their camera. I do not own an Alpa, but have handled the instrument on multiple occasions and put it through its paces.)

Actually the majority of photographers commenting on the Alpa on Internet forums regard it as a luxury camera, or at least out of their price range,

notwithstanding its virtues. A median price on the order of \$9000 is more than what most self-described, serious photographers would consider spending for a camera.

In my view, the issue pends on the definition of “serious” photographer (if you’ll excuse the phraseology coined by an ex-US President). A photographer earning their livelihood from photography would not hesitate to invest \$9000 for quality equipment designed and built to last over decades, and which will not be obsolete in 2 or 5 or 10 years. Such individuals are the majority of Alpa users, many of whom also utilize view cameras and consider the Alpa an economic alternative with regard to work process, film and digital applications.

There is also a class of photographic enthusiasts who acquire cameras as collectibles, to be admired for their own sake (for which the Leica is well known), and which may ultimately appreciate in value. The Alpa appears to fit this description.

Summing Up the Alpa

In review, a number of characteristics make the Alpa desirable to serious photographers and aficionados of the craft:

- an eminence and fineness of thoughtful design, fit and finish in medium format;
- basic, intuitive operation; advanced wide-angle optics for high resolution and dynamic range with minimal distortion;
- powerful digital capability;
- unprecedented portability for wide-angle perspective control in medium format;
- the custom-designed Apo-Helvetar lens; and,
- probable preservation of value, if not appreciation.

This, then, is the Alpa 12: elegant in function and form, a modern classic expanding creative opportunity. Reference has been made to the likelihood of high resale value, yet I believe that most Alpa owners will actively use as well as admire and preserve their cameras as lifetime gifts to themselves.

Bill@IconicPhoto.com

EXHIBIT

RENEWAL OF THE WORLD BANK J CORRIDOR EXHIBIT

The Exhibit will be replaced in December, more detailed information will be announced by email. The list of the exhibitors and titles of their works are as follows:

Aquiles Almansi	Triangle
Jose Cartas	Filtered Lower Fall (1998)
Fred Cochard	White, Gold & Green (2002)
	Aquatic Palette (2004)
Mal Dick	Big Tree
Carlos Franzetti	Take Off
Emine Gurgun	Red on Green (2004)
	Free as a Bird (2004)
	Across Seasons (2000)
Caroline Helou	Earth Natural Design, Namaqualand (2003)
	Glowing Antelope (2003)
	Quiver Tree (2003)
Marqueta Jiriskowa	Monkey Madonna (2002)
	Rainbow (2001)
	Whirlpool with Red Dot (2002)
Anna Lawton	Silver Trail (1982)
	Cascading Colors (2002)
	Painted Tree (2003)
Antonia Macedo	Stump (1998)
	Rooted in Time
Carmen Macicado	Zongo
	Salar de Uyuni, Bolivia
Manuella Palmioli	Frémissements (2002)
	The Arenal’s Vicinities, Costa Rica (2003)
	Irie Gecko (2002)
Subramanian S. Sriram	Cars in Sahara Desert (2004)
	Lone Tree in the Desert (2004)
Marina Tyapkina	Garlic Bud (2004)
Sigrid Vollerthun	Tulip Balloon (2004)
	Drew Drenched (2002)
	Radiant Lotus Bud (2002)

CONTESTS**WB H CAFETERIA; CALL FOR ENTRIES**

IPS has been invited by the World Bank's Art Curator to exhibit our best work in the World Bank H Cafeteria. The theme is Food or Kitchen Utensils. The Curator is looking for striking images. Images that rise above the routine, transcend the ordinary and convey the feeling of passion and beauty captured by creative and imaginative photographers.

IPS will schedule the pre-selection for January 20, 2006. The deadline for submission is January 18. Each submission is limited to a total of 15 images. The final selection will be made by the World Bank Art Curator. Entries will be judged on technical quality, composition, originality, and artistic merit. Entries may be in slides or digitally captured images.

Digitally captured images must be taken at the camera's highest resolution. For preliminary judging, digital files must be submitted in JPEG format and the image must be in Adobe RGB color space (even if they are monochrome). The maximum horizontal size of the image submitted must be 1024 pixels and the maximum vertical size 768 pixels (See Guidelines for Electronic Submission published in June 2005 Shutter Release). However, if an image is selected, a high resolution electronic file will be required for printing. Printing will be handled by the WB Art Program. There will be contact information and sales price for exhibited work.

Questions regarding electronic submissions should be addressed to aalmansi@worldbank.org; and questions regarding slide submissions should be addressed to chelou@imf.org. Don't miss this great opportunity to exhibit your work!

JURIED PHOTOGRAPHY EXHIBITION

Capitol Hill Arts Workshop's
Entry deadline: November 18, 2005
Opening Reception: January 10, 2006
Exhibit Dates: January 2 – February 3, 2006

All photographic works are welcome, conventional and unconventional processes, techniques, aesthetics, approaches, subjects, material or digital works, video,

photo installations. The judge of the show is Bruce McKaig, artist, photography instructor and Chair of the Art Workshop's Photography Department.

For more information please visit www.chaw.org or call (202) 547-6839

COMPETITION REMINDERS

In an effort to make the competitions run smoothly and efficiently and within the framework of the rules, please remember the following:

(1) No comments from the audience; (2) No interruptions during the judging are allowed under any circumstances.

PHOTOGRAPHY SESSION

By Curt Carnemark

Mark your calendar

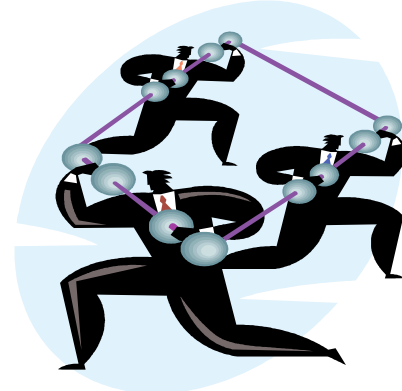
December 19, 2005 at 12:30 p.m.

At the IMF Auditorium

"SAY MORE WITH LESS"

Bring your friends and colleagues and learn how to turn your mission photos into powerful stories.

**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**Kindly Check Shutter Release or IPS Website for Latest Updates****September 14, 2005, Favorite Activity/Hobby**

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

October 19, 2005, Simplicity

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

November 16, 2005, Zoo Animals & Backyard Habitat

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

December 21, 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 18, 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 15, 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 15, 2006, Food

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

April 19, 2006, Urban Landscapes

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

May 17, 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

✂

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."



POINTS STANDINGS, 2004/5 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep-05</u>	<u>Oct-05</u>	<u>Nov-05</u>	<u>Dec-05</u>	<u>Jan-06</u>	<u>Feb-06</u>	<u>Mar-06</u>	<u>Apr-06</u>	<u>May-06</u>	<u>Year-End</u>	<u>Total</u>
Guerrucci	Aude	A	10	10									20
Cartas	José	A	11	8									19
Oomes*	Nienke	B	10	8									18
Franzetti	Carlos	A	7	10									17
Gürgen	Emine	A	5	12									17
Katzenstein	Bill	A	5	10									15
Otoo	Samuel	B	10	5									15
Sriram	Subramaniam	B	5	10									15
Vollerthun	Sigrid	A	10	5									15
Helou	Caroline	A	6	7									13
Palmioli	Manuella	A	5	8									13
Tyapkina	Marina	B	7	5									12
Galantin	Linda	B	5	5									10
Egilmezler*	Melike	B		8									8
Nardello*	Renato	B	8										8
Dick	Malise	A		5									5
Fernandez	Enric	B	5										5
Järtby*	Per	B		5									5
Johnson	Carolyn	B		5									5
Machicado	Carmen	A		5									5

* *Elegible for Rookie of the Year*

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)

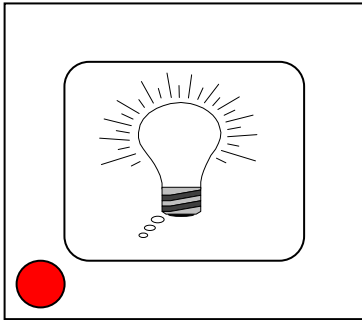
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

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:

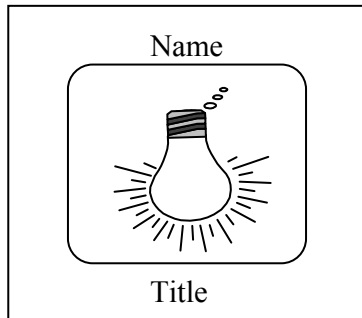
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1				
2				
3				
4				
5				

(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".