

# ***LAST CALL FOR DUES!***

**This will be your last issue  
unless you renew your  
IPS membership now  
(see form inside)**

## **■ THIS MONTH AT THE IPS ■**

**PRESENTATION AND  
THEME COMPETITION:**

***A N I M A L S***

**Wednesday, October 16, 2002, at 5:45 p.m.**

**IMF Room B-702**

**(Down elevators to Blue Level)**

**700 19th Street, N.W.**

## **■ EVENING'S PROGRAM ■**

Food and refreshments

### **PRESENTATION**

***"A Walk on the Wildside"* — by Lynda Richardson**

### **COMPETITIONS**

- Open (any subject) for prints and slides.
- Theme, slides only: **ANIMALS** — Wild, captive, domestic.  
Images in which animals are the *central* subject.

### **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 (202-623-7242).***

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## ■ IPS EXECUTIVE COUNCIL ■

<b>President</b>	José M. Cartas	(202) 623-4055	IMF IS5-704
<b>Vice-President</b>	Francis Dobbs	(202) 473-2126	WB U11-171
<b>Treasurer/Membership</b>	Caroline El-Helou	(202) 623-6699	IMF IS2-1300
<b>Programs</b>	Carolyn Johnson	(703) 883-7321	
<b>Contests</b>	Bassirou Sarr	(202) 623-7242	IMF 12-518
<b>Shutter Release</b>	Frédéric M. Cochard	(202) 473-1631	WB I3-360
<b>Classes</b>	Isaku Higa	(202) 458-9456	IFC F2K-207
<b>Annual Exhibit</b>	John Saville	(202) 458-7814	Bank J3-290

## ■ IPS VOLUNTEERS ■

### *CONTESTS*

<b>Venues</b>	Carlos Fernández-Duque	(202) 473-9644	IFC F7P-142
<b>Hospitality</b>	Tijen Arin Malise Dick Bassirou Sarr	(202) 473-5535 (301) 313-0208 (202) 623-2247	WB H5-342 IMF 12-700
<b>Projectionists</b>	Caroline El-Helou Sigrid Vollerthun	(202) 623-6699 (703) 979-1150	IMF IS2-1300
<b>Competition Results</b>	Carmen Machicado	(202) 473-5761	WB I7-096
<b>Slide Sorting</b>	Carlos Franzetti	(202) 473-0447	IFC 7P-184
<b>Awards and Trophies</b>	Sigrid Vollerthun	(703) 979-1150	

### *PROGRAMS*

<b>Presenters/Judges</b>	Jean Boyd Enric Fernandez	(202) 623-8827 (202) 623-4683	IMF 6-328 IMF 9-414
<b>Presentation Write-Up</b>	Malise Dick John Saville Michael Wishart	(301) 313-0208 (202) 458-7814 (202) 265-3676	WB J3-290
<b>Publicity</b>	Enric Fernandez Manuella Lea Palmioli	(202) 623-4683 (202) 473-1630	IMF 9-414 WB I3-068

### *SHUTTER RELEASE*

<b>Editorial</b>	Frédéric M. Cochard	(202) 473-1631	WB I3-360
<b>Distribution</b>	John Saville	(202) 458-7814	WB J3-290
<b>Technical Articles</b>	Bill Katzenstein	(202) 244-3933	

### *OTHER*

<b>Annual Exhibit</b>	Marketa Jirouskova	(703) 685-1222	
<b>Classes</b>	Niña Samantela-Ruivivar	(703) 941-0589	
<b>Field Trips</b>	Bill Katzenstein	(202) 244-3933	
<b>IPS Webpage</b>	Craig Carter	(202) 473-3003	WB MC7-158

*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

Some members have voiced concerns about the monthly meetings extending too late into the evening. There are some factors we can control, some which we cannot, and others on which we can try to improve.

For instance, we have shortened the wine and cheese reception by 15 minutes, so we can start earlier. This also means that all entries, **without exception**, must be submitted before 6:15 p.m. We have also asked the speakers to limit their presentation to 45 minutes, although it is not feasible to set a strict time limit. We are also going to monitor more closely the time spent on competitions.

In order to shorten the competitions, it has been suggested that the number of entries per member be reduced. Here, we must realize that the winning photos are the main input for our Annual Exhibit. Out of 160 pictures needed for the Annual Exhibit, around 100 come from the monthly competitions. The rest are chosen through a preselection held in January. The preselection meeting is already very lengthy, and would be made even longer if we were to increase the number of entries, since only 10% of those entries are selected.

It is also possible to limit the number of entries for the AA class members only, forcing the more advanced photographers to make their own selection, rather than passing the burden on the judges. One byproduct should be an increased participation of new members in the Annual Exhibit.

Another possibility could be to increase the number of competitions with a mandatory theme. Currently, only the January competition has a mandatory theme (people), but other popular themes can also be made mandatory for other months. Although the number of entries would not change, a mandatory theme eliminates one of the slide competitions. Additionally, it eases the comparison between pictures and facilitates the judge's decisions.

Any resolution on new rules will not be binding until next season, so it will not affect the ongoing competition for 2002/2003. We need your input to arrive at a decision that will be accepted by a large number of IPS members. We ask you, therefore, to send your ideas, comments and suggestions to our Chairperson for Contests, Bassirou Sarr at [bsarr@imf.org](mailto:bsarr@imf.org), who will share them with the rest of the Executive Council.

— José M. Cartas ■

## OCTOBER SPEAKER: LYNDA RICHARDSON

**“A WALK ON THE WILDSIDE”** — Lynda Richardson is a full-time wildlife, environmental and travel photographer who has traveled to far-flung destinations around the world covering assignments for magazines and organizations such as *Smithsonian* magazine, The National Wildlife Federation, and The Nature Conservancy, to name a few.

A former news photographer for the Associated Press, *Time* magazine and *U.S. News & World Report*, she traded the “glamour” of news for her true love: wildlife and the environment. Known for her vast knowledge of animal behavior and her ability to mimic animal calls, Lynda has led nature and photographic tours for organizations such as the National Zoo and The Nature Conservancy. She has also given or led hundreds of talks and photographic workshops, and judged numerous photography competitions for groups and organizations as diverse as the Explorer's Club in New York, the South African Embassy, the Girl Scouts, and Canon USA.

In addition to being a keynote speaker at a variety of conferences and other events, Lynda has been a monthly columnist for *Virginia Wildlife* magazine for many years. Her photographs have also appeared in many overseas publications such as *Airone*, *Animan*, *Das Tier*, *Focus*, *Geo* and *Terre Sauvage*. In the

summer of 1996, *Nature's Best* magazine listed her as one of the top women wildlife and environmental photographers in the world. When not taking pictures, Lynda enjoys fishing, mountain biking, white water kayaking, soccer, gardening and playing with her two Jack Russell terriers (terrors).

Lynda describes her upcoming presentation as “A look into what it takes to get great wildlife photographs... a peak into how she captures beautiful images of wild critters from around the world. Whether she’s climbing trees in Mexico to photograph the last of the endangered Thick-billed parrot, trudging through rainforests at midnight along the Columbian border looking for vampire bats, or simply, and accidentally, walking up on a lion kill in southern Tanzania, Lynda is glad she can be here to give you her side of the story!”

— Carolyn Johnson ■

*P.S.* As already announced to IPS members by email, Lynda will be leading a photographic travel adventure to Tanzania from January 24 to February 6, 2003. This trip to one of the world’s most famous wildlife hotspots will be a chance to view and photograph the dramatic annual migration of zebra and wildebeest across the Serengeti Plains and into Ngorongoro Crater, as well as the vast number of predators and other animals that make their living off the herds. Black maned lions, speedy cheetahs, majestic elephants, long lashed giraffes, curious mongoose, and an amazing assortment of birds will all be there. The fun is in finding them! This fabulous trip offers a luxury tent camp placed in the best wildlife location, prior to the arrival to the Serengeti, and special early morning and late evening permission to be out and about with the wild critters for the best light of the day! Lynda will be there to help you get better photographs with tips and techniques she uses in the field. Don’t be surprised if she calls some unsuspecting hyena to the Land Rover for a closer look or causes a lion to roar. It will be a great trip! ☞ For more information, call Voyagers International (800-633-0299) or check out the organization’s Website ([www.PhotoTourNetwork.com](http://www.PhotoTourNetwork.com)).

## **SEPTEMBER PRESENTATION: ALAN KARCHMER**

“CAPTURING A SENSE OF PLACE IN ARCHITECTURAL PHOTOGRAPHY” — One of the early, and intriguing, points architectural photographer Alan Karchmer made during his September presentation to IPS concerned the fact that all of his photography is done on assignment. “In that sense,” he said, “I can’t consider it as fine art [photography] ... I’m obliged to flatter my subject’s work.”

Fine art and flattering aside, at the core of his mission initially is the challenge of reducing three dimensions to two, factoring in time and light. To many neophyte photographers, photographing architecture would seem simplicity itself: the building sits there, and you merely circle it with your camera. But, as experience will tell you, it can be far from easy to make high-quality images of a particular building. The season is important, as is the time of day or night, and the consequent light. (A little exercise to try at home: photograph the exterior of your dwelling, and a couple of interiors, and these difficulties will become apparent. Indeed, wouldn’t this make a great theme for a future competition: “My House”?)

A further provocative thought of Alan’s is that we experience more architecture through photography than by looking at the building itself. Think about that, and the role of architectural photographer assumes new stature. Alan uses mostly 4X5 view cameras, as well as 120 6X7 medium format. Fuji Velvia film is a favorite, as well as Fuji NPL negative film — it has a fourth layer, which cleans up fluorescent light. “You can basically shoot straight with this film,” he notes (i.e., no need to resort to fluorescent filters).

Alan’s “A Sense of Place” theme was simply presented through his photographs of four main buildings, beginning with a gorgeous fall shot of the St. Benoit du Lac Abbey near Quebec. Not content with this stunning image, he immediately won me over by showing similar views — but framed differently, and shot in different light. Such visual comparisons make it so much easier to learn and appreciate the importance of composition and lighting.

With the Nortel Network's office buildings cluster in North Carolina, he noted that, in the last ten years, architectural photography has "softened, become more mature and humanistic" by including people in what were formerly sterile studies. For the new Italian Chancery in Washington, Alan looked at the orientation of the building to the sun, and chose oblique angles to accentuate the interplay of the structure's planes.

Alan definitely saved the best for last: Santiago Calatrava's stunning addition to the Milwaukee Art Museum on Lake Michigan. (A section of Eero Saarinen's 1950s original, glimpsed in the background, looked staid and dated alongside this creation.) Architect Calatrava is also an engineer and sculptor. His innovative design incorporates *brise-soleil* — roof wings that open and close to provide shade for a glass-roofed atrium. When opened, the wings suggest to the eye fantastic things, like the Concorde taking off over the water, or an alien creature on a strange planet.

"There is an ethereal quality of space ... and organic, anatomical fins or ribs, which repeat almost to infinity," Alan commented. "The addition has the most beautiful parking garage," he added wryly. Here, Alan's photographs of this monumental structure not only document and flatter his subject, but surely aspire to that which he first disclaimed producing: fine art.

— Michael Wishart ■

## IPS 2002/3 COMPETITION SCHEDULE AND THEMES

<b>SEPTEMBER 11</b> IMF Meeting Hall B	<b>ARCHITECTURE</b> — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the <i>principal</i> interest.
<b>OCTOBER 16</b> IMF Room B-702	<b>ANIMALS</b> — Wild, captive, domestic. Images in which animals are the <i>central</i> subject.
<b>NOVEMBER 20</b> IMF Meeting Hall B	<b>ABSTRACT</b> — 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.
<b>DECEMBER 18</b> IMF Meeting Hall B	<b>TRANSPORTATION</b> — Means of transport like cars, trains, boats, planes, etc. must be the <i>central</i> focus
<b>JANUARY 15</b> IMF Meeting Hall B	<b>PEOPLE</b> — 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.)
<b>FEBRUARY 19</b> IMF Meeting Hall B	<b>CLOSE-UP</b> — 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.
<b>MARCH 19</b> IMF Meeting Hall B	<b>EXPERIMENTAL</b> — Images that utilize camera, slide and/or darkroom manipulations to achieve unreality.
<b>APRIL 16</b> Venue to be announced	<b>NATURE</b> — 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.
<b>MAY 21</b> IMF Meeting Hall B	<b>WASHINGTON LANDMARKS</b> — Images with a Washington, D.C., landmark as a <i>primary</i> focus of interest.

## IPS COMPETITIONS — MORE Q&A

**Q. How do I submit my entries?**

**A.** You must complete the competition entry form indicating, among others, your name, class, title of the entry, and the category in which it competes (slides theme, slides open, print color, print B&W). Entry forms are found in every *Shutter Release*.

**Q. How do I present my prints?**

**A.** Prints, no larger than 30x30 inches, must be mounted on a board.

**Q. How do I identify my prints?**

**A.** All prints must have the competitor's name and title of the photo **clearly printed** on the back of the mount. Also, an arrow on the back must show the way the print is to be displayed.

**Q. Is it OK to use Post-it notes to identify my prints?**

**A.** No. *Post-it* notes get loose and lost, making it difficult to identify the print. Self-adhesive labels are the best solution, much better than handwriting on the back of the photo.

**Q. Can I identify my prints on the front?**

**A.** No. Entries should remain anonymous until the winners are announced.

**Q. How do I mark my slides?**

**A.** Follow the instructions in the competition entry form. Place a red dot in the lower left-hand corner of the slide and affix a label with your name and slide title. To facilitate the handling of the slides (done under low light) and the sorting after the competition, it is very important to **mark very clearly your name and the title of the slide**. Try to use self-adhesive printed labels (*Avery 5267* fits perfectly), and avoid handwriting on the mounts (it is almost impossible to read).

**Q. How do I submit my slides?**

**A.** On the day of the competition, four slide carousels are available. Be sure to place your slide in the correct carousel (theme, or class B, A, or AA), with the dot in the lower left-hand corner of the slide showing on the upper external side of the carousel. ■

## SEPTEMBER COMPETITION RESULTS

**PRINTS — Open, All Classes, Black and White (9 entries)**

1<sup>st</sup> place      *A World Outside*, Niña Samantela-Ruivivar

**PRINTS — Open, All Classes, Color (16 entries)**

1<sup>st</sup> place      *Kensington Gardens*, José Cartas  
2<sup>nd</sup> place      *Selfridges*, Jacqueline Crousillat

**SLIDES — Theme, Architecture (27 entries)**

1<sup>st</sup> place      *Mexico City*, Malise Dick  
2<sup>nd</sup> place      *Salt Bridge*, Edward Chi  
3<sup>rd</sup> place      *1000-Year-Old Smile*, Marketa Jirouskova

**SLIDES — Open, Class B (11 entries)**

1<sup>st</sup> place      *Cascading Colors*, Anna Lawton

**SLIDES — Open, Class A/AA (22 entries, classes combined per IPS rules)**

1<sup>st</sup> place      *Living Colors II*, Manuella Lea Palmioli  
2<sup>nd</sup> place      *Best Friends, Cambodia*, Marketa Jirouskova

**POINT STANDINGS, 2002/3 SEASON**

<b>Last name</b>	<b>First name</b>	<b>Class opening</b>	<b>9/01</b>	<b>Total</b>	<b>Class closing</b>
Cartas	José	AA	10	<b>10</b>	AA
Dick	Malise	AA	10	<b>10</b>	AA
Jirouskova	Marketa	AA	10	<b>10</b>	AA
Lawton*	Anna	B	10	<b>10</b>	B
Palmioli	Manuella Lea	AA	10	<b>10</b>	AA
Samantela-Ruivivar	Niña	AA	10	<b>10</b>	AA
Chi*	Edward	B	8	<b>8</b>	B
Crousillat	Jacqueline	AA	8	<b>8</b>	AA
Asseo	Maurice	AA	5	<b>5</b>	AA
Carter*	Craig	B	5	<b>5</b>	B
Cochard	Fred	AA	5	<b>5</b>	AA
El-Helou	Caroline	AA	5	<b>5</b>	AA
Fernadez*	Enric	B	5	<b>5</b>	B
Franzetti	Carlos	A	5	<b>5</b>	A
Gürgen	Emine	AA	5	<b>5</b>	AA
Macedo	Antonia	AA	5	<b>5</b>	AA
Manaldre*	Monika	B	5	<b>5</b>	B
Oksana*	Kadarina	B	5	<b>5</b>	B
Romero	Marta	B	5	<b>5</b>	B
Sari*	Bassirou	B	5	<b>5</b>	B
Siram*	Subramaniam	B	5	<b>5</b>	B
	<b>Points for entering: 5</b>				
	<b>1st Place award: 5</b>				
	<b>2nd Place: 3</b>				
	<b>3rd Place: 2</b>				
	<b>Honorable Mention: 1</b>				

\*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 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 preselection, 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**. ■



## ***NEW AND NOTEWORTHY***

### **PHOTO EXHIBIT BY AN IPS COLLEAGUE**

Our colleague *Niña Samantela-Ruivivar* has an ongoing photography exhibit in Soho (New York) through January 2003. A “curtain call” featuring 15 of her award-winning works from the 2001-2002 period, the exhibit is showing at **CENDRILLON**, 45 Mercer Street, New York, N.Y. Hours are 11 a.m. to 8 p.m., Tuesday through Sunday, closed on Monday. ☞ For more information, call 212-343-9012.

### **NIKON SCHOOL OF PHOTOGRAPHY — LOCAL CLASSES COMING UP**

Niña also alerted *SR* to this upcoming opportunity: the **Nikon School of Photography**'s upcoming classes (<http://www.nikonschool.com>). Nikon School is a celebration of photography, a place where photography comes alive and your imagination soars. Three separate, day-long courses are now offered and will be given this and next month in Arlington, Va.: Nikon School of Photography, October 19 and 20; Digital 101, November 16; and Advanced Digital Workflow, November 17. ☞ For more information and registration, call 631-547-8666 Monday-Friday from 9 a.m. to 4:30 p.m. (Eastern time), or go online (<https://secure.nikonschool.com/registrationhome.asp>).

### **NIKON PHOTO CONTEST INTERNATIONAL**

José Cartas reports that the deadline for the **Nikon Photo Contest International 2002-2003** is coming up: October 31, 2002, to be precise. There are two theme categories this year: Category A, Open; and Category B, “Love & Peace.” Pictures can be submitted in two ways: **Print/Slide Division** — Up to five photographs can be submitted in each of the above categories. No entries (prints or slides) will be returned to entrants. **Web Entry Division** — Up to one photograph in each of the above categories. ☞ **Prizes:** Grand prize: Nikon imaging products equivalent to US\$ 10,000. Unesco special prize: F80/N80-class Nikon SLR camera. Yahoo Japan Special prize, Coolpix 5000-class Nikon digital camera. Plus 144 other additional prizes. For more information go to <http://nikon.yahoo.co.jp/eng>.

### **SEEING THE LIGHT: REFLECTIONS OF THE SPIRITUAL**

José also reports that the National Cathedral is inviting photographers to capture the fleeting moments and pervasive atmosphere of the Cathedral grounds, gardens and buildings. Overall, photographs should convey a sense of the spiritual, and respond to these themes: peace and contemplation; inspiration and joy; simplicity and grandeur. ☞ **Deadline:** Mailpieces should arrive between November 28 and December 10, 2002. Entries can also be dropped off at the Northwest cloister door on December 5, 6 and 7, from 10 a.m. to 2 p.m. **Entry fee:** \$20 for up to three works. For more information, call 202-537-2223 or go to [www.cathedral.org/cathedral/programs/entries.shtml](http://www.cathedral.org/cathedral/programs/entries.shtml). **Note:** To avoid problems with security guards when trying to set-up your tripod, either bring a copy of the information posted on the Internet or a brochure that can be found on a desk at the main entrance.

### **NATIONAL GEOGRAPHIC SOCIETY PROGRAMS**

Also thanks to José, here is the line-up of NGS photo presentations in coming months:

- *Jungles*, by Frans Lanting, Wednesday, October 16, 7:30 p.m.
- *Public and Private: 20 Years Photographing the Presidency*, by Diana Walker, Wednesday, October 30, 7:30 p.m.
- *South Africa's Coast*, by David Doubilet, Monday, November 4, 7:30 p.m.
- *The Photographic Life*, by Sam Abell, Tuesday, November 12, 7:30 p.m.
- *20,000 Bytes Under the Sea*, by Emory Kristof, Monday, November 18, 7:30 p.m.

- *Measured Movements, Human Lives*, by Karen Kasmauski, Tuesday, December 10, 7:30 p.m.

☞ All events are held at the Gilbert H. Grosvenor Auditorium, 1600 M Street, N.W. For tickets, call 202-857-7700 or go online to [www.nationalgeographic.com/lectures](http://www.nationalgeographic.com/lectures).

## MEMBER GALLERY

### NEW PRODUCT REVIEW

by Bill Katzenstein

The hottest development in cameras this season is a generational change in advanced digital SLR cameras with interchangeable lenses. With the introduction of four new models, the cost of digital resolution to produce an 11x14 print of 35mm film quality in most situations has fallen from \$4,500-6,500 to under \$2,500.

Roughly 6 million pixels (6 megapixels or MPs) are required to meet this standard. In comparison, regular 35mm film offers the equivalent of 20 MPs. As such, affordable digital cameras still have some way to go to match 35mm film for enlargements bigger than 11x14.

All four new digital SLRs feature autofocus and autoexposure with shutter speeds from 1/4000 sec. to 30 sec, which appear to have emerged as a standard for these cameras. Shutter lag is down to about 0.1 second. The cameras differ with respect to imaging technology, ISO range and viewfinder coverage, as summarized below, and in other particulars such as metering modes, playback and flash functions.

- **Canon EOS D60** — Uses contemporary, single-layer “mosaic” pixel technology and regular Canon EF lenses. 6.3 MPs; ISO range is 100-1000. Viewfinder shows 95% of image captured; the liquid-crystal display (LCD) shows 100%. Available since May at \$2,200 street price.

- **Fuji Finepix S2 Pro** — 6.2 MPs plus an enhanced imaging technology that Fuji claims to improve resolution to an effective 12.1 MPs. Uses Nikon F-mount lenses. ISO range of 100-1600. Viewfinder shows only 92% of image; LCD shows 100%. Recently introduced for sale at \$2,400 street price.

- **Nikon D100** — 6.1 MPs; uses Nikon F-mount lenses. Features new “noise reduction” technology to reduce the cloudiness associated with digital time exposures. ISO range of 200-1600. Viewfinder shows 95% of image captured; LCD shows 98%. Recently introduced for sale at \$2,000 street price.

Reviewed in *Petersen's Photographic* magazine, October 2002 issue.

- **Sigma SD-9** — Expected to come on sale by December. 3.4 MPs but Sigma claims resolution is superior to competing models and effectively enhanced to more than 9 MPs: its new Foveon X3 Color-Capture System features three layered sensors per pixel. Uses Sigma SA lenses. Viewfinder shows 97.5% of image captured; LCD shows 100%. A major retailer is taking advance orders at a price of \$3,000.

Finally, this summation of the latest digital SLRs would not be complete without noting the sole available, true optical “ZLR” — zoom-lens digital with through-the-lens viewing:

- **Olympus Camedia E-20N** — 5.0 MPs. Features 35-140mm f/2-11 zoom lens. Shutter speed range: 1 min.-1/4000 sec. ISO range of 80-320. Viewfinder and LCD show 95% of image captured. Street price: \$1,700.

In addition to the above models, about 250 mass-market digital cameras compete for sales. These are non-SLR, nearly all fixed-lens and limited to 0.8-4 MPs, typically costing in the range of several hundred dollars.

### REGULAR 35MM PHOTOGRAPHY

35mm SLRs have become so refined that some basic models remain “new” for 4-5 years with variants introduced every year for ever more rarified increments of performance or economy depending on market niche:

- *Enhanced features for specialized applications* include third-generation predictive autofocus for action photography (**Canon EOS Rebel Ti**), super-fast shutter speeds of 1/12,000 second (**Minolta Maxxum 9**), and autobracketing for focus (**Contax NI**) to complement autobracketing for exposure.

- *Lower-priced versions of popular sophisticated models that offer much of the capability of the original model* include the recently introduced

**Minolta Maxxum 5**, priced at \$250 (prices for this and other cameras are for body only). This model is advertised as “the smallest and lightest 35mm SLR.” If you can live with 7-point instead of 9-point autofocus (compared to the Maxxum 7), a top shutter speed of 1/4000 second, and rapid film advance of 3 frames per second, the Maxxum 5 may prove an ideal back-up or rough-and-ready camera. The **Canon Rebel 2000** offers similar features at a price of \$220. Nikon has also introduced an inexpensive SLR with many features of premium models, the **Nikon N55**, for \$300. For Pentax aficionados, the new **Pentax ZX-L** has just entered the fray, featuring 3-point predictive autofocus, at a price of \$250. And — STOP PRESS — Minolta has just now introduced a **Maxxum 4** at only \$200.

■ *Retro models* combine the best features and style of nostalgic manual-focus SLR and rangefinder cameras with new technology. The recently introduced **Nikon FM3-A** is an upgraded classic Nikon FM-2 SLR of 1983 vintage.

Since the controls and “feel” of a camera are for many users as important as technical specifications, prospective buyers are as always urged to handle two or three competing models before taking a decision.

### **MEDIUM FORMAT**

Change in medium format occurs slowly, though there is news on the digital front. Mamiya has introduced “the world’s first true cross-platform camera,” the 645AFD. This is not as momentous as it sounds, since most medium-format cameras can be fitted easily to digital backs, albeit at a whopping cost. Nevertheless, the new Mamiya 645AFD has been designed for readily interchangeable film and digital backs (the Kodak DCS ProBack with 16 MBs). This is also one of the few autofocus medium-format cameras. Price is \$3,750; the digital back is an additional \$12,000. Still, this is down from \$20,000 two years ago.

### **LARGE FORMAT**

An ultra-light field camera (a fold-up portable view camera) has been introduced by Toyo-View, the family-owned and operated manufacturer of quality view cameras. The **Toyo-Field 45CF** features carbon-fiber construction and weighs only 3.4 lbs. The movements of this camera are ideal for landscape photography and moderate architectural shooting — an excellent choice for travel and hiking.

Price is about \$650, including reversible horizontal/vertical groundglass back with spirit

levels. Lenses are additional (figure \$400-800 for a new or quality used large-format lens). Progress does have tradeoffs, in this case aesthetic. Alas, the carbon-fiber material is not nearly as romantic as cherrywood or walnut, though the new Toyo-Field is more rigid and durable than most wood-bodied field cameras.

### **WANT LIGHTNING?**

Lightning is a most dramatic backdrop but so difficult to capture and dangerous to shoot unless the photographer is under cover. The standard recipe for photographing lightning has been to use a low-speed film, preferably ISO 64 or 100, with the camera set on tripod. Then with the shutter on “B,” the lens is open to f4-5.6, and the wait begins for a substantial flash of lightning. If the wait is too long, the picture will be compromised by excess ambient light regardless of film speed.

A clever product, **Lightning Trigger**, has advanced the photography of lightning. Rather than wait for lightning with the shutter open, this device senses lightning and activates the camera shutter in time to capture nearly all of the burst. Lightning trigger is effective both at night and in daytime overcast to cloudy-bright conditions.

This product is designed for use with automatic film advance, enabling picture after picture of lightning scenes while the photographer waits under safe cover. Lightning Trigger is compatible with nearly all 35mm and medium-format cameras. An electronic cable release connection is required.

Price of the Lightning Trigger is \$329. An electronic cable release can cost \$75-200, depending on the camera. For further information: [www.lightningtrigger.com](http://www.lightningtrigger.com).

### **NEW BUYER’S GUIDE JUST ISSUED**

The *Shutterbug Photography Buyer’s Guide* for 2002 appeared on newsstands the last week of September. This reference features a comprehensive listing of nearly all available 35mm film and digital cameras, medium and large-format cameras, lenses and accessories, including basic specifications and prices.

— Bill Katzenstein ■



**IT'S TIME TO RENEW YOUR MEMBERSHIP!\***

## **The Top 10 Reasons to Renew your IPS Membership**

- #1.** You'll continue receiving the monthly newsletter, *Shutter Release*, full of informative articles about photography and announcements about photographic events in and around town.
- #2.** You can learn something new every time you come to the FREE monthly lectures and slide presentations by photography professionals.
- #3.** You can improve your photographic technique by exchanging ideas and tips with fellow IPS members.
- #4.** You can join photographic field trips with other IPS members.
- #5.** You can participate in the popular, in-house, Mike Smith photography course at a special price for members.
- #6.** You'll be the first to know about photo workshops and seminars offered by other camera clubs in the metropolitan area.
- #7.** You can take advantage of price discounts on film processing from Pro Photo (on Pennsylvania and 20th) and other local stores.
- #8.** You can socialize with other IPS members and guests at a wine and cheese reception every month.
- #9.** You can taste fame! You can win an opportunity to be part of the Annual Photographic Exhibition in the IMF Atrium.
- #10.** You may also be invited to join special one-time or periodical photography exhibits set up especially for IPS members in World Bank or IMF public spaces.

*\*New members who join in April, May or June of the current season do not have to renew. You are paid through next season.*



# 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.*

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### 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.*





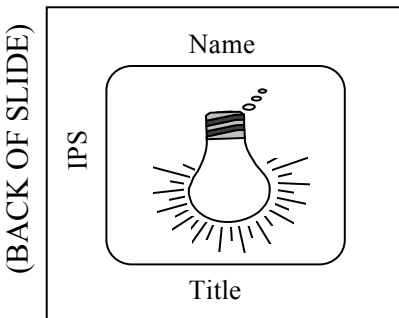
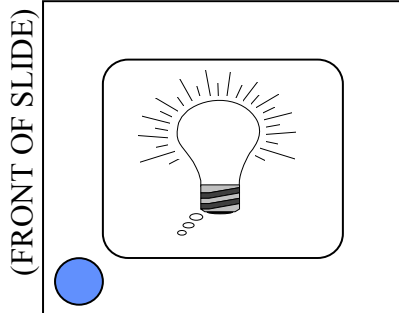
# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## 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).*