

**COMING-UP! IPS ANNUAL EXHIBIT**



## THIS MONTH AT THE IPS

Wednesday, April 12, 2006 at 5:45 p.m.

**IMF Auditorium (Red Level, Room:710)**

700 19<sup>th</sup> Street, N.W.

### PRESENTATION

“Landscapes of the Southwest”

by

John Telford

### COMPETITION THEME:

**(SLIDES ONLY)**

### URBAN LANDSCAPES

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



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### NOTE TO CONTESTANTS

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

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

For inquiries, call Carmen Machicado (202) 473-5761

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President	Caroline Helou	(202) 623-6699	IMF HQ2-4-276
Vice-President/ <i>Shutter Release Editor</i>	Aquiles Almansi	(202) 473-5970	WB-I-5-095
Acting Vice President	Bill Katzenstein	<a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a>	
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Programs & PSA Representative	Linda Galantin	<a href="mailto:cvmlinda@earthlink.net">cvmlinda@earthlink.net</a>	
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☐ IPS VOLUNTEERS ☐			
MONTHLY MEETINGS			
Webmaster	David Davtian Manorama Rani	(202) 257-5681 (202) 473-2057	<a href="mailto:david@ddavtian.com">david@ddavtian.com</a> WB-G7-703
Competitions	Carlos Franzetti José Cartas Carmen Machicado Sigrid Vollerthun	(202) 473-0447 (202) 623-4055	IFC 7P-184 HQ2-10-481 <a href="mailto:cmachicado@worldbank.org">cmachicado@worldbank.org</a> <a href="mailto:svollerthun@verizon.net">svollerthun@verizon.net</a>
Awards and Trophies	Sigrid Vollerthun		<a href="mailto:svollerthun@verizon.net">svollerthun@verizon.net</a>
Presentation Write-Up	Malise Dick	(301) 313-0208	<a href="mailto:ekalnay@erols.com">ekalnay@erols.com</a>
Publicity	Enric Fernández Manuella Lea Palmioli Marina Tyapkina	(202) 623-4683 (202) 473-1630 (202) 623-6437	IMF 3-207 WB I-3-068 IMF HQ1-2-200
SHUTTER RELEASE			
Editorial	Aquiles Almansi	(202) 473-5970	WB-I-5-095
Distribution	Subramanian Sriram	(202) 623-7673	IMF HQ1-8-300F
Technical Advice	Bill Katzenstein	<a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a>	
OTHER			
Classes	Mal Dick	(301) 313-0208	<a href="mailto:ekalnay@erols.com">ekalnay@erols.com</a>
	José Cartas	(202) 623-4055	IMF HQ2-10-481

**SHUTTER RELEASE** welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is **close of business on the last business day of the month prior to the issue month**. Please send submissions by e-mail to [ips\\_sr\\_editor@yahoo.com](mailto:ips_sr_editor@yahoo.com) as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.

*Visit our website at [www.ips-imfwb.org](http://www.ips-imfwb.org)*

**FROM THE PRESIDENT'S NOTE PAD**

It is spring in Washington and flowers are blooming everywhere. There is a good chance that the Cherry blossom blooms will be spectacular this year. I will try very hard to get out there; it is hard to think of anything else except the excitement of finding the color and shape of a blossom in my viewfinder or LCD screen.

I know that some people consider such things naïve or blind to the problems of the world. Certainly, we need to be aware of the world and its problems and do what we can to solve them, but our minds and souls also need relief from them. Sitting at a tripod, watching a magnificent sunset form in front of us, provides that relief.

If you ever have a chance to hear Freeman Patterson speak about photography, you will see passion for photography personified. Freeman has a spiritual approach to his photography. He was once interested in church life and earned a masters of divinity degree. He taught religion and comparative religion before becoming a photographer, and even wrote a thesis about photography, art and spiritual ideas. Freeman finds amazing images everywhere. I have long admired his work and his stimulating books about photography. He is one photographer who can easily get us to see our world differently - to go for the beauty, the color, the life.

Flowers are blooming and the outdoors are calling for you and me to get out and photograph. Sometimes, the best thing to do is simply to be surrounded by the beauty of the world.

—*Caroline Helou*

**APRIL'S PRESENTATION: JOHN TELFORD****"LANDSCAPES OF THE SOUTHWEST"**

Although he is doing business as John Telford Photography, John does not feel that he is a natural artist. In fact, his academic training is a B.S. in Mathematics and a M.S. in Statistics. After 50 years of left-brained analytical pursuits, he began to try photography. At the time, he was wondering whether he even had a right brain or any minute measure of

artistic talent, since he could not paint, sing, or play a musical instrument. Yet for as long as he can remember, he has loved great photographs.

John began to study photography by taking local college courses, reading books about both the artistic techniques and camera technology, as well as attending photography workshops. Along the way, he has taken photography workshops with John Netherton, Freeman Paterson, Brian Peterson, John Sexton, and John Shaw. In 1995 he joined a camera club, starting in the novice class. Gradually his photography began to improve, so he moved to the advanced class where he competed for seven years. He established an unprecedented record by winning "Slide Photographer of the Year" for five consecutive years.

In 1999, John began teaching workshops in Visual Design for both novice and advanced camera club members. He has also taught photography courses for other groups, such as the Chinese Culture and Community Service Center, Inc. Moreover, ever since his father began taking him fishing and camping at a very early age, he has loved nature and being outdoors. As a result, he likes to conduct photography workshops in the field at picturesque locations in North America, such as, Acadia National Park, Arches National Park, Babcock State Park, Bryce Canyon National Park, Canyonlands National Park, Glacier National Park, Grand Teton National Park, areas near Page AZ, Peggy's Cove Nova Scotia, and Zion National Park. He continues to teach a limited number of similar workshops.

John's photographs have been exhibited at Brookside Gardens, Chevy Chase Community Center, Glenview Mansion, the Rockville Arts Place in a juried exhibit, Great Exposure Gallery of Savage Mill, as well as the Art Center of Estes Park Colorado in national juried exhibits. His photographs have been published in a book entitled *Barns Across America*, a calendar published by the U.S. Capital Historical Society, several calendars published by Stephenson Printing, Inc., and *Nature's Best Magazine*.

John hopes to continue sharing with others the spirit of nature preservation, improving his photography, teaching photography, appreciating how photographs

communicate with viewers, and making outstanding images.

### **MARCH PRESENTATION: HENRIK G. DE GYOR**

*by Fred Cochard*

**CREATIVE PORTRAITS**—There he was, staring straight at us with his famed bulldog expression. It is always nice, in my opinion, when photographers, our guest presenters included, pay homage to the masters of this art. So I did appreciate Henrik de Gyor's choice of that iconic black-and-white portrait of Churchill by Yousuf Karsh, a legend in his own right, to open his presentation.

The story of that picture has itself become the stuff of legend: how Karsh depressed the shutter on his view camera just after taking Churchill's ever-present cigar away from him, thus inducing "the look." Henrik's point in retelling that story and showing that picture was to illustrate the topic of his talk: how to get into creative — as opposed to standard — portrait photography.

Fortunately, he also provided a good number of tips and pointers, beyond pulling away a cigar from the hands of Sir Winston Churchill, for I don't quite see myself doing that! (It's not just that Churchill is no longer with us in the first place, but I am no Yousuf Karsh either ...) For us, mere mortals, there have to be ways within our reach to achieve interesting portraits out of somewhat more ordinary situations or people.

Indeed, Henrik did a very good job not just of providing useful advice to us but also of presenting us with some creative pieces of portraiture from what looks to me (to be quite honest) as a fairly tedious field of photography: the executive, boardroom, suit-and-tie portrait... Just imagine, day in and day out, walking into an executive office and trying, in a matter of minutes, to pull an interesting and appealing picture out of an individual you're basically meeting for the first time.

#### ***Tips, Pointers and Tricks***

The stage being set this way, Henrik's first tip of the evening makes all the more sense: get closer to your

subject (one can easily see how distance would only work against you), and keep shooting — the more you shoot, the more your subject relaxes. Here, a quick nod to digital photography, as it allows you to show your subject some of your initial shots, which may somehow help "break the ice" if need be. Another advantage of digital, which is all Henrik uses in his work: it lets you check your settings ahead of time — balance your lighting (ambient with flash, in Henrik's case), get the right skin tone, etc.

Basically, Henrik stressed that you as the photographer are the one who controls the situation:

- You can choose to adopt a certain point of view. His example: a picture of a CEO facing the press, a situation that naturally created tension in the portrait. That relates to another one of Henrik's points, about emotion: the portraits one remembers the most have emotion in them, he says.
- You can select a different angle. Examples: a fairly tight shot of Bill Marriott further enhanced by the inclusion of his own face displayed in even tighter close-up on a video screen in the background; or the new principal of a D.C. school, shot deliberately from a low angle to highlight the building's exquisite classical portico and hide its more run-down sections.
- You can bring the subject out of the office and into a more original setting. The examples that stick in my mind are the one of the communication company professional shown at the bottom of a Metro station escalator, with the escalator's beams of lights suggestive of a network's architecture. Or the one of the network engineer shot in front of a network cabinet full of blinking lights (in this one, interestingly, Henrik used a sheet of black paper as a cylindrical roll in front of his flash to focus the light beam on the subject's upper body and face, and used a 1-second exposure to register the lights, a neat effect!).

#### ***The Wrist-Flick Trick***

Another neat effect that Henrik used in many of his pictures, and later explained more fully in response to a question, is what he called, in a nutshell, the "flick

of the wrist” — a technique he uses indoors to create a blur in parts of the photograph, usually around the subject. Let me try and do my best to explain how this works.

Basically, what you do is meter your shot for ambient light (meaning you’re going to use a slow speed, since you’re shooting indoors) but have your on-camera flash on and, as you take the shot, you do a quick flick of your wrist to deliberately move the camera. The motion is thus captured in the picture’s background, but the subject, caught by the flash, comes out mostly unblurred.

### ***An Essential: Composition***

Beyond the tips and tricks, one final element in Henrik’s photographs bears highlighting, as it is and will always be a basic element of good creative photography, that is composition. Whatever you do with your subject, whether indoors or outdoors, with ambient light and/or flash, whatever the point of view, the angle or the setting, your job as the photographer is to use composition to lead the viewer’s eyes to your subject.

The one picture in Henrik’s slide show that stood out most in this respect was the one of the Federal government’s director of the Office of Personnel Management, taken in the OPM’s board room. For those who may have forgotten it, you can check it out in Henrik’s portfolio on the at [www.portfolios.com](http://www.portfolios.com) See how the board room table curves around to draw your eyes to the subject, the ceiling lights also leading from above in the same direction. A great piece of composition indeed, and something to always keep in mind — especially considering that you won’t always have Churchill’s stare to draw the viewer into your picture!

[Fcochard@worldbank.org](mailto:Fcochard@worldbank.org)

### **QUOTE OF THE MONTH**

“Many consider my photographs to be in the ‘realistic’ category. Actually, what reality they have is in their optical-image accuracy; their *values* are definitely departures from reality.”

Ansel Adams (*The Negative*)

**“Photography is a system of saving memories. It’s a time machine, is a way to preserve memory, to preserve time.”**

Hiroshi Sugimoto.

### **MARCH 2006 WINNERS**

#### ***Prints, Open, Class B (17 entries)***

1 <sup>st</sup> Place	Panda Blues	Samuel Otoo
2 <sup>nd</sup> Place	Cooking is Fun	Manorama Rani
3 <sup>rd</sup> Place	Crosses at Zero	Samuel Otoo

#### ***Prints, Open, Class A (12 entries)***

1 <sup>st</sup> Place	Autumn Tree	Marina Tyapkina
2 <sup>nd</sup> Place	Gulf of Aqaba	Bill Katzenstein

#### ***Slides, Theme (Food), All Classes Combined (24 entries)***

1 <sup>st</sup> Place	Hot Peppers	Caroline Helou
2 <sup>nd</sup> Place	Bon Appetit	Emine Gürgen
3 <sup>rd</sup> Place	Artichokes Inside Out	Emine Gürgen
HM	Vegetable Self-Portrait	José Cartas

#### ***Slides, Open, Class B (11 entries)***

1 <sup>st</sup> Place	Toast	Lindsey Thomas
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#### ***Slides, Open, Class A (30 entries)***

1 <sup>st</sup> Place	Geiser Print	Carmen Machicado
2 <sup>nd</sup> Place	Twilight Twigs	Fred Cochard
3 <sup>rd</sup> Place	Donha Maria	José Cartas
HM	Dancing Flame	Aquiles Almansi
HM	Drooping with Snow	Emine Gürgen

***Congratulations to Samuel Otoo on his Promotion to Class A***

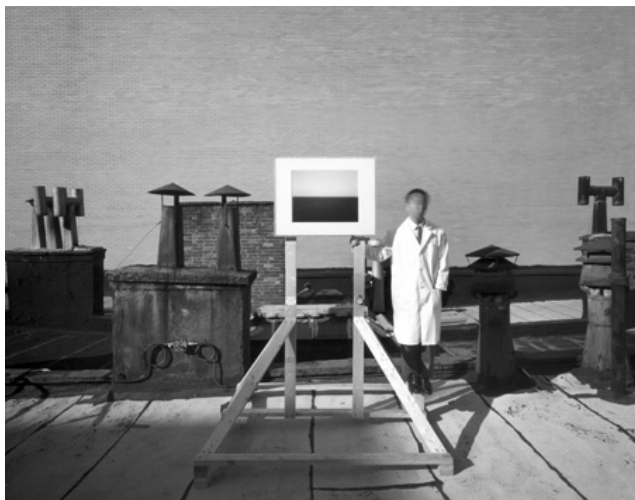


## MEMBER'S FORUM

## HIROSHI SUGIMOTO

By Oksana Khadarina

Viewing the exhibit of Japanese photographer Hiroshi Sugimoto at the Hirshhorn Museum requires preparation. It's an intellectual and visual challenge. His photographs may leave you emotionally unmoved, at the same time, they will make you think and wonder.



When you look at his "Dioramas" and "Portraits" series you may ask: What is so special about the photographs of stuffed animals at the Museum of Natural History, or portraits of wax figures? If you look closer you realize amazingly, that subjects in his photographs look more real than the "originals" he photographed.



You will probably enjoy his "Theaters" photographs. The Art Deco and Beaux Art interiors of old movie

theaters look absolutely gorgeous. To reveal their beauty was likely one of the artist's intentions. But the idea of these images is to show how a movie screen appears in a photograph if the shutter is left open for the duration of an entire movie. You may ask: What is so exciting about pictures of geometrical objects with titles that can be understood only by someone with a PhD in Math ("Conceptual Forms" series)? The original figures were made without artistic motivation. Sugimoto made them look artistic, like Greek and Roman sculptures. At the first glance the maritime images from his "Seascapes" series look almost the same: Sky. Horizon (if you are able to see it). Water... The images are perfectly symmetrical and may appear monotonous. But when you give them another look, you will see and appreciate a beautiful balance between the water and the sky. "The sea is immutable...", says Sugimoto, "and, thus, began my travels back through time to the ancient seas of the world. All life on earth began in the sea, and this is where we come from. It embodies eternity." Statues of Buddhas... The artist had to wait almost 7 years to be able to photograph 1,001 seemingly identical little figures and then print the imagery 48 times ("Sea of Buddha")! You may ask: Why? The series repetition of the sculptures can be interpreted as a philosophical common ground for

conceptual art and Buddhism.



You may think: Isn't it rather silly to want to photograph some of the most famous architectural landmarks out of focus ("Architecture" series)? "These blurred, almost dream-like images conjure the moment

when an architect's inspiration begins to coalesce into a vision for a building as well as an impression that remains of a renowned site after seeing it." So many questions... Apparently, this is what the photographer wanted.

Hiroshi Sugimoto was born in Tokyo, Japan in 1948. He studied art in California in the early 70s but was not serious about his studies. At that time

“photography was very underestimated – it was a second class citizen in the fine art world.” Only after he moved to New York in 1974 he did realize how important and interesting art can be. He chose photography as a medium to express his ideas. His work is influenced by the movements of conceptualism and minimalism in art. For Sugimoto, photography is a time machine, a method of preserving and picturing memory and time. In his work “the artist’s concept” is what matters the most. An image is a decoration for the concept. He needs the image to make concept solid and visual. Sugimoto sees the world with the eye of the philosopher, sculptor, painter and architect. In his photographs he shows the subject’s essence. “People tend to believe that photography can just record scenes, but this is more like using my camera and then projecting my own imagination...” Sugimoto says.

His exhibit is not only his photography. It’s his vision.

Hiroshi Sugimoto  
Hirshhorn Museum and Sculpture Garden  
February 16 - May 14, 2006

[okhadarina@imf.org](mailto:okhadarina@imf.org)

## THE HASSELBLAD STORY:

### Origins of the Modular Digital Camera By Bill Katzenstein

Hasselblad has been producing medium-format cameras for nearly 60 years at its headquarters in Gothenburg, Sweden. As recently as 2002, the company’s product line consisted almost entirely of traditional square-format, 56x56mm film cameras, a medium that will probably always have some following, but would hardly be competitive in the digital age.

How times, and Hasselblad, have changed in four years. In January 2006 the company announced the introduction of 39MP digital backs for the second generation of its digital medium-format cameras, breaking a roughly two-year hiatus in which no manufacturer exceeded 22MP. Designed for medium- and large-format cameras, the sensor size—

37x49mm—helps provide digital imagery of unsurpassed quality. Other producers of digital backs are proceeding in tandem, yet in terms of market integration, Hasselblad has emerged in parallel with Canon to provide the most advanced and practicable, portable high-end systems of digital photography. A remarkable turnaround.

### *Hasselblad Strategy: Leadership and Versatility*

Hasselblad has maintained its prominent position in medium-format photography by offering its clientele just about everything they could want from a camera in both the digital and film universes, while helping its long-time client base to bridge the two. Five tactical decisions were applied to implement this strategy. First, Hasselblad waited for the technology to pass from bleeding- to cutting-edge, then acted in a big way before its competitors.

Second, Hasselblad embraced digital technology, together with advanced autoexposure and autofocus comparable to leading 35mm cameras. Digital engineering not being a Hasselblad strength, the company engaged partners to help it design and produce the finest digital medium-format cameras and lenses on the market (essentially the latest generations of such cameras and optics). In contrast, other major medium-format manufacturers devised digital adaptations to film camera designs, or did nothing to engage the new era.



**Hasselblad H2D-39 Modular Digital Camera (2006)**

Third, Hasselblad invested in helping serious photographers cross the film-digital divide. At present, Hasselblad cameras are mostly dual-platform, accepting film as well as digital backs. Moreover, older Hasselblad lenses fit the new hybrid digital models. As a further assist, Hasselblad



introduced the leading professional drum scanners (in partnership with Imacon) enabling photographers to combine the maximal resolution of medium- and large-format film with the myriad advantages of the digital darkroom, image conveyance and storage.

Fourth, Hasselblad adopted open standards for its digital backs, and made them available for use with other medium- and large-format camera systems.

Fifth, Hasselblad continues to produce its classic, manual medium-format film cameras. As a further inducement to retain loyal customers, the company makes 16MP digital backs with 37x37mm square sensors to fit even decades-old cameras (a second generation of this digital back has just been announced). If I desired, I could fit my nearly 50-year old Hasselblad Supreme-Wide with a state-of-art digital back. The width would no longer be “supreme,” but image quality of the legendary, non-distorting Zeiss Biogon lens would not be diminished.

A look back through Hasselblad history reveals a spirit of judicious advancement, occasionally bold but tempered by pragmatism reflected in products of high quality and usability, supported by a wide –and, alas, expensive- range of accessories.

### ***The Setting for Innovation***

At the outbreak of World War II, investment in advanced photographic equipment was shifted from commercial to military needs. 35mm and medium-format single-lens reflex (SLR) cameras with swing-away, automatic returning mirrors had been produced in Germany (the Exakta and Reflex Korelle) from the early 1930s. The cameras had just begun to be marketed globally when mercantile manufacture was halted.

In 1946, Victor Hasselblad, avid landscape photographer and scion of a prominent Swedish family, recognized that serious photographers could benefit from more flexible and easier-to-use equipment offering equal or higher quality than the dated products available. At that time, serious photographers were limited to a choice of:

(1) heavy, awkward large-format cameras requiring a darkroom or tent to load film;

(2) inflexible twin-lens 35mm and medium-format cameras with fixed lenses for viewing and picture-taking, one atop the other; or,

(3) 35mm rangefinder models, of which Leica was the most prominent. While perfectly fine for many applications, the absence of through-the-lens viewing left a demand waiting to be met. A further drawback was that films of that era tended to produce significantly better results in medium- and large formats. Also, powerful telephoto lenses could be used only on large-format cameras, which was cumbersome.

New cameras had been introduced after the war with the goal of improving image quality based on stretching conventional pre-war technology. Models were produced in medium format that were essentially enlarged 35mm twin-lens or rangefinder cameras, or miniaturized large-format instruments, that diminished the desirable features of the original format. Production of SLR cameras providing through-the-lens viewing had yet to be revived.

### ***Emergence of the Hasselblad Design***

Victor Hasselblad visualized a modular medium-format camera with interchangeable lenses and detachable film backs of SLR design including automatic returning mirror that would accommodate both wide-angle and telephoto lenses. During World War II, Hasselblad had manufactured aerial reconnaissance cameras for the Swedish Air Force. These instruments, similar to aerial cameras elsewhere at the time, were midway in size between the large and 35mm formats, and used detachable film magazines. Expanding on this concept, Hasselblad conceived his hybrid camera in medium format. The new model would offer the big, detachable lenses and interchangeable film backs of large format. The central camera body would house an SLR apparatus and mirror. Film size would be a compromise at 56x56mm, a quarter the area of large-format film but nearly four times that of 35mm film. Conveniences adapted from 35mm format would



include rollfilm and a body not very much larger than 35mm cameras.

### ***The Hasselblad 1600F***

Introduced in October 1948, the Hasselblad 1600F, named for its top shutter speed of 1/1600 sec. and featuring a focal-plane shutter, was among the most innovative cameras in history. It was the first to apply the concept of modular design of a central body assembly to which a variety of quick-change lenses, film magazines and viewing devices could be attached. The price of the camera was about \$600, or approximately \$5000 in current dollars.



### **Hasselblad 1600F Modular Film Camera (1948)**

The automatic-return mirror of the Hasselblad 1600F had been a cause for concern, but turned out to be fully dependable. However the high-speed shutter—an innovation for its time—tended to break down on early production models. Since many parts had been individually hand crafted, repairs could be difficult. The camera was considered more of a sophisticated and somewhat delicate device than a mechanically robust instrument. Yet improvements were soon engineered that greatly improved its durability and ensured the acceptance of the camera. The first very large, powerful telephoto lenses that could be used in hand-held photography were also introduced to fit the new, modular camera.

The Hasselblad 1600F design and features would be widely emulated. Even the latest medium-format film cameras of Mamiya, Rollei, Salyut (Russia) as well

as Hasselblad manufacture appear basically similar in form and function to the original Hasselblad 1600F.

The 1600F was supplanted by a more refined model, the Hasselblad 1000F, in 1952.

### ***Evolution of the Hasselblad***

The Hasselblad 500 camera series, introduced in 1957, features shutters in the lenses instead of the camera body. Still produced today as the 503CW, the system avails photographers a selection of 13 regular and 2 macro lenses, 3 teleconverters, 5 viewers, 7 focusing screens, through-the-lens and off-the-film exposure for flash, electric motor drive, and extension bellows for macro-photography. Also introduced was a slide projector to show the large, square medium-format transparencies.

Notwithstanding these advances, the Hasselblad 500 series remains an essentially manual system supported by electronic accessories at the discretion of the photographer. Aperture and shutter speed are set by hand, although metered through-the-lens viewers are available (an early Hasselblad accessory was a wrist-worn or camera-mounted, battery-free selenium light meter—a recently acquired example still works after 40+years). As such, batteries are not needed to operate the camera although a metered viewer or hand-held exposure meter are considered a must for all intents and purposes. The contemporary basic 503CW camera with primary lens, viewer and film back sells for about \$4,000. With the latest-generation 16MP digital back designed expressly for the 500-series cameras, the outfit sells for about \$11,000. Hasselblad film cameras, lenses and other accessories produced since 1957 are readily interchangeable with only a few exceptions.

### ***The Electronic Hasselblad***

Hasselblad introduced the first of its electronic models in 1991, which comprise the 200 series. Production of these cameras was discontinued in 2004 with the advent of the company's first "H1" digital camera that also accepts film. Featured on the 200 series were an automatic shutter and two modes of through-the-lens light metering, spot metering, and exposure bracketing. While most such features are

commonplace in 35mm photography, Hasselblad produced the first medium-format camera to offer these assists. Nevertheless, due to the limited market for the cameras and high development costs, the automatic features of the 200-series Hasselblads were not updated to the sophistication of advanced-generation 35mm cameras introduced in the mid-1990s.

### ***A Camera Dedicated to Ansel Adams***

Ansel Adams used a Hasselblad as well as large-format equipment. In his honor, Hasselblad introduced the 205 FCC in 1995, the most advanced of its electronic cameras prior to the contemporary digital series. The light metering system of the camera was designed to track exposure following the Zone System of photography developed by Adams. Specifically, the 205 FCC has a spot meter programmed to gauge incident light according to 10 exposure zones, from light to dark, each the equivalent of an F-stop. The photographer can then adjust exposure and if feasible apply measures such as graduated neutral density (darkening) filters so that both the lightest and darkest critical areas are adequately exposed to show detail. According to Adams and his disciples, such balance results in an optimal photograph, especially in black and white. Another feature of the 205 FCC camera is selective contrast control for black and white photography, again employing techniques popularized by Adams. The 205 FCC, sales of which were discontinued in 2005, sold for about \$10,000 including a primary lens and specialized film magazine.

### ***Lunar Lenses Available on Earth***

Hasselblad cameras were used in the US Space Program from 1962 to 1972, from the first Project Mercury flight through the final lunar landing. To best capture the extreme contrasts of vistas from the lunar surface, Hasselblad in partnership with Carl Zeiss optics produced an extremely accurate telephoto lens using quartz fluorite glass. The lens has been available to the public in 250mm and 350mm focal lengths (equivalent to about 135mm and 200mm in 35mm format). According to Hasselblad, the optic was designated “Super-Achromat” because of virtually perfect chromatic

correction resulting in image sharpness without color fringing or loss of contrast in corners.

In 2001, Hasselblad introduced a new version of the Super-Achromat, a 300mm lens with an incredibly fast (for medium format) f/2.8 aperture, together with a converter to 500mm (equivalent to about 280mm in 35mm format). At a price of about \$25,000, it was by my reckoning the most expensive regular production optic for sale in commercial photography.

### ***A Lens Too Sharp for Portraits***

The Hasselblad 100mm CFI lens offers extraordinary resolution and contrast, and is unique in maintaining these qualities wide open at f/3.5. The equivalent of about a 60mm focal length in 35mm format, the Hasselblad 100mm lens is so discerning that portrait photographers tend to avoid it, or apply a softening filter. Since many photographers wanted a more forgiving lens for people pictures of about the same focal length, Hasselblad introduced a rather different, 110mm lens tailored to such studio portraiture. Salient features are an f/2 aperture and purposefully shallow depth of field.

### ***The Ultimate Fisheye Lens***

Square medium format is the ideal setting for the maximal, 180-degree “fisheye” lens, especially since it is not practical to use such optics in large format. Hasselblad has offered a top-quality fisheye lens since 1972. For this optic a system of small, behind-the-lens filters was devised because it would not be possible to place filters over a fisheye lens without vignetting.

### ***Why Many Photographers are endeared to Hasselblad (and Film)***

The original draw of medium-format film photography was reduced by the increasingly excellent films and marvelous electronic assists developed for 35mm format; and likewise by major improvements in large-format photography. Then came digital, of course, to which some users of medium-format film have switched—either to digital 35mm or medium formats. Still, film retains an aesthetic appeal for those appreciating the bokeh of

film (its look or feel, in particular with regard to areas in semi-focus) or who are not prepared to spend the roughly \$10,000-17,000 needed for Hasselblad or other medium-format digital quality, or \$8,000 for an advanced Canon 16MP digital camera (which notwithstanding the smaller sensor can produce imagery comparable to digital medium format if the composition corresponds to the 35mm aspect ratio (1:1.5) of the Canon sensor.) Not to mention other advantages of medium-format film such as the option of either square or rectangular photographs without cropping (by using different film backs), or the desirability of premium-quality enlargements. In addition, Hasselblad users have a choice of some unique optics, as elaborated above; and share a certain camaraderie. Suffice to say that a sizable number of Hasselblad photographers have preferred to stay with film. If desired, the negatives can be scanned with results comparable or better than digital cameras with high-resolution sensors.

### *A Global Connection, Pre- and Post-Internet*

Hasselblad has endeavored to maintain close contacts with photographers. The quarterly journal "Forum," distributed worldwide to highlight the work of Hasselblad shooters, celebrates its 40th anniversary in 2006. The Hasselblad website is among the most informative and impressive sites in the business. Moreover, any Hasselblad owner with a technical question or problem can email the company headquarters in Sweden (as well as many national affiliates such as Hasselblad USA); and will receive a response within 1-2 days. If you have made a mistake, they will tell you in such a disarming way that you are not embarrassed.

In 2004, Hasselblad moved from its dated headquarters (which bore some resemblance to the World Bank's old "Main Complex") to a new facility of striking aerodynamic design, located by the water. A Hasselblad owner passing through Gothenburg is urged to let the company know in advance, so they can be treated to a tour of headquarters, visit the in-house Hasselblad Museum, and possibly meet the craftsperson who built or assembled their camera. Lunch may be taken with the employees in the company cafeteria.

[Billk1@bellatlantic.net](mailto:Billk1@bellatlantic.net)

## WORKSHOPS/CLASSES

### What's in a Smile?

**An experimental artistic workshop based on digital portrait photography  
Conceived and presented by Jim Guzel  
April 28<sup>th</sup> – 30<sup>th</sup>, 2006**

Woodlawn Historic Bed & Breakfast, 9 miles south of St. Mary's City, MD

**(A pleasant two hour drive from downtown DC, Baltimore or Richmond)**

Would you like to explore human beauty in a weekend-long workshop at a beautiful and historic B&B in St. Mary's County, MD for a cost much less than you would expect? Would you like to be a better portrait photographer? Do you have trouble liking the way you look? Do you feel unnatural or uncomfortable in front of a camera? Do you tend to dislike photographs of yourself? Do you think these feelings could possibly affect the outcome when you photograph someone else? When you create a complimentary photograph of someone else, does it seem to improve their self-image? If you've answered "Yes" to most of these questions, please read on.

Without question, I am convinced that emotional honesty is the most important factor in determining what makes a human being be perceived as beautiful. By exploring simple techniques to bring forth this quality, **this workshop provides the information and opportunity to be a better portrait photographer, increase one's own self-esteem, explore human beauty, and/or just have artistic fun.** Photographic knowledge and equipment needs are minimal.

**Woodlawn Historic Bed & Breakfast** is a 200 year old, fully restored plantation mansion and grounds, snuggled into the kind of private cove that most of us can only dream of owning property near. Please visit their lovely website. <http://www.woodlawn-farm.com/>.

The workshop begins at 9:00 PM, Friday the 26<sup>th</sup>, and ends at 12:00 noon on Sunday. However workshop participants can arrive as early as 1:00 PM on Friday and/or hang out Sunday afternoon, in order to take full advantage of the beautiful location.

The cost, per person, is \$495.00 plus tax and is all-inclusive except Saturday night dinner. We will be dining together Saturday evening at a local waterman's seafood restaurant with great food and everyone will be paying their own way. All meals will be working/ discussion. **Discounts of \$50.00 - \$100.00 are available for groups, couples and photography students. For attendees not choosing to room at Woodlawn, the fee is \$295.00 for tuition and meals.** Call for discount details. (202) 362-2008

### **Nikon School of Photography New Digital Courses!**

Introduction to Digital SLR Photography and Streamlined Workflow Techniques  
Baltimore May 6 & 7, 2006  
Attendance is limited to the number of seats available  
For more information: Phone: 631 547-8666 or  
[www.nikonschool.com](http://www.nikonschool.com)

### **EXHIBITIONS**

**IPS Annual Exhibit – Monday , May 1 through  
June 9, 2006;**



**Judging – Sunday, April 30;  
Opening Reception – Monday, May 1, in the IMF  
gallery at 6:00 p.m.  
Dismantling the Exhibit – Friday, June 9  
YEAR END COMPETITIONS & ANNUAL  
DINNER – Friday June 9, at 5:30 p.m.**

### **HIRSHHORN MUSEUM**

**7<sup>TH</sup> & Independence Avenue, S.W.  
Tel. (202) 623-4674; [hirshhorn.si.edu](http://hirshhorn.si.edu)**

**“Hiroshi Sugimoto”** features the artist whose style of photography has been heralded by New York critics for its contemplative mood. Sugimoto's mostly black-and-white pictures reflect his Japanese heritage and his sharp eye for cityscapes, particularly of New York, his adopted hometown.  
**Closes May 14**

### **CORCORAN GALLERY OF ART 500 17<sup>th</sup> St., N.W.**

**Tel. 202-639-1700; [corcoran.org](http://corcoran.org)**

#### **“Reflections from the Heart”**

**March 18 – June 4**

**Photography by David Seymour** focuses on the photographer who came of age in the 1930s and 40s and chronicled the social unrest in Europe prior to World War II for both American and European magazines. After the war, on assignment from UNICEF, he photographed displaced children. His portraits of 20<sup>th</sup> century celebrities, such as Bernard Berenson, also attracted attention .

#### **“Photographic Discoveries: Recent Acquisitions”**

Opens March 26. The National Gallery has added to its very good collection of Photographs. The acquisitions comprise 75 works from the 1840s to 1940s by Eugène Atget, Brassai, Alfred Stieglitz, and other photographers who used the medium for portraits, landscapes, and still lifes- subjects that previously had been the province of other types of artists. Closes July 30.

Sixth St. & Constitution Ave., N.W.;

Tel. 202 737-4215; [www.nga.gov](http://www.nga.gov)

### **National Geographic Museum at Explorers Hall**

**“Archipelago: Portraits of Life in the North-western Hawaiian Islands”** showcases David Liitschwager and Susan Middleton's 60 photographs of unusual living things-turtles, birds, plants, and insects that are protected because only scientific researchers are allowed in that remote part of the world. Closes May 29.

1145 17<sup>th</sup> St., N.W.; Tel. 202 857-7588;

[Nationalgeographic.com/museum](http://Nationalgeographic.com/museum)

### **The 24<sup>th</sup> Smithsonian Craft Show**

**April 20-23, 2006**

National Building Museum

401 F St. N.W.

Tel. 888-832-9554; [smithsoniancraftshow.org](http://smithsoniancraftshow.org)

One of the may rites of spring is the Smithsonian Craft Show, this annual bazaar of ingenuity and skill features 120 artists in such media as basketry, fibers, glass, leather, semiprecious metals and stones, and wood. Some items will be sold through an online

auction beginning April 16 at  
[www.smithsonianauctions.org](http://www.smithsonianauctions.org)

**IPS Competition Themes for 2006/2007 Season**

**Kindly Check Shutter Release or IPS Website for Latest Updates**

**September 2006: Kitchen Items**

Defined as things typically only found in a kitchen. Can be photographed in the kitchen or outside.

**October 2006: Dominant Color**

One color that must be dominant in the image. The image does not need to be monochromatic, but clearly defined by only one color.

**November 2006: Curve(s)**

A curve or curves must be the main subject of the image.

**December 2006: Unusual Point of View**

Defined as an image depicting the subject in a different way, e.g. from an uncommon angle or perspective.

**January 2007: 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 2007: Motion**

Defined as an image that depicts motion, action, and or speed through the means of panning, zooming, stop action or other photographic techniques.

**March 2007: Hidden/Partially Glimpsed**

Defined as images in which the main focus is not immediately obvious, e.g. a spectacular sunset might have a pattern to it which does not catch attention at first glance. The overall image should exclude the hand of man.

**April 2007: Rhythm**

Defined as a harmonious pattern characterized by the recurrence of elements.

**May 2007: Composition with Mirror**

Defined as an image reflected in a glass mirror. The mirror may be part of the composition.

To be inserted in your camera bag

**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 12, 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 1<sup>st</sup> place;
- **3 points** for 2<sup>nd</sup> place;
- **2 points** for 3<sup>rd</sup> place;
- **1 point** for Honorable Mention.

In addition, points are given for awards in non-monthly competitions, including the IPS Annual Exhibit and exhibit pre-selection, as follows:

- **7 points** for 1<sup>st</sup> place;
- **5 points** for 2<sup>nd</sup> place;
- **4 points** for 3<sup>rd</sup> place;
- **2 points** for Honorable Mention.

At the end of the season, those with the most points win 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> place as

**Photographer of the Year**. There is also an award for new members who start off in B Class and who gain the most points; it's called **Rookie of the Year**.

**Art 1.7 of the IPS Competition Rules**

**"Unless otherwise notified, contestants must deliver their entries to the Chairperson [for Competitions] at least half an hour before the competitions commence. Entries must be collected by the contestants after the competition is held. Any uncollected entries will be retained by the Chairperson [for Competitions] without any liability whatsoever for their safekeeping."**



## 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>Pre-selec- tion</u>	<u>Mar -06</u>	<u>Apr -06</u>	<u>06 A/E</u>	<u>May -06</u>	<u>Year- End</u>	<u>Total</u>
Gürgen	Emine	A	5	12	12	8	5	5	13	11					71
Cartas	José	A	11	8	5	10	5	5	13	8					65
Otoo	Samuel	A	10	5	8	5	13	7	2	12					62
Vollerthun	Sigrid	A	10	5	6	10	9	7	4	5					56
Katzenstein	Bill	A	5	10	5			13	13	8					54
Machicado	Carmen	A		5	13	7	5	5	9	10					54
Helou	Caroline	A	6	7	7	5	6	7	4	10					52
Johnson	Carolyn	B		5	10	10	8	10		5					48
Rani	Manorama	B			8	13	11	5	2	8					47
Cochard	Fred	A			9	6	7	13	2	8					45
Tyapkina	Marina	A	7	5	5			14	4	10					45
Franzetti	Carlos	A	7	10	5	5	5	5		5					42
Sriram	Subramaniam	B	5	10	5	7	5	5		5					42
Palmioli	Manuella	A	5	8	5	5	5	5	2	5					40
Van Bolhuis	Frederik	A				13	6	15	6						40
Dick	Malise	A		5	5	5	6	5	2	5					33
Oomes*	Nienke	B	10	8	5	5		5							33
Thomas	Lindsey	B				8	5	5		10					28
Windheuser	Chris	B			5	5	5	5		5					25
Järtby*	Per	B		5	7	5	7								24
Nardello*	Renato	B	8		11	5									24
Almansi	Aquiles	A				5	11			6					22
Galantin	Linda	B	5	5			5	5							20
Guerrucci	Aude	A	10	10											20
Singh*	Raju	B				5	5	8	2						20
Majaha-Järtby*	Julia	B			5	5	7								17
Egilmezler*	Melike	B		8	5										13
Fekete	Elizabeth	A					5	5							10
Balkind	Jeffrey	B					5								5
Bao	Yongdong	B								5					5
Fernandez	Enric	B	5												5

\* Eligible for Rookie of the Year

## COMPETITION REMINDERS



- 1) No comments or interruptions of any kind from the audience are allowed under any circumstances;
- 2) Mats that fall apart will be disqualified. The name of the maker and the title of the print must appear on the back of the print or mount along with an arrow that indicates this edge up. Neither the name of the maker nor the title of the print may appear on the face of the print or mat.





# 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:** \_\_\_\_\_

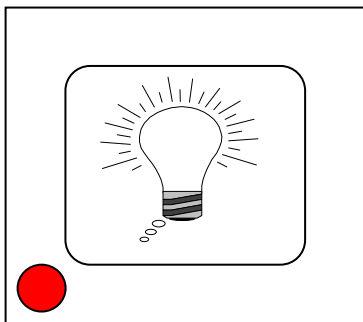
**Room:** \_\_\_\_\_ **Phone:** \_\_\_\_\_ **Month:** \_\_\_\_\_

**Theme:** \_\_\_\_\_

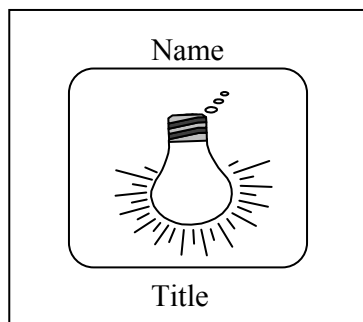
Note: Monthly competition winning photos/slides will be used on the IPS web site  
 If you do **not** wish to have your photos/slides posted on the web site please indicate this: ☐

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

(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".