

COMING UP! IPS ANNUAL EXHIBIT



THIS MONTH AT THE IPS

Wednesday, April 18, 2007 at 5:45 p.m.
IMF Auditorium
(HQ1 – R-710)
700 19th Street, N.W.

PRESENTATION

“Making the Ordinary Extraordinary”

by

Joseph Miller

COMPETITION THEME:

(SLIDES ONLY)

Rhythm

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



APRIL 2007

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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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<i>SHUTTER RELEASE</i> 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 rsingh2@imf.org as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.			

FROM THE PRESIDENT'S NOTEPAD

Dear All:

Please note that the 2007 Annual Exhibition (AE) will be from April 30-June 8, 2007, with an opening reception and announcement of AE awards on the evening of April 30. The final list of eligible images is shown in the SR below. Invitations to the AE opening reception will be sent out shortly.

In addition, the World Bank's Staff Appreciation Days will be held on May 30 and 31 in the Atrium of the Bank's Main Complex. As in past years, IPS will have a booth where we showcase our activities and reach out to potential new members. Please contact Raju Singh (rsingh2@imf.org) if you would like to help with this initiative.

Thanks.

—*Samuel Otoo*

APRIL SPEAKER: JOSEPH MILLER

"Making the Ordinary Extraordinary" This is a program not to be missed. Joseph Miller who is well known to many of us teaches photography classes at the Northern Virginia Community College, Manassas Campus. He also conducts workshops and seminars for students at all levels of expertise at his Center for the Photographic Arts in Northern Virginia, and frequently speaks, critiques and judges at photographic societies. Joe writes extensively on a variety of photographic subjects with particular interest in analysis and appreciation of fine art photography, visual communication and design, and evaluation of judges. He has been an avid photographer for over 50 years and was instrumental in the creation of the Northern Virginia Alliance of Camera Clubs.

As a matter of fact, I remember one time Joe's comment on how do you make a judge go for your photo? Your shot should have good photographic craftsmanship, good basic design and composition, and should **"sing"** to the judge. Hope you have all

the rules straight for this month's competition. Good Luck !

—*Caroline Helou*

MARCH PRESENTATION: NANCY LIBSON**"Learning to Photograph People and Places"**

It felt like being back in class! Here we were, seated in the sloping rows of the IMF Auditorium, and Nancy Libson had started out her presentation by asking for lights so she could see *us* and ask *us* questions, like a teacher with her students. Nice touch — and a successful formula, judging from the active participation our teacher-for-one-night elicited.

Stepping back a bit, Nancy had actually started out in an almost straightforward lecture-style mode. Holding up a blank sheet of paper horizontally, she strode across the stage expounding on what to her was one of the basics of photography: choosing a way to fill out that blank space, and turn it into a picture.

She drew a parallel to painting, the difference being that a painter is at liberty to place the elements of composition where he or she wants. For the photographer, the elements are by and large already placed on the canvas, as it were — that is, in the viewfinder.

What is up for the photographer to decide is, in part, where to let the edges of the picture fall, how to balance the interior space and, overall, what settings to use in order to do justice to the light on the scene. And to that, referring back to the title of her presentation, Nancy added one consideration: when it comes to photographing people, they're not as cooperative as, say, nature; you have to gain their trust and *engage* them.

This turned out to be a focal element of her talk. And so it was interesting (and thought-provoking, to me) that she started out literally turning the tables on us, her audience, and trying to engage us into her presentation turned into a class session. The topic

and exercise: a series of two people shots and how different they looked to us, primarily in terms of photographer-subject interaction.

One was a portrait of a young woman shot head-on, with the subject looking straight at the camera — that is, at the photographer and, ultimately, “at us”... The other was an unposed group shot of a few women staring at something outside the frame, some of them partly hidden behind veil-like pieces of fabric hanging from somewhere.

Nancy used this second shot as an illustration of what she called the “fly on the wall” concept: in some instances, the photographer will, instead of actively engaging the subject, try to be unobtrusive. Indeed, the women in the picture looked and behaved as if totally unaware that a picture of them was being taken. In the first picture, Nancy noted in contrast, there was an element of tension in the eyes of the woman, betraying a certain level of interaction between photographer and subject.

Interestingly, what contributed to Nancy acting more like a teacher at that stage was that none of these first two photographs was hers. And indeed, well into her presentation she continued showing pictures by other photographers, all the while sprinkling her talk with advice-like comments on color, light, composition, framing, lines and other photo-related concepts.

It made for a very instructive evening, not least when we were told that, for all this technical advice on rules of composition and other things photographic, rules are also there to be broken... To illustrate this point, Nancy showed a picture of a young girl standing in front and ahead of two crosses. Against an almost sacrosanct rule of photography, the girl was positioned dead center in the frame — but the shot worked, in large measure thanks to the placement of the two background crosses on either side of the subject’s head.

This picture, along with a score of others that followed, was the work of legendary National Geographic photographer William Allard. Our presenter used each one of them to illustrate different other rules and principles of photography,

and all were indeed both beautiful works of art and enlightening examples of technical mastery.

Two in particular stick in my mind: a street scene of a building in Latin America, where the horizontal frame is literally divided into three triangular shapes positioned one on top of another; and another street-like scene showing a woman walking past a wall covered with what looks like a partially torn billboard, her head literally framed by the tear in the poster. Each in its own way illustrated rules of composition, lighting, color balance, and timing.

Learning from photography masters has always been a personal focus as well as a lifelong passion and quest of mine, and I do appreciate it when our presenters call on great photographers to help drive their own points home. So it was with Nancy Libson and her discussion of the works of Bill Allard and, near the conclusion of her talk, of Eugene Smith.

On the other hand, I cannot help but feel that she ended up a bit pressed for time and that, by getting to her own images somewhat late in her presentation, she might have somewhat shortchanged herself. We, in turn, were left in that part of the evening whizzing through her own picture sets so quickly that the quality of her work as well as the impact of her comments on it were partly lost.

Still, an engaging teacher she was, and an instructive photography class our March 21 evening turned out to be.

—*Fred Cochard*

ANNOUNCEMENTS

Passing of a Legend

World-renowned photographer, teacher, and long-time shutterbug contributor Monte Zucker passed away at his home in Fort Lauderdale Thursday evening March 15, 2007. He was 77. A special memorial, “Celebration of the Life of Monte Zucker” is scheduled for Sunday April 22nd in the Washington DC area. For details and update, please go to www.montezucker.com.

Mark your Calendar – Annual Exhibit

Please note that the 2007 Annual Exhibition (AE) will be from April 30-June 8, 2007, with an opening reception and announcement of AE awards on the evening of April 30. There will be three judges for this event.

Annual Exhibit Judges:

Shannon Ayres is a photographer based in Northern Virginia. His work uses documentary photography as a starting point to explore form. He is currently working on a long-term landscape project of Civil War battlefields in Virginia. He has taught photography courses in the Washington area for the past three years. This spring he is teaching two classes for the Smithsonian Resident Associates Program, *Joy of Photography* and *Essence of Photography*. He received his Bachelor of Arts from The American University and is finishing up his MFA in photography from the Academy of Art University in San Francisco, CA. His web site is <http://www.sdayres.com>

Taisie Berkeley excels at capturing the emotions of those she photographs. She has won national recognition for her photojournalism of people. These images have been featured in *The Washington Post*, *Washingtonian Magazine*, *The Charlotte Observer*, and elsewhere.

In 1997, she appeared on *CBS This Morning* to discuss her photographs from a *Washingtonian* multi-series, "Catherine's Song," for which she has twice won the Washington, D.C. Society of Professional Journalists' Dateline Award for Excellence in Journalism at the National Press Club. She was also featured in the National Press Photographers Association's *Best of Photojournalism* and the New York Art Directors' Club *Art Directors' Annual*.

Taisie recently exhibited her latest images at the prestigious Indira Gandhi National Centre for the Arts in Delhi, where she was a 2006 Fulbright Scholar in fine art photography. There she spent half a year documenting working conditions of India's poorest of poor women—ragpickers, farm laborers,

street vendors, and construction workers. Her work is featured in the U.S. State Department's magazine, *Span*. She recently presented this project to World Bank staff in Washington, D.C. and will be a keynote speaker at Hollins University's International Women's Day celebrations in 2007.

Taisie's commercial clients include National Geographic Society, *New Republic Magazine*, *Kiplinger Personal Finance Magazine*, The Children's Defense Fund, The Wilderness Society, and Time-Life Books. Most recently, she photographed former President Bill Clinton receiving the 2006 J. William Fulbright Prize for International Understanding.

Taisie has earned master degrees in photography and writing and has studied with Sally Mann, Mary Ellen Mark, Bruce Davidson, Eugene Richards, Joyce Tenneson, and Amy Arbus. In Washington, D.C. her work has been exhibited at the Corcoran Gallery of Art and is currently part of Arlington National Cemetery's Faces of the Fallen Exhibit. She brings emotion, perception and grace to her art.
www.Berkeleyphoto.com

Dave Carter was born in Port Huron, Michigan, December 8, 1938. His father and uncle were both amateur photographers. Dave was influenced early by them and cannot remember not being interested in photography. He began taking his own landscapes and night pictures at the age of 13.

Dave's father eventually turned to painting. His uncle continued his photographic work specializing in flowers. His accomplishments included being president of his camera club and earning a four star rating with PSA. In those days, you could only earn four stars.

Dave's own interest in photography was put on hold during his school years, but after he returned to taking pictures regularly. His interests expanded and now include landscapes, night photographs, abstracts, both nature and non-nature macrophotography, and skateboarders.

Dave is currently an Associate Professor of Psychology at Georgetown University. Among other

courses, he teaches a course called "Psychology, Photography, and the Visual Arts". He is also beginning work on a book which will deal with analyzing pictures from a psychological point of view.

Dave has been a member of the Northern Virginia Photographic Society (NVPS) since 1983. He has been president and run field trips and workshops for a number of years, created Photographers' Forum (a series of programs by the members of NVPS), and edited the NVPS newsletter, Footofax, for a total of five years. In that capacity, he won two awards from PSA in their international newsletter contest coming in second in 1989 and third in 1990.

Dave currently has three programs available:

1. Learning from the Masters (master Painters, that is) (with Jim Steele)
2. Night Visions (with Gary Silverstein)
3. Adventures in Visual Design

The first two programs have been given widely and were included as part of the program for the conference of the New England Council of Camera Clubs. "Learning from the Masters" was also presented at the international meeting of the Photographic Society of America. Dave is currently putting together a new program on the nature of photographic creativity.

Eligible Slides, Prints, and Electronic Images for the 2007 Annual Exhibit (April 2006 – March 2007)

Aquiles Almansi

Miami 2005
 Disney 2005
 Catastrophe (E)

Tijen Arin

Old Man II

Willem Bier

Girl in Kasbah (P)
 The Morning Paper (P)
 Jessica (E)

Ajay Bisaria

Walking in a Museum (E)

Curt Carnemark

Young Monks, Bhutan (E)
 Enjoying Cigars, Myanmar (E)

José Cartas

Sura Shopping Center
 Zebras
 Lion, Close Up
 Formula One
 Yellowstone River
 Braving the Snow (E)

Frédéric Cochard

New Columbus
 North Dakota Streak
 Ladybug Walk
 Yellow Brick Wall
 Kenilworth Purple
 Helipad
 Ice Ghost
 Fly Art
 Paris Wheel

Patricia Davies

Hmong Women (P)

Severina De Biasi

Palm Light (P)

Malise Dick

Glacier
 Berkley Church
 Nouma IV

Hannah Faux

Spot the Difference (P)

Daniel Farchy

Repainting Milot Church (E)
 Brothers (E)
 Sneaky (E)

Carlos Franzetti

Father's Day (E)
 Preening (E)
 Osprey Family (E)

Christy Gray

Funny Face
Bystander (E)

Lionel Gahima

Peaceful Quietness (E)

Emine Gürgen

Hardship 2 (P)
Curves
Nepalese Wedding
Queen of Orchids
Abandoned
Onion Rings
Cactus River
Berries
Twist and Turn
Cauldron
Water Lily (P)
Tradition
Bird Watching
Flowering Cactus
Refuge in Nature

Caroline Helou

Abandoning (2)
Sandstone of the Southwest
Green Mood
Blacklight Magic (1)
Peony
Lower Antelope (3)
Oma (2), Leilifontaine

Per Järthby

Kuda (P)
The Drummer (P)
Red Eye (P)
Friends (E)
Seaweed Harvest (E)
The Ant (E)
Hair Braiding (E)

Bill Katzenstein

Rockefeller Center (P)

Carmen Machicado

Grass and Water
Jordan Pond

Acadia

Masai Mara Zebra 1

Boats (P)

Fishmarket in Stonetown (P)

Masai Mara Colors (E)

Zebra Crossing (E)

Lake Naivasha 1

Masai Mara Plains

Renato Nardello

Beach Mole (E)

Miguel Navarro-Martin

Inspiring Architecture (P)

Watching You Pass By (P)

Young Monks (E)

Smoking Santas (E)

A Touch of Light (E)

Carnival 07 (P)

The Price of Oil (P)

Nienke Oomes

Kerala Kids (P)

Oaxaca Street (P)

Samuel K. Otoo

City Lights (P)

Mine!

Treed Leopard (P)

Wheels and Circles (P)

Woman in Black (E)

Future View (E)

Batteleur Eagle 2 (E)

Giraffe Candelabra (E)

Jelly Fish Dive (E)

Iridescent (E)

Manuella Léa Palmioli

Tulipani

Leaf Pattern VI

Lilac-Breasted Rollers

Attitudes

Joie de Vivre

Tembo Baby Face (E)

Imani

Twiga's Look (E)

Irie Gecko, The Return

Marco Pinon

Rice Crop (E)
Sand Desert (E)
Disney Arts Building (E)
Frozen River Bed (E)

Manorama Rani

Curvy Structure (P)
Dry Rose (P)

Marta Romero

In Between

Chiara Salabè

Hidden Curiosity in Kabul

Bassirou Sarr

Smiling Faces (E)
Sambourou Girl 1 (E)
Wildebeeste Silhouette (E)

Raju Singh

Angst
Serenity
Turban
Legz
Patience
Halloween Lady
Cha (E)
Red Scarf

S. Lyndsey Thomas

Secret
Glass of Gin
Perfect Curves?
Blue Bottle
Giggles

Marina Tyapkina

Great Horned Owl (P)
Russian Forest (P)
Hippo at Play (P)

Fredrik Van Bolhuis

Selling Eggs in Turpan
Guarding the Warriors
Trichy Temple Light
Rockefeller Gold
San Martin Pilgrims

Bani Girl

Awash Faces
Desert Tracks, Khar Ghilane
Crossing Sydri Ofair
Zanzibar Pose

Sigrid Vollerthun

Eternal Flame
The Eye Has It
Proud Grand Mother
Welcome to Madagascar
Good Morning
Lilac-Breasted Roller (E)
Under the Candelabra Tree (E)
Fishy Eyes (P)
Oncidium Ballet
Pink Elephant?

Mary Wilson

School Days (P)
Kaleidoscope (P)
Innocence (P)
I Spy (E)
Handstand (P)
The Race is On (P)

Chris Windheuser

Geisha (E)
Mexdance 1 (E)

- (P) = Print
- (E) = Electronic Image

**Mark your Calendar (Once Again) – J
Corridor Exhibit**

The Art Program of the World Bank would like to renew the exhibition of IPS photographs in the J Corridor of the Bank. For this purpose, it has asked for a submission of prints by end-June 2007 from which it will make a selection for its exhibition. The theme of the new exhibition is people--i.e., the focus on the photograph is on one or more human beings. **Members are invited to submit prints of winning people images from IPS competitions in this season and the last three seasons--i.e., winning images from competitions held between September 2003 and June 2007.** The prints should be unmatted, and size and quality should conform to

IPS Annual Exhibition requirements. Prints that are not selected will be available for pick-up after July. The Bank will sponsor the framing and installation of the selected photographs. At the end of the exhibition (in about a year's time from installation), the photographs will be returned unframed. Further details will be provided closer to June.

Photography Seminar by André Gallant

The Manassas-Warrenton Camera Club (MWCC) is happy to announce that it will sponsor a Photography Seminar presented by André Gallant. Please mark your calendars to set aside time for this event on November 3rd, 2007. The seminar will be held in the Prince William County, Ferlazzo Office Building Auditorium from 8:30 AM to 4:30 PM with the doors opening at 8:00 AM. The cost of attendance is \$60 before Oct. 11, 2007 and \$70 thereafter and at the door. Students will receive a \$10 discount with their Student ID. A continental breakfast and afternoon beverages will be available and included in the admission cost. There will be a 1 ½ hour Lunch Break. Payment must be by cash or check only. Additional Information will be provided to all Camera Clubs beginning in August 2007. An application form for tickets will be found at <http://www.mwcc-photo.org> in August 2007 and will be mailed to all clubs with additional information in August 2007. For additional information or to answer your questions, contact Gordon Tassi at gtassi22193@comcast.net.

ARTOMATIC – It's a Go !

Artomatic, the Washington, D.C., area's eclectic, engaging — and occasionally even eye-popping — arts extravaganza is back this spring and promises to be more of a draw than ever before.

Held regularly since 1999, Artomatic is the region's one-of-a-kind multimedia art featuring more than 600 regional artists and performers. The free five-week event, to be held April 13–May 20, will feature nearly 90,000 square feet of paintings, sculptures, photography and other creative work

ARTOMATIC 2007
April 13–May 20, 2007
2121 Crystal Drive, Arlington, Va.
Metro stop: Crystal City
Free admission. Donations accepted

HOURS
Sunday, Tuesday, Wednesday: Noon–10 p.m.
Thursday: Noon–11 p.m.
Friday, Saturday: Noon–1 a.m.
Closed Mondays

MEMBERS' FORUM

Multiple Choice Quiz: Test Your Knowledge of Photographic Matters Practical and Trivial *By Bill Katzenstein*

(Answers are on page 12)

1. While on a hike, you accidentally drop your SLR camera into a stream, and it is submerged momentarily before you can retrieve it. What is the first thing you should do after pulling the camera out of the water, in order to limit damage and salvage the camera?

- (A) Detach the lens from the camera, and dry the electronic interface and exposed areas within the instrument with a soft cloth or towel.
- (B) Remove the batteries.
- (C) Dry the exterior of the camera with a cloth or towel, but do not open.
- (D) If a film camera, open the back, remove the film, and pat dry any water that collected there. If a digital camera, remove the memory card or other media device, and pat dry remaining water at the point of detachment.

2. What does "UVIR" stand for?

- (A) Uniform Variable Incident Refraction
- (B) Ultraviolet Infrared
- (C) Univariate Incremental Resonance
- (D) Upload Virtual Reality program

3. As a rule, how much exposure compensation adjustment should be made for a scene including large segments of deep blue sky in bright sunshine, using a typical automatic exposure system?

- (A) Increase exposure on the order of $\frac{1}{2}$ to 1 f-stop.
- (B) No change in exposure is warranted.
- (C) Decrease exposure on the order of $\frac{1}{2}$ to 1 f-stop.
- (D) Instead, meter on the basis of the blue sky only, leaving out the bright sun and other variable subjects as factors.

4. What will be the effect on an enlarged image of a few specks of dust on the front of the lens when the picture was taken?

- (A) No discernible effect.
- (B) Slight decrease in clarity but which would have to be pointed out to notice.
- (C) Significant decrease in clarity.
- (D) No change in clarity but slivers of shadow may be noticeable in the image depending on the composition.

5. What will be the effect on an enlarged image of a few specks of dust on the *back* of the lens (i.e., inside the camera close to the film or sensor) when the picture was taken?

- (A) No discernible effect.
- (B) Slight decrease in clarity but which would have to be pointed out to notice.
- (C) Significant decrease in clarity.
- (D) No change in clarity but slivers of shadow may be noticeable in the image depending on the composition.

6. What are the best means of long-term storage of CDs and DVDs?

- (A) Store in zip-lock bags and refrigerate at temperatures of 45-50 degrees.
- (B) Store upright (e.g., like books on a bookshelf) and do not use or open; maintain slightly cool to normal room temperature.
- (C) Store flat and do not use or open; maintain slightly cool to normal room temperature.

(D) Store flat; rotate position every six months or so; do not use or open; maintain slightly cool to normal room temperature.

7. In photographing the Aurora Borealis, what would be a typical exposure time, presuming a film speed of ISO 400 at an aperture at f 5.6?

- (A) 1/30 sec.
- (B) 1/15 sec.
- (C) 2 sec.
- (D) 30 sec.
- (E) 2 min.

8. All other factors being equal, which of the following statements have been accepted as generally true with regard to purposes for which digital photography is better than film, and film better than digital?

- (A) Digital is better for photojournalism, and film for landscapes.
- (B) Digital is better for portraiture, and film for landscapes.
- (C) Digital is better for extreme telephoto, and film for super wide-angle.
- (D) Digital is better for portraiture, and film for architecture.

9. You have accidentally scratched a CD containing important images. Which of the following offers some hope of repairing any damage to storage?

- (A) Open contents in Photoshop; use "Seamstress" facility to mend any damaged images; save on new CD.
- (B) Try Maxell CD Scratch Repair Kit.
- (C) Nothing need be done; scratches that do not actually bend the CD will not interfere with images due to redundant double coating and backup features.
- (D) In fact nothing can be done to repair damage to a CD.

10. In the 1960s, the Polaroid camera that produced "instant" pictures was named the Polaroid Land Camera. What did the "Land" refer to?

- (A) The Polaroid film was peculiar in that it tended to exaggerate reflections from water; hence it was not recommended to be used in such situations.
- (B) The optics of the camera were optimized to photograph topographical features and landscapes.
- (C) The inventor of the Polaroid camera, who was named Edwin Land.
- (D) No specific meaning; the word “Land” was chosen for marketing purposes.

Competent or Good?

By Joseph Miller

It is easy today to become a competent photographer. Given modern technology it has become almost automatic to produce a technically competent image and the camera world is replete with capable photographers. But is being competent enough ? For most photographers it is. If the image is sharp, has good color, and is correctly exposed, what more is needed ? And if wins a ribbon in competition, well, there you are.

What separates the good photographer from the competent photographer ? There is no simple answer. For centuries the French have had an expression describing that “certain something” that makes a work unique and sets it apart from everything else in that genre. The French say it has a “je ne sais quoi” quality, i.e., trying to express the inexpressible when the work has a spark and appeal that defies a simple explanation, and even may be undefinable.

In my view far too much attention is devoted to the technical side of photography and not enough to its emotional aspects. Perhaps that is because technical features can be judged and measured whereas the emotional/feeling side of photography is subjective and not conducive to easy analysis and interpretation. Far too often photographers seek quantity over quality and speed over deliberation.

The fastest way to become a better photographer is to slow down. Regardless of how advanced our technology is, the picture space is the great equalizer. What we choose to put in the picture

space and where we place our choices will determine whether we are a competent photographer or a good photographer.

MARCH 2007 WINNERS

Prints, Class B (13 entries)

<i>1st Place</i>	<i>Carnival 07</i>	<i>Miguel Navarro-Martin</i>
<i>2nd Place</i>	<i>The Price of Oil</i>	<i>Miguel Navarro-Martin</i>

Slides, Class B (9 entries)

<i>1st Place</i>	<i>Red Scarf</i>	<i>Raju Singh</i>
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Slides, Class A (25 entries)

<i>1st Place</i>	<i>Oma (2), Leilifontaine</i>	<i>Caroline Helou</i>
<i>2nd Place</i>	<i>Pink Elephant ?</i>	<i>Sigrid Vollerthun</i>
<i>3rd Place</i>	<i>Zanzibar Pose</i>	<i>Fredrich van Bolhuis</i>
<i>HM</i>	<i>Eerie Gecko, The Return</i>	<i>Manuella Palmioli</i>

Electronic Image Competition, Class B (29 entries)

<i>1st Place</i>	<i>Bystander</i>	<i>Christy Gray</i>
<i>2nd Place</i>	<i>Peaceful Quietness</i>	<i>Lionel Gahima</i>
<i>3rd Place</i>	<i>Hair Braiding</i>	<i>Per Jartby</i>
<i>HM</i>	<i>Sneaky</i>	<i>Daniel Farchy</i>

Electronic Image Competition, Class A (33 entries)

<i>1st Place</i>	<i>Braving the Snow</i>	<i>Jose Cartas</i>
<i>2nd Place</i>	<i>Preening</i>	<i>Carlos Franzetti</i>
<i>3rd Place</i>	<i>Iridescent</i>	<i>Samuel Otoo</i>
<i>HM</i>	<i>Osprey Family</i>	<i>Carlos Franzetti</i>
<i>HM</i>	<i>Frozen River Bed</i>	<i>Marco Pinon</i>

Slides, Theme, All Classes Combined (14 entries)

<i>1st Place</i>	<i>Lower Antelope (3)</i>	<i>Caroline Helou</i>
<i>2nd Place</i>	<i>Refuge in Nature</i>	<i>Emine Gurgun</i>

Answers to quiz:

1. (B) Remove the batteries. The biggest threat to a waterlogged camera is a short-circuit that would destroy the electronics and any storage.
2. (B) Ultraviolet Infrared
3. (A) Increase exposure on the order of ½ to 1 f-stop.
4. (A) No discernible effect.
5. (B) or (C) depending on lighting and composition. Dust or other interference on the rear lens element will have a much more telling impact than any odd dust specks on the front lens element, which should not affect the image.
6. (B) Store upright and do not use or open; maintain slightly cool to normal room temperature.
7. (E) 2 min.
8. (C) Digital is better for extreme telephoto, and film for super wide-angle.
9. (B) Try Maxell CD Scratch Repair Kit.
10. (C) The inventor of the Polaroid camera, Edwin H. Land.

IPS Competition Themes for 2006/2007 Season
Kindly Check Shutter Release or IPS Website for Latest Updates

September 13, 2006, Kitchen Items

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

October 18, 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 15, 2006: Curve(s)

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

December 20, 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 17, 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 21, 2007: Motion

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

March 21 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 11, 2007: Rhythm

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

May 16, 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

f

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, 2006/07 SEASON

Last Name	First Name	Class	6-Sep	6-Oct	6-Nov	6-Dec	7-Jan	Pre-selec-tion	Feb-07	7-Mar	7-Apr	07A/E	7-May	Year-End	Total
Gürgen	Emine	A	12	8	12	5	5	11	7	8					68
Singh	Raju	B	13	5	8	5	10		13	10					64
Otoo	Samuel	A	10	5	8	5	7	11	7	7					60
Machicado	Carmen	A	7	6	6	10	10	4	11	5					59
Van Bolhuis	Frederik	A		13	7	8	10	4	10	7					59
Wilson	Mary	B	13	10	5	5	6	5	8	5					57
Helou	Caroline	A	5	11	5	5	5	4	5	15					55
Vollerthun	Sigrid	A	5	5	5	8	5	11	7	8					54
Cochard	Fred	A		5	5	17	5	6	10	5					53
Palmioli	Manuella	A	5	5	7	6	11	6	6	6					52
Navarro-Martin *	Miguel	B			10	8	9	2	5	13					47
Thomas	Lyndsey	B	5		15	8	8		5	5					46
Dick	Mal	A	5	7	8	5	5	4	5	5					44
Cartas	Jose	A		7	5	6	5		11	10					44
Bier *	Willem	B		5		5	10	4	10	5					39
Rani	Manorama	A	5	8	5	5	5		5	5					38
Järtby	Per	B	7		8		7	2	5	7					36
Pinon	Marco	A				5	6	2	8	6					27
Majaha-Järtby	Julia	B	5		5		5		5	5					25
Franzetti	Carlos	A	5				6		5	9					25
Gray *	Christy	B			5		5	2		10					22
Windheuser	Chris	B					7		7	5					19
Tyapkina	Marina	A	8		10										18
De Biasi	Severina	B				7	5		5						17
Carnemark	Curt	A					13								13
Farchy *	Daniel	B						7		6					13
Faux *	Hannah	B							7	5					12
Macedo	Antonia	A	5		5										10
Nardello	Renato	B					10								10
Davies	Patricia	B							10						10
Sarr	Bassirou	A					7	2							9
Romero	Marta	B							8						8
Gahima *	Lionel	B								8					8
Almansi	Aquiles	A					5	2							7
Bisaria *	Ajay	B						2	5						7
Arin	Tijen	A	6												6
Sikkema *	Dawn	B							5						5
Lawton	Anna	B	5												5
Katzenstein	Bill	A			5										5
Salabe *	Chiara	B						5							5
Sriram	Subramaniam	B	5												5
Balkind	Jeffrey	B							5						5
Bao	Yongdong	B							5						5
Roxas	Audrey	B					5								5
Ceballos *	Francisco	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), HQ1 Room 6-700 (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:

<input type="checkbox"/> Programs	<input type="checkbox"/> Print competitions	<input type="checkbox"/> Slide competitions
<input type="checkbox"/> Hospitality	<input type="checkbox"/> Publicity	<input type="checkbox"/> Membership
<input type="checkbox"/> Exhibits	<input type="checkbox"/> Classes/Workshops	<input type="checkbox"/> Field Trips
<input type="checkbox"/> Shutter Release	<input type="checkbox"/> 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

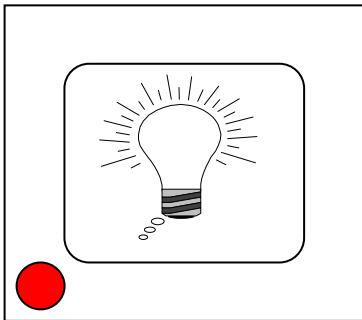
(Fill out and hand in with your entries)

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

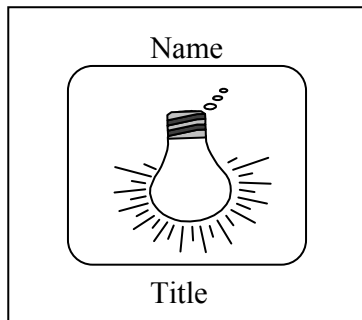
Note: Monthly competition winning photos/slides will be used on the IPS web site
 If you do **not** wish to have your photos/slides posted on the web site please indicate this:

	Title	Category (check one for each photo)			
		Slides		Prints	EIC
		Theme	Open	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".