

**Competition  
Themes Are  
Set for Next  
Season**  
**See page 7**

**□ THIS MONTH AT THE IPS □**

**PRESENTATION:**

***FLOWERS***

**PRINT AND SLIDE COMPETITIONS:**

***CLOSE-UP***

**Wednesday, February 19, 2003, at 5:45 p.m.**

**IMF Meeting Hall B**

**(3rd floor, up the stairs from the IMF Gallery)  
700 19th Street, N.W.**

**□ EVENING'S PROGRAM □**

**Food and refreshments**

**PRESENTATION**

***“Serendipity: My Spiritual Journey Through Flowers” — by Bert Shankman***

**COMPETITIONS**

**Theme: CLOSE-UP — Images that result from the use of close-up lenses, macro lenses, etc., where the magnification of the subject exceeds that obtained with a standard lens at a minimum focusing distance.**

**NOTE TO CONTESTANTS:**

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

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

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

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**☐ 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) 623-7247	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 J3-269

**☐ IPS VOLUNTEERS ☐**

**CONTESTS**

<b>Venues</b>	<i>Vacant</i>		
<b>Hospitality</b>	Malise Dick Bassirou Sarr	(301) 313-0208 (202) 623-7247	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 I8-124
<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 Fernández	(202) 623-8827 (202) 623-4683	IMF 6-328 IMF 3-119
<b>Presentation Write-Up</b>	Malise Dick Mary Wilson Michael Wishart	(301) 313-0208 (202) 623-0004 (202) 265-3676	IMF 6-548
<b>Publicity</b>	Enric Fernández Manuella Lea Palmioli	(202) 623-4683 (202) 473-1630	IMF 3-119 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 J3-269
<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***

**T**he IPS Executive Council has decided on the competition themes for the next season. You will find them in this issue of *Shutter Release*. This advance notice will give you time to better prepare for the monthly competitions, enhancing the quality of the entries even more. And speaking of competitions, for the benefit of our new (and also not so new) members, we are highlighting some basic rules for the submission of prints and slides in this *SR*.

In the case of prints, remember that all photos must be mounted or matted, and clearly marked on the back; no loose or framed pictures will be accepted in future competitions. In the case of slides, remember to mark your pictures clearly; this will facilitate the work of the people sorting and projecting them, and smooth the development of the competitions. There are many labels that can be easily printed using a standard word processing program, so make an effort and try to avoid handwritten entries.

On another subject: the club is organizing two workshops for the upcoming months of April and May. The first one, geared toward more experienced photographers, will consist of a one-session lecture and one or two sessions analyzing the work of the participants. The second one, aimed at novice photographers, will consist of a general presentation, a session for photographing on location under the guidance of the instructor, and a final critique session of the pictures taken on the field trip. More information will be provided in this and future issues of *SR*, as well as via e-mail.

— José M. Cartas □

### **RENEWAL OF THE WORLD BANK J CORRIDOR EXHIBIT**

Since April 2001, the IPS has been exhibiting the work of some of its members in the World Bank's J corridor (the underground hallway linking the J Building and the Main Complex). There are 23 pictures, all of which have gotten awards in IPS competitions. The original idea was of a temporary exhibit, and the World Bank is asking us now to renew it. In consultation with the World Bank curator, it has been decided that the theme for the new exhibit will be "People."

Therefore, if you have photos that have won awards in the IPS "People" competitions, or have winners from other competitions where the main subject is people, and want to exhibit them in the World Bank's J corridor, please contact John Saville, who is coordinating this exhibit ([jsaville@worldbank.org](mailto:jsaville@worldbank.org)).

## ***FEBRUARY SPEAKER: BERT SHANKMAN***

**"SERENDIPITY: MY SPIRITUAL JOURNEY THROUGH FLOWERS"** — Bert Shankman is a photographer with a passion for flowers, and the way he can express his feelings is through those images. He captures his images on film but completes the processing in his "dry" darkroom.

His first career was as a senior computer systems analyst at the Federal Reserve Board. During that time, he studied two years at the Corcoran School of Art. Since leaving the Fed, he has devoted his time to photography and has accumulated a wide variety of experience and exposure.

Last year, Bert's work was shown in four separate solo exhibitions, including the Corcoran College of Art and the United States Botanical Garden. The previous two years, his work was seen in eight solo exhibits and various group shows, all in the Washington metropolitan area. Bert has also served as a

jurist for two organizations, and has lectured at various art organizations in this area, including the Corcoran College of Art and the Fairfax Art League. You can find out more about Bert and his work by visiting his website at [www.photo-secession.com](http://www.photo-secession.com). Here is his artist's statement:

“My passion is to see beauty in life as I interpret it through the form of flowers. Flowers are my metaphor for life. I see birth and death, pain and joy, agony and ecstasy in flowers. My objective is to give shape, texture and color to my feelings through the images I photograph. I am intensely passionate about my work.

I record an image on film by ‘playing’ with sunlight using the different lights of the day and different qualities of filtered light. Many times I am deliberately seeking a preconceived image but frequently I find the spontaneous. The work I do in my ‘dry darkroom’ is just as important as the ‘work’ I do behind the lens. The image is not complete until I am satisfied with it as a print.

My goal is to create images where I can ‘see’ my feelings and to share those images with others.”

— Carolyn Johnson □

*P.S.* The judge for our February competitions will be **Garry Kreizman**. An accomplished photographer with 30 years of experience, Garry has judged many photography competitions. He is a member of the Silver Spring Camera Club.

## ***JANUARY PRESENTATION: PAUL HOSEFROS***

*Editor's Note: With this review of our January presentation, Shutter Release is pleased to welcome to its lineup of contributing writers Mary Wilson, a new IPS member who works in the Monetary and Exchange Policy Review Division of the Fund. She will share write-up duties with Mal Dick and Michael Wishart.*

“**THE CHANGING FACE OF WASHINGTON**” was the theme of our January speaker, Paul Hosefros, senior photographer at the New York Times (Washington bureau). Paul has photographed political events within the nation's capital for ten years. He's also been a keen supporter of IPS during this time, having given presentations and judged our annual exhibition entries.

Paul's collection of slides included images of moments in political history and prominent political figures — Congressman Gephardt, Senators Lott and Frisk, President Clinton, among others — as well as changes in the Washington landscape in recent years — for instance, barricades at the Capitol Building, and the flag flown after repairs to the Pentagon.

Paul has seen significant changes in Washington, especially since September 11 but also before that tragic date. The ramifications of these changes have resulted in increased security, making the job of the photographer more problematic. But some changes have resulted in positive outcomes, such as the discovery of some old Ledgers, dating back to the Founding Fathers, which might never have been uncovered, if not for the reconstruction plans on Capitol Hill.

As a press photographer, Paul always asks himself: “How do I get my photo?” There are so many new restrictions: you need a permit to set up tripods, and must have all the required passes, especially in recent years. Now, it's more “photography by permit.”

“A funny thing happened on the way to the IMF,” he said. When he was thinking about a “changing capital,” he reflected that sometimes these changes are not just the barricades and security passes; they can be more subtle, weaving into our lives, sometimes without our even knowing it.

Paul demonstrated how color can affect an image. He showed some shots of Congressman Gephardt in a moment of anger. The emotion in the photo was enhanced by the red tie the Congressman wore and splashes of orange in the background. Then he showed later shots of Gephardt in a more contemplative pose; this time, Gephardt wore a blue tie and the light was softer. Paul admitted that this was something that was unscripted — the “shot just happened that way” — but the colors certainly enhanced the feel of the photographs.

An IPS member asked Paul to share a concept that he had spoken about in a previous presentation to our club: the importance of hands in a photograph. This member had noticed the positioning of hands in many of his shots. Paul’s response: the window to the soul is through the eyes, but the “door” to the soul is through the hands; through them, “thought is conveyed” along with the eyes.

Paul encourages photographers not to be “afraid of expressing yourself.” His advice: it’s very important to ask yourself: “What does the picture say?” Think about the feel of the photo — it doesn’t have to be a perfect image; it can be an interpretation of how you see the image. He feels the hardest job, as a photographer, is not simply to “have a camera and be there,” but to understand the work.

— Mary Wilson □

## ***IPS 2002/3 COMPETITION SCHEDULE AND THEMES***

<b><i>SEPTEMBER 11</i></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><i>OCTOBER 16</i></b> IMF Room B-702	<b>ANIMALS</b> — Wild, captive, domestic. Images in which animals are the <i>central</i> subject.
<b><i>NOVEMBER 20</i></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><i>DECEMBER 18</i></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><i>JANUARY 15</i></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><i>FEBRUARY 19</i></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><i>MARCH 19</i></b> IMF Meeting Hall B	<b>EXPERIMENTAL</b> — Images that utilize camera, slide and/or darkroom manipulations to achieve unreality.
<b><i>APRIL 23</i></b> IMF Meeting Hall B <i>(Please note time change and newly announced venue)</i>	<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><i>MAY 21</i></b> IMF Meeting Hall B	<b>WASHINGTON LANDMARKS</b> — Images with a Washington, D.C., landmark as a <i>primary</i> focus of interest.

## JANUARY COMPETITION RESULTS

**PRINTS — Mandatory Theme - PEOPLE, All Classes, Black and White (12 entries)**

1<sup>st</sup> place      *The Twins with Mom and Dad* – Niña Samantela-Ruivivar

H.M.            *The Day Is Done* – Niña Samantela-Ruivivar

**PRINTS — Mandatory Theme - PEOPLE, All Classes, Color (12 entries)**

1<sup>st</sup> place      *Shepherdess, Ethiopia* – Marketa Jirouskova

H.M.            *Bani, Burkina Faso* – Caroline Vagneron

**SLIDES — Mandatory Theme - PEOPLE, Class B/A (28 entries, classes combined)**

1<sup>st</sup> place      *Life* – Francis Dobbs

2<sup>nd</sup> place      *Snow Angels* – Monika Borowska-Massalska

3<sup>rd</sup> place      *Heavy Walk* – Louise Forest-Sarr

**SLIDES — Mandatory Theme - PEOPLE, Class AA (50 entries)**

1<sup>st</sup> place      *Tango* – José Cartas

2<sup>nd</sup> place      *Gracious Tear* – Manuella Lea Palmioli

3<sup>rd</sup> place      *Mud Dance Carnival* – Manuella Lea Palmioli

H.M.            *Old Glory* – Fred Cochard

H.M.            *Barry & Missy* – Michael Wishart

### A REMINDER: SOME GENERAL RULES FOR ENTRY SUBMISSIONS IN IPS MONTHLY COMPETITIONS

- All prints must be mounted on a board or matted. Maximum size of the board or mat is 30"x30". **No loose or framed prints will be accepted for competition.**
- All prints must have the photographer's name and the title of the photo **clearly printed** on the back. Also on the back: an arrow to indicate the way the print is to be displayed.
- Slides must be marked with a **red dot in the lower left-hand corner** of the mount. (See example on the entry form included in every issue of *Shutter Release*.)
- The photographer's name and the title of the slide must be **clearly printed** on the mount. Note: *Avery 5267* self-adhesive printed labels fit perfectly on slide mounts; avoid handwriting directly on your mounts, because this makes it difficult to read names and titles in the dark and to sort entries following the competitions.

## NEW AND NOTEWORTHY

### UPCOMING EXHIBIT AND PRESENTATION BY TWO IPS COLLEAGUES

**Niña Samantela-Ruivivar** wishes to invite you to her next photography exhibit in New York, which is set to open on February 18 and run through February 28. The exhibit will be at the Philippine Center, 556 Fifth Avenue (at 45<sup>th</sup> Street) and will feature her complete works in black & white photography. For more information, call 703-941-0589 or send an e-mail to [nruivivar@aol.com](mailto:nruivivar@aol.com).

The *Istituto Italiano di Cultura* invites you to a presentation of **Masks and Masquerades Carnival in Venice**, a multi-media show by **Maurice Asseo**, Tuesday, February 25, at 6:30 p.m., with refreshments to follow. ☎ 2025 M Street, N.W., Suite 610, Washington, DC 20036. RSVP: 202-223-1128.

### **JOE MILLER WORKSHOP FOR IPS MEMBERS IN APRIL-MAY**

Joe Miller will conduct a three-session workshop on “Photography and the Art of Seeing” open only to IPS members and geared to more experienced photographers. The first session, scheduled for April 2, will be a slide presentation by Joe on “how to see” in order to produce excellent photographs: the visual importance of lines, shapes, texture, perspective, dominance, proportion, rhythm, balance/imbalance, color, tone, etc.

Each participant will be given an assignment to produce slides for review. Two critique sessions will then take place, during the month of May. Every student, with no exceptions, is expected to present his or her assignment. More details on this workshop and how to register will be published in the next issue of *Shutter Release* and sent by e-mail to IPS members. This will be an excellent opportunity for us to learn to “see” in a different way.

### **SEVEN-DAY WESTERN WORKSHOP WITH JOHN TELFORD IN MAY**

John Telford, our guest presenter at last November’s meeting, is organizing a workshop May 25-31 in Page, Arizona, and Bryce Canyon and Zion National Parks, Utah. This workshop is **limited to six participants** so that the photo locations are not overly crowded and each participant can get individual attention. The fee, \$445, covers instruction only; participants are responsible for the cost of their own travel, lodging and meals, but lodging has been reserved at all three locations (six rooms at discounted group rates). Participants should plan to fly to Las Vegas on May 24 (Saturday) and fly home on June 1 (Sunday). There will be an orientation session before the workshop and a critique session afterward. To reserve a place, send a \$95 deposit to John Telford (2604 Beechmont Lane, Silver Spring, MD 20906). For more information, call 301-460-1766 or e-mail [jtelford@johntelfordphotography.com](mailto:jtelford@johntelfordphotography.com).

### **IPS COMPETITION THEMES FOR 2003/2004 SEASON**

- SEPTEMBER — SILHOUETTES.** Images in which the primary focus is on the silhouette of a person, object, structure, natural formation, etc. One or more silhouettes must be a dominant or key element in the composition.
- OCTOBER — EMOTIONS.** Images expressing emotions in people or animals. Examples: sadness, happiness, anger, etc.
- NOVEMBER — FROM DUSK TO DAWN.** A photograph of an outdoor scene taken after sunset and before sunrise, with no illumination from electronic flash. No studio photography allowed.
- DECEMBER — MONOCHROMATIC.** The subject of the picture is open, but the photography may contain only variations of one hue. Shadows are acceptable.
- JANUARY — 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 — NATURAL LANDSCAPES.** Images showing a section or portion of natural scenery (mountain formations, seascapes, coastal scenery, etc.). No urban landscapes allowed. The image may not show the hand of man.
- MARCH — INTERACTION.** Images that show human interaction in the context of social, cultural, recreational, or ceremonial events. Examples: children at play, demonstrators on a street, a wedding ceremony.
- APRIL — FLOWERS AND/OR GARDENS.** Images in which the major point of interest is a single or multiple flowers or gardens. Other elements can enter in the composition, but cannot be the main subject.
- MAY — WATER.** Images in which water, in its liquid form, is the main or dominant element. Rain can be the main subject, but not ice or clouds.

## 2003 ANNUAL EXHIBIT PRESELECTION RESULTS

### ❑ **PRINTS — Black and White** (25 entries)

1 <sup>st</sup> place	<i>What Do You See?</i> – Niña Samantela-Ruivivar
2 <sup>nd</sup> place	<i>Lotus and the Water Drop</i> – Oksana Khadarina
3 <sup>rd</sup> place	<i>Ghostly Staircase</i> – Jacqueline Crousillat
H.M.	<i>Snow Fighter</i> – Aquiles Almansi
H.M.	<i>Salar de Uyuni</i> – Carmen Machicado

### ❑ **PRINTS — Color** (33 entries)

1 <sup>st</sup> place	<i>Sunset in Uyuni</i> – Carmen Machicado
2 <sup>nd</sup> place	<i>Via Mazzini</i> – Aquiles Almansi
3 <sup>rd</sup> place	<i>Dream of a Nymph</i> – Maurice Asseo
H.M.	<i>Snow Fighter</i> – Aquiles Almansi
H.M.	<i>White Orchid</i> – Oksana Khadarina
H.M.	<i>Lotus N° 1</i> – Oksana Khadarina

### ❑ **SLIDES** (203 entries)

1 <sup>st</sup> place	<i>Waves Breaking</i> – José Cartas
2 <sup>nd</sup> place	<i>Soho White &amp; Blue</i> – Fred Cochard
3 <sup>rd</sup> place	<i>White, Gold &amp; Green</i> – Fred Cochard
H.M.	<i>Orange Mask</i> – Maurice Asseo
H.M.	<i>Butterfly</i> – José Cartas
H.M.	<i>Great Blue Heron</i> – José Cartas
H.M.	<i>Beggar Woman</i> – Emine Gürgen
H.M.	<i>Lonely Glow</i> – Caroline Helou
H.M.	<i>Rain Drops</i> – Caroline Helou
H.M.	<i>Veggies in Black Light</i> – Caroline Helou
H.M.	<i>Annapurna Sanctuary, Nepal</i> – Marketa Jirouskova
H.M.	<i>Widow with a Pipe</i> – Marketa Jirouskova
H.M.	<i>Color Shadows</i> – Carolyn Johnson
H.M.	<i>Displaced N° 2</i> – Antonia Macedo
H.M.	<i>Leaf N° 10</i> – Antonia Macedo
H.M.	<i>Candlelight</i> – Judy Reisman
H.M.	<i>Santa Fe Shadow</i> – Judy Reisman
H.M.	<i>Sisters</i> – Judy Reisman
H.M.	<i>A Quiet Beauty</i> – Niña Samantela-Ruivivar
H.M.	<i>Oia Mosaic</i> – Frederik van Bolhuis
H.M.	<i>Riverbend, Ireland</i> – Frederik van Bolhuis



## POINT STANDINGS, 2002/3 SEASON

Last name	First name	Class opening	9/02	10/02	11/02	12/02	1/03	Total	Class closing
Palmioli	Manuella	AA	10	8	5	13	10	46	AA
Samantela-Ruivivar	Niña	AA	10	13	5	5	11	44	AA
Cartas	José	AA	10	5	5	10	10	40	AA
Fernández*	Enric	B	5	10	5	10	5	35	B
Jirouskova	Marketa	AA	10	5	5	5	10	35	AA
Khadarina*	Oksana	B	5	10	5	10	5	35	B
Crousillat	Jacqueline	AA	8	5	15	5		33	AA
Gürgen	Emine	AA	5	5	12	5	5	32	AA
Cochard	Fred	AA	5	5	5	10	6	31	AA
Dick	Malise	AA	10	5	5	5	5	30	AA
Franzetti	Carlos	A	5	10	5	5	5	30	A
Almansi*	Aquiles	B		5	5	5	5	20	B
Asseo	Maurice	AA	5	5		5	5	20	AA
Carter*	Craig	B	5					5	B
Chi*	Edward	B	8			7		15	B
Davies	Patricia	B			10			10	B
Dobbs	Francis	B					5	5	B
El-Helou	Caroline	AA	5	5	5	5	5	25	AA
Fernández-Duque	Carlos	A			8			8	A
Forest-Sarr	Louise	B*			5	8	7	20	B
Gamarra	R	B*			5			5	B
Garcia-Saltos	Roberto	B*					5	5	B
Kubit-Szczuka	Magdalena	A		5	10	5		20	A
Lawton*	Anna	B	10					10	B
Macedo	Antonia	AA	5		10	5	5	25	AA
Machicado	Carmen	AA		5	13	5		23	AA
Manaldre*	Monika	B	5					5	B
Massalska*	Monika	B		5			8	13	B
McLachlan*	Milla	B		5				5	B
Merlier-Rowen	Sylvie	AA					5	5	AA
Randel*	Michael	B		5				5	B
Reisman*	Judy	B		8				8	B
Romero	Marta	B	5				5	10	B
Sari*	Bassirou	B	5		11	5	5	26	B
Siram*	Subramaniam	B	5					5	B
Vagnerou	Caroline	B					6	6	B
Van Bolhuis	Frederick	A					5	5	A
Vollerthun	Sigrid	AA		13	5	10		28	AA
Wishart	Michael	AA					6	6	AA
<b>Points for entering: 5</b> <b>1st Place: 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

*Editor's Note: These standings do not take into account the points allotted in the Exhibit Preselection competition, which will be reflected in the table published in our next issue.*

## *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**.

## TECHNIQUES AND TIPS

### TIPS ON PHOTOGRAPHIC COMPOSITION

(Third of a Series)

by Maurice Asseo

*Editor's Note: This is the third and final installment of a series of articles by IPS member Maurice Asseo, taken from the summary of his book on photographic composition, Expressive Color Photography, A Course in Visual Design.*

#### APPLYING THE PRINCIPLES OF COMPOSITION

Photographers take their subjects as they find them in existing but evolving situations. Whereas the final work of a painter is created gradually, a photograph is most often produced in one go.

Successful picturization — adapting the visual design of a photograph to its intended message — results from the imagination, individuality and sense of observation of the photographer, which, together, define his style.

Creative imagination has two functions: to hunt and to change. Thus, before making a picture, the photographer must notice a subject matter, move around that subject, frame what he intends to show, select appropriate equipment and wait for optimal light conditions to prevail or an interesting event to occur.

The principles of visual design apply indifferently to objects or people. However, since people react to being photographed, candid portraits tend to be more natural than posed ones. A successful portrait expresses the character of the subject. Diffused lighting, good separation from a simple background and the sharpest focus on the eye should be sought.

Art is amoral. It does not distinguish between good and bad, but between the universal and the specific. Artistic nude photography is thus usually minimalist photography.

For a photograph of a landmark to go beyond the simple postcard, it must show under a new light what everybody has already seen. Flowers are best photographed in a close-up mode.

Backlighting reveals the delicate texture of petals or leaves. Abstract photographs reduce “narration” to an emotional impact resulting from combinations of shapes and colors, unfettered by any consideration of truthfulness.

#### PRESENTING YOUR PHOTOGRAPHS

A group of photographs can be put together and presented either as a print essay or as a slide show. A print essay displays a number of photographs within a given space, such as a poster, or else in an album or as a magazine article. A slide show consists of a succession in time of a usually larger number of slides, accompanied by a text, music and possibly sound effects.

A good presentation avoids showing too many pictures of the same subject, too many pictures of inanimate objects, too many pictures in general, or pictures of poor quality. The text should not duplicate what can already be seen on the pictures.

Show business deals with magic, and the purpose of a slide essay is to arouse emotions. The message should be simple, spontaneous and not pedantic. The best message will get lost in a poorly built plot. A good plot brings to the story the author's intimate personality. Yet, “see, I was there” type of comments, especially in a travelogue, should be avoided: the aim of art remains to reveal art, not the artist.

The essayist must be ready to sacrifice many excellent pictures and remember that technically correct slides can be trite. He or she must forget the actual circumstances in which individual pictures were made, and look at them with new eyes when building the plot. The essay must begin with a catchy title and a few of the more intriguing pictures, but the best ammunition should be held for the last.

The text should be light. Poetry is in the spirit of the word. It cannot be achieved through a distracting search for rhyme. Music is often effective in setting the mood. Overall unity must be preserved through a logical development of

the theme, proper sequencing and steady rhythm and style.

*CONCLUSION: BEYOND THE RULES OF COMPOSITION*

Artistic judgment is an instinctive, intuitive and immediate knowledge that reveals what is unique and therefore inexpressible. Aesthetic “rules” are not to be obeyed blindly. Art is putting nature to the mill of imagination.

An ideal photograph catches the eye immediately. It projects a mental image and a way of thinking. It makes apparent things that the eye does not otherwise perceive. Craft should

not dominate over emotion. When you start becoming aware of the craft, there is something wrong with the photograph.

A good photographer brings something personal to his art, displaying his most intimate feelings, worldview and philosophy. He knows the principles of composition but does not let them stifle his imagination: his rules for composition stem from his good judgment and taste. He is not afraid to try new approaches. He is unprejudiced and modest. Finally, a good photographer is one who never shows his bad pictures.

— Maurice Asseo □

## MEMBER GALLERY

### **BOOK REVIEW — By Bill Katzenstein**

#### **A Feast for the Eyes: *Karsh: A Sixty-Year Retrospective* Yousuf Karsh**

(Little, Brown and Co., Boston; 190 pages, \$75.00)

*Editor’s Note:* Shutter Release contributing writer Bill Katzenstein has just launched his own website ([www.iconicphoto.com](http://www.iconicphoto.com)), dedicated to his “fledgling practice in architectural photography” (in his own words). In addition to many of the photographs that Bill has presented at IPS events, this impressive site, designed as a professional “brochure” site, features much of the insightful writing he has shared with us in these columns.

**H**.G. Wells, Ansel Adams, Bill Clinton, Sophia Loren, Helen Keller, Fidel Castro, Mother Teresa. What do these luminaries have in common? All have sat in quiet pose before Yousuf Karsh, the outstanding portrait photographer. The autobiographical *Karsh: A Sixty-Year Retrospective* expansively illustrates his talent and genius. Nearly every image is worthy of extended contemplation — skillfully crafted, thoughtful, reflective.

Not only that, but this book features storytelling. Most coffee-table photography books begin with concise text followed by page after page of images without any substantial descriptive. Potential buyers tend to peruse the pictures in the bookstore, then see little reason to purchase the invariably costly volume. *Karsh: A Sixty-Year Retrospective* is different.

Comprised of 140 full-page portraits and 30 smaller images, it manages to read as an absorbing book of historical sketches: each image

is accompanied by anecdotal history as recalled by Karsh himself. The bookstore browser finds it difficult to put the book down, and the buyer acquires not just a treasury of photography but a wealth of biographical history.

In this spellbinding volume, you can learn what King Faisal thought at the UN Conference in 1945; about Ernest Hemingway’s approach to beginning a novel; and a full description of Georgia O’Keefe’s simple adobe house in New Mexico, as told to or witnessed by Karsh. Yet, he is clearly loyal to his subjects, as the recollections do not contain anything unseemly or embarrassing.

#### *ABOUT YOUSUF KARSH*

Karsh was born in 1908 in Armenia, and immigrated to Canada with his family in 1924. As a youth, he thought of pursuing medicine, but became enamored with photography after visiting his uncle’s studio in Ottawa. At the age of 17, he became a photographer’s assistant, and later

apprenticed with John Garo, a seasoned portrait photographer.

Karsh set up his own studio in 1931. He struggled for some years, but within the decade built up a sterling reputation for quality portraiture, and a friendship with Prime Minister Mackenzie King. From that point, prominent foreign visitors to Ottawa were invariably photographed by Karsh, and a distinguished career was born. When world war raged, Karsh was brought to England to photograph the leadership.

#### *CHURCHILL DEFIANT*

Karsh relates how Winston Churchill was a subject who did *not* sit in quiet pose. The year was 1941. The Prime Minister had much on his mind. He was self-absorbed at the time, and reluctant to set aside his cigar. Karsh approached Churchill, said “Forgive me, sir,” and removed the cigar from his mouth. Churchill struck a belligerent pose, at which moment Karsh took the photograph, which would be his most famous.

Karsh relates that the silence was deafening until Churchill abruptly smiled and asked him to take another picture. At the conclusion of the session, Churchill congratulated Karsh for having been able to make a roaring lion stand still to be photographed. A second image from the same shoot is shown for comparison, in which Churchill put on a smiling pose that is hardly compelling. Karsh was invited back 15 years later to photograph the lion in winter.

#### *THE BLOSSOMING ELIZABETH TAYLOR*

Elizabeth Taylor had starred in “National Velvet” and was on the verge of sensation. Karsh took a remarkably sensitive and radiant photograph of the 14-year-old actress. Her tender beauty is drawn out by a masterful melding of light and shadow, creating a subtle luminescence that highlights her delicate features without the appearance of special effect. Such is the mark of a master. It’s an unforgettable photograph.

#### *A MASTER OF THE ICON*

The majority of individuals who posed for Karsh appear with classic symbols of their character or achievements: Pierre Elliot Trudeau with a red rose in his lapel. Muhammed Ali with a clenched fist. Sophia Loren in a stylish broad-rimmed hat.

Joan Miró with brush in hand. Nikita Khrushchev in a burly winter overcoat. Albert Einstein in a natty sweater. Ernest Hemingway in a natty sweater. Vladimir Nabokov with a cased butterfly. Mies van der Rohe with a T-square.

The only symbolism that may have been overdone is a photograph of President Clinton seated next to a replica of Rodin’s “The Thinker” — but, in fairness, the image was taken in 1993.

Also of note is a section of the Karsh retrospective highlighting images of delicately portrayed hands. Talent and craft speak through these photographs, featuring individuals such as Dr. Albert Schweitzer, Helen Keller, Thomas Mann and Leonard Bernstein.

#### *A SENSITIVE MAN*

Yousuf Karsh died in 2002 at the age of 93. His writing as well as his photography indicate he was a strongly empathetic individual who understood the human condition. Karsh writes that his perceptiveness began with suffering he had observed as a child. He maintained close emotional bonds with those with whom he worked, as well as his family; and became attached to many of his clients after only one or two shooting sessions.

Typical of Karsh is this narrative he provides to accompany his discerning portrait of Eleanor Roosevelt:

“During the war in Vietnam, I received a request from a sergeant for my photograph of Mrs. Roosevelt. It intrigued me that a young man would be interested in a First Lady who was in the White House before he was born, and I wrote asking the sergeant about it. He replied that he was not a ‘young man,’ but rather a career soldier. He told of being a patient in a Korean military hospital ward, where the broken and wounded soldiers viewed the impending visit of the globe-trotting President’s widow with a mixture of ridicule, guffaws and defensive cynicism. In the end, of her sincerity, compassion, and tender concern, which had an intense impact on each war-hardened man, he wrote, ‘When she came in, I thought she was the homeliest woman I had ever seen — and when she left, the most beautiful.’”

Such sensitivity makes a great photographer.

— Bill Katzenstein □













# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## MEMBERSHIP APPLICATION/RENEWAL

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

Name: \_\_\_\_\_

Phone/ext.: \_\_\_\_\_ Mail Stop Number/Room: \_\_\_\_\_

Fax (if outside Bank/Fund): \_\_\_\_\_

Mailing address (if outside Bank/Fund): \_\_\_\_\_

E-mail address (MANDATORY): \_\_\_\_\_

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

Please check below the activities you could help with:

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

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

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

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

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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.*



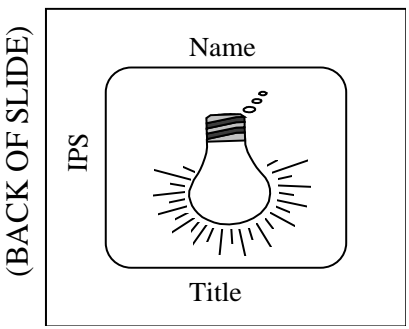
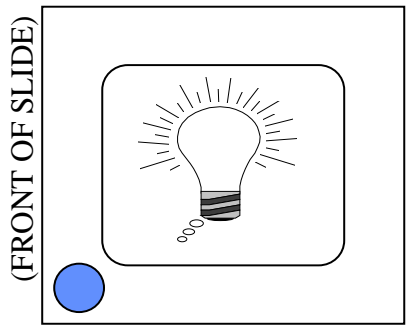
# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## 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
<b>1</b>					
<b>2</b>					
<b>3</b>					
<b>4</b>					
<b>5</b>					
<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).*