

JANUARY 2002



■ THIS MONTH AT THE IPS ■

**PRESENTATION:**

*PORTRAIT PHOTOGRAPHY*

**PRINT AND SLIDE COMPETITIONS:**

*PEOPLE*

Wednesday, January 16, 2002, at 5:45 p.m.

IMF Room B-610

(down elevators, Blue Level)

700 19th Street, N.W.

■ EVENING'S PROGRAM ■

Food and refreshments

PRESENTATION

*Portrait Photography in a Digital Age* — by Gary D. Lloyd

COMPETITIONS

- **Mandatory Theme: PEOPLE** — 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. (*Note: There is no open competition this month; all entries must fit in the theme definition above and will judged by member class — B, A, and AA.*)

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 6:30 p.m.*

*For inquiries, call Carlos Fernández-Duque (202-473-9644)*

■ IN THIS ISSUE ■

IPS Executive Council	2	Notes on IPS Competitions	7
January Speaker	3	New and Noteworthy	8
December Presentation	3	Bits and Pieces	8
2001/2002 Season Schedule and Themes	4	Member Gallery	9
December Competition Results	5	Membership Application/Renewal	11
Point Standings, 2001/2002 Season	6	IPS Competition Entry Form	13

**■ IPS EXECUTIVE COUNCIL, 2001/2002 ■**

<b>President</b>	Sharon G. Schoen	(202) 458-4509	Bank MC9-110
<b>Vice-President</b>	José Cartas	(202) 623-4055	Fund IS5-704
<b>Treasurer/Membership</b>	Caroline El-Helou	(202) 623-6699	Fund IS2-1300
<b>Ex-Officio Advisor</b>	Antonia M. Macedo	(202) 458-2597	Bank MC10-543
<b>Chairperson for Programs</b>	Glennys George	(301) 589-7216	
<b>Chairperson for Contests</b>	Carlos Fernández-Duque	(202) 473-9644	Bank F7P-142
<b>Chairperson for <i>Shutter Release</i></b>	Frédéric M. Cochard	(202) 473-1631	Bank I3-360
<b>Chairperson for Classes</b>	Niña Samantela-Ruivivar	(703) 838-9817	
<b>Chairperson for Annual Exhibit</b>	Sylvie Merlier-Rowen	(202) 473-5157	Bank I3-366

**■ MONTHLY MEETING VOLUNTEERS ■**

<b>Competitions</b>	<i>VOLUNTEERS NEEDED</i>		
<b>Competition Results</b>	Carmen Machicado	(202) 473-5761	Bank I7-096
	Sylvie Merlier-Rowen	(202) 473-5157	Bank I3-366
<b>Hospitality</b>	<i>VOLUNTEER NEEDED</i>		
	Bassirou Sarr	(202) 623-6387	Fund I2-700
<b>Projectionists</b>	Caroline El-Helou	(202) 623-6699	Fund IS2-1300
	Sigrid Vollerthun	(703) 979-1150	
<b>Presentation Write-Up</b>	Michael Wishart	(202) 265-3676	
	Mal Dick	(301) 313-0208	
	John Saville	(202) 458-7814	Bank J3-304

<b>Membership</b>	<i>VOLUNTEERS NEEDED</i>		
<b>Photography Classes</b>	Elcior Santana		
<b>Publicity</b>	José Cartas	(202) 623-4055	Fund IS5-704
	Manuella Lea Palmioli	(202) 473-1630	Bank I3-068
	Sarine Rajagukguk		
<b>Awards and Trophies</b>	Sigrid Vollerthun	(703) 979-1150	
<b>Field Trips</b>	Bill Katzenstein		

**■ SHUTTER RELEASE ■**

**Editorial** Frédéric M. Cochard (202) 473-1631 Bank I3-360

**Distribution** *VOLUNTEERS NEEDED*

**ADDRESS CHANGES:** Call or e-mail Sharon G. Schoen (202-458-4509; [sgustafson@worldbank.org](mailto:sgustafson@worldbank.org))

**ARTICLES:** *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.** 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); Fund staff can send their submissions by e-mail to the editorial staff.

## ***JANUARY SPEAKER: GARY D. LLOYD***

“**PORTRAITS IN THE DIGITAL AGE**” — Gary D. Lloyd is the owner of Lloyd’s Portrait Design Studio in Gaithersburg, Md., and former owner of another Maryland photography studio, Portraits of Distinction, in Hyattsville. He is a member of the Maryland Professional Photographers Association, for which he additionally served as chairman of the board (1993 and 1994) and president (1995 and 1996).

Also a member of Rotary International, the Professional Photographers of America (1986-2000), the Mid-Atlantic Professional Photographers Guild and the Mid-Atlantic Regional School of Professional Photography (serving on its board of directors), Gary has lectured on photography throughout the area (including at local high school and Montgomery College), as well as in other regions of the United States and in New Zealand.

Gary was also a featured speaker at PhotoPro Expo in Washington, D.C., for four years (1993, 1995, 1996 and 1997), and a regular guest on WMAL Radio from 1989 to 1996. His awards include two President Awards as Photographer of the Year and the Southeastern Award from the MPPA.

In this short presentation, he will discuss the basics of digital photography, lighting for the studio and locations. Among other things, digital photography requires some adjustments to be made in lighting so that the output looks the same as film. Gary will show how to make these adjustments not only for portraiture but for still-life tabletop photography as well. He will also discuss a variety of other topics: print size vs. mega pixels; inkjet vs. photographic output; optical vs. digital zoom; JPG vs. TIF formats.

— *Glennys George* ■

## ***DECEMBER PRESENTATION: TONY SWEET***

**T**he wonderful paradox about Tony Sweet is that represented by the bundle of nervous, focused energy he radiates as a guest speaker, versus the absolute serenity of the nature photographs that he makes.

A regular guest presenter at the IPS, Tony begins by offering “freebies” — circulars touting film deals, etc. It is quickly clear that marketing himself and his pictures is a major thrust of Tony’s business persona. And the former professional jazz musician turned photographer is very good at what he does: books, calendars, and photo instruction in the field, to name a few enterprises. (Some IPS members have taken his field-trip courses, offered along the East Coast from Maine to Alabama.)

On the speaker’s podium, ponytail bobbing energetically, Tony launches into judging the print competition with a string of pithy comments and advice:

- “Immediate impact is the name of the game — your eye is led into the picture.”
- “Include things in or include things out” (quoting showman P.T. Barnum).
- “Fill the frame with the subject. And I look for rhythm, balance, leading lines.”
- “Keeping things out of the center is a great big deal.”

All of which leads to the showing of his own quietly spectacular landscapes. And, as alluded to earlier, one wonders how he slows down enough to take them! These are the kinds of images where you camp out, rise early — make that *very* early — and lug a tripod over stony beaches or timbered ridges to set up well before sunrise. No wonder that Tony says, “Memorize where your stuff is [in your camera bag] in the dark.”

Not only that, but in Tony’s *modus operandi*, your camera bag will include a possibly bewildering array of filters:

- **Graduated neutral density**, to hold back the too-bright part of a scene — essential when you’re using high-contrast slide film, these make “impossible pictures possible.”
- **81C warming filter** — “I tend to use it with sunrises,” says Tony.
- **Singh Ray color intensifier**, slightly more intense than the Tiffen 812 — “whenever I see red, I use the 812.”
- And, of course, **polarizer**. Tony also uses it in fog — the first time I’d heard of such use. (“Look through and spin it,” he advises.)

As you will have learned with your own early morning photographs, setting up tripod and camera, with cable release preferable, can take lots of time. Not to mention choosing the right filter, making sure the horizon is straight, framing the picture, and then waiting for the best light — which, with clouds and a rising sun, can change by the second!

So, while it might take an effort to imagine Tony doing all of this slow, deliberate stuff, his gorgeous images of the Great Smokies or Acadia National Park testify to the fact that he *can* take his time — and very successfully. For the record, he shoots mainly with Nikon cameras and Fuji Velvia film. And to get pictures like this, you need practice, practice, practice... and time, time and time.

— Michael Wishart ■

## 2001/2002 IPS SEASON SCHEDULE AND THEMES

### *JANUARY*

**PEOPLE** — 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. (*No open competition this month*)

### *FEBRUARY*

**SELECTIVE FOCUS** — Through the use of a shallow depth of field, images in which the center of interest is an element in sharp focus that stands out distinctly from the rest of the picture.

### *MARCH*

**ARCHITECTURE** — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the principal interest.

### *APRIL*

**ABSTRACT** — Blends of color, texture, shape, form and light to create a design-patterned image. The main subject(s) should not be immediately recognizable.

### *MAY*

**SPORTS** — Professional or amateur; little leagues or major leagues; on the field or in the stands. Images that capture the spirit of a sport event

## ***DECEMBER COMPETITION RESULTS***

**PRINTS — Open, All Classes, Black and White** (8 entries)

1<sup>st</sup> place     *SPQR*, Luca Ricci

**PRINTS — Open, All Classes, Color** (11 entries)

1<sup>st</sup> place     *Walkway, National Gallery of Art*, Bill Katzenstein

**SLIDES — Theme, Close-Up** (32 entries)

1<sup>st</sup> place     *Amaryllis*, Michael Wishart

2<sup>nd</sup> place     *Ruby Line*, Fred Cochard

3<sup>rd</sup> place     *Lady's Fingers*, Caroline El-Helou

**SLIDES — Class B** (28 entries)

1<sup>st</sup> place     *Bangkok Sunset*, Pat Davies

2<sup>nd</sup> place     *True Red*, Elisabeth Fekete

3<sup>rd</sup> place     *Airplane Trail*, John Saville

**SLIDES — Class A/AA** (40 entries – classes combined as per IPS rules)

1<sup>st</sup> place     *Aspens #1*, Carmen Machicado

2<sup>nd</sup> place     *Balloons Festival*, Manuella Lea Palmioli

3<sup>rd</sup> place     *At One with Gods*, Emine Gürgen

H.M.         *Reflection 2*, Tijen Arin



---

## ***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 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 the IPS annual exhibit, as follows:**

- 7 points for 1st place,
- 5 points for 2nd place,
- 4 points for 3rd place,
- 1 point for HM.

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**. ■

---

## NEW AND NOTEWORTHY

### JOE MILLER WORKSHOP

As previously announced by email, Joe Miller's next workshop will be on **Macro Photography**. Following Joe's usual instructional approach, it will be a two-part event. The first session, to be held February 10, 2002, will be an introduction to macro photography. Each participant (no exceptions) will then be given a specific assignment to present 12 competition-quality slides at one of three presentation sessions, which will be held March 3, 10 or 17. All sessions will be on Sundays, starting at 2:30 p.m., at Joe's classroom, 4811 Catharpin Road, Gainesville, Va. The cost for the workshop is \$20. Preregistration is required. For further information, contact Joe at [furnfoto@aol.com](mailto:furnfoto@aol.com) or 703-754-7598 (evenings preferred).

— Caroline El-Helou ■

## BITS AND PIECES

*Editor's Note: Thanks to Michael Wishart for offering the following vignettes on our world of photography and IPS colleagues:*

■ Many Washingtonians, I think, when first gazing wistfully at the wonderful interior of the National Gallery of Art's West Wing Rotunda, have longed to photograph it. But that prospect is daunting: the light is low, flash photography is not permitted (even if you could deploy enough flashes to light the scene), nor are tripods — unless you get a permit.

IPS's **Bill Katzenstein** is only too familiar with bureaucracies, and could not abide the red tape of permit-seeking. But he got a wonderful picture nevertheless — with a medium-format camera, and hand-held! His black-and-white photograph was a finalist in December's print competition. And his other entry — of the walkway between the Gallery's East and West Wings — took first place.

■ If you're a slide-shooter, and have Kodak process your film, you will have noticed recently that your slides may have come back in plastic mounts and plastic sleeves — instead of the usual cardboard mounts and familiar yellow boxes. This is not an improvement, I believe, particularly as the date and frame number on the slide may be impossible to read.

Upon checking with "The Great Yellow Father" (processing questions to 1-800 345-6974), I found out that the change was brought about by the cardboard-mount supplier's reducing production. Kodachrome slides still come in cardboard mounts and boxes. Ektachrome will come in plastic mounts and sleeves *unless you request otherwise*. There will be no extra charge if you do — good thing!

■ If *Shutter Release* had a story about IPS's "50 Best & Brightest," Malise Dick would surely be included. Mal, a former president and stalwart of the Society for many years, is one of our most enthusiastic and popular members. Not so surprising, then, that his wife, Eugenia Kalnay, was featured as one of Washington's "50 Best & Brightest" in December's *Washingtonian* magazine (page 73).

Chair of the meteorology department at the University of Maryland, Argentinean-born Eugenia headed the team which developed computerized five- and seven-day weather forecasts. So, whenever you look up the weather in the newspaper or on TV, think of Eugenia and how good she would be to have around before your next field trip!

— Michael Wishart ■



---

## MEMBER GALLERY

---

### BOOK REVIEW — By Bill Katzenstein

*Legal Handbook for Photographers:  
The Rights and Liabilities of Making Images*  
Bert P. Krages, Esq.  
(Amherst Media, Buffalo, N.Y.,  
123 pages, \$20.00)

If you have ever wondered whether that fellow on the street could sue you for taking his picture when he clearly indicated he didn't want to be photographed, this book is for you. Bert Krages, a practicing lawyer, writer and stock photographer, provides a wealth of information about the law as it is generally applied to photography in the United States.

It was encouraging to read that it is permissible to photograph individuals in a public place, from a respectable distance, provided they are not caught in what is considered an embarrassing position and are not harassed in any way. Example: Legally, there is no problem taking a picture of a woman walking down the street, in a normal situation and assuming the photographer is not impeding her walk in any way — even if she objects to being photographed.

However, if it happens that a strong wind has blown her skirt up above her waist, this is cause for her to reasonably object to being photographed, because she would be portrayed in an improper way, according to generally accepted mores. At least one such subject has successfully sued in these circumstances.

#### ***FOR-PROFIT PHOTOGRAPHY — A DIFFERENT SET OF RULES***

However, intent to use a photograph for profit adds a whole new legal dimension to the situation. A photographer who wants to sell, or profit from, a photograph of a person walking down the street is legally required to obtain permission from the subject before publishing. (Hmmm, what about that photo of the embracing couple on the Lisbon Metro that I plan to use in my book?)

As it turns out in most spheres of life, reality is often more complex than textbook cases; and photographers are cautioned to use their best judgment. If in doubt about the law, it is best, of course, not to take chances. For professional photographers, a lawyer specializing in media is considered a must.

Of further encouragement was emphasis on a seldom discussed aspect of the law, commonly invoked by and for photographers, that essentially rules not to worry about trivialities. But, again, such is not to be taken for granted.

#### ***AN ENTERTAINING APPROACH TO A COMPLEX SUBJECT***

Krages has made an obvious effort to make the book readable and avoid unnecessary jargon. Important concerns, such as copyrights and trespass, are accorded close attention. Moreover, Krages uses interesting, and even outlandish examples, to keep the read interesting.

For instance, there's the story of the photographer who was given permission to venture on private property by a 14-year-old girl, "who looked much older," only to be sued later by the property's owner, since the girl, his daughter, was nonetheless a minor, and did not have authority to grant access.

Lesson: Be aware and be careful! While most people are well intentioned and forgive minor trespasses, a few will not.

— 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.*

---

### 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 Sharon G. Schoen (Bank), Room MC9-226.*



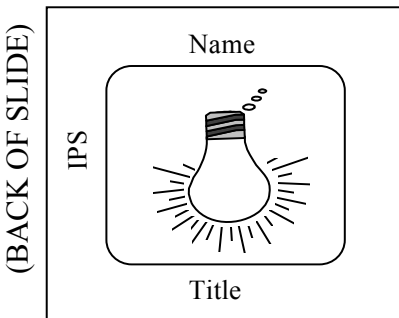
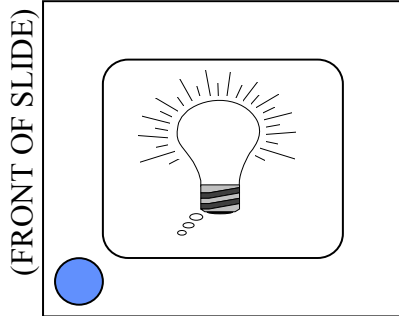
# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## COMPETITION ENTRY FORM

*(Fill out and hand in with your entries)*

Name: \_\_\_\_\_ Class: \_\_\_\_\_  
 Room: \_\_\_\_\_ Phone: \_\_\_\_\_ Month: \_\_\_\_\_  
 Theme: \_\_\_\_\_

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



### DON'T FORGET TO MARK YOUR SLIDES

- *Holding the slide the way it is to be viewed (front of the slide), put a red dot in the lower left-hand corner of the mount.*
- *Flip the slide over vertically, so that you are looking at the back of the slide (with the picture upside-down).*
- *Add your name (top of the mount), the club name (IPS, left-hand side) and the slide title (bottom of the mount).*