

JUNE 2002

**Please take time  
to renew  
your IPS  
membership  
for 02/03 season  
Form included in this issue**

**■ THIS MONTH AT THE IPS ■**

**YEAR-END AWARDS AND  
BANQUET**

**SELECTION OF:**

**PRINT OF THE YEAR**

**SLIDE OF THE YEAR**

**PHOTOGRAPHER OF THE YEAR**

**ROOKIE OF THE YEAR**

**Friday, June 14, 2002, at 5:30 p.m.**

**IMF Meeting Hall B**

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

**■ EVENING'S PROGRAM ■**

**IPS General Annual Meeting**

**Year-End Winners Selection**

**by Paul Hosefros**

**Senior Photographer**

**for *The New York Times***

**Annual Year-End Dinner**

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**■ 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>	Malise Dick	(301) 313-0208	
	Bassirou Sarr	(202) 623-6387	Fund 12-700
<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	
	Malise Dick	(301) 313-0208	
	John Saville	(202) 458-7814	Bank J3-290

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

**■ SHUTTER RELEASE ■**

<b>Editorial</b>	Frédéric M. Cochard	(202) 473-1631	Bank I3-360
<b>Distribution</b>	John Saville	(202) 458-7814	Bank J3-290

**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.

## ***FROM THE PRESIDENT'S NOTEPAD***

**W**ell, this is my last entry into *Shutter Release* — although I haven't been too regular about writing in. These last two years have been full of milestones for me — marriage and the upcoming birth of my first child — and challenges as well. I have enjoyed these last two years as president and have learned quite a bit, but I look forward to handing over the reins to a new president. I will remain involved in the IPS next year, although not as regularly, given that I plan to be off from work through the end of November.

My hope is, as busy as people are these days, that they keep in the back of their minds that IPS is a volunteer organization that relies on IPS members to organize the many activities that take place during the year. If you haven't been involved in the past, please take the time to think how you can help next year, so that it's not always the same people doing all the work.

The IPS Annual Dinner is scheduled to take place on June 14<sup>th</sup> along with the traditional slide/print-of-the-year competition. As mentioned at the last meeting, mark your calendars. Additional details will be distributed via email.

Enjoy the summer!

— Sharon Gustafson Schoen ■

## ***YEAR-END COMPETITION JUDGE: PAUL HOSEFROS***

**PAUL HOSEFROS** is senior photographer for *The New York Times* in Washington, where he has been assigned for over 20 years, covering stories such as the Gulf War, the "Impeachment Year" and various presidential campaigns. In addition to teaching one semester a year at the International Center of Photography in New York, he has also taught seminars in Austria, and worked with a community-based program for youngsters in Annapolis last year.

— Glennys George ■

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

**Q**uickly now, how many sports photographs appear in our Annual Exhibition? Only one, I believe: Carlos Franzetti's "Kayaking 2" — a rafter negotiating white water at Great Falls. That there is such a dearth of sports pictures in the IPS repertoire says something about how and why we make photographs. I suggest that "beauty" plays a large part in our particular photographic thinking, as well as the degree of planning and preparation needed for a shot.

Last month, Washington photojournalist Henrik de Gyor dwelt enticingly on sports photography, and it was evident at once that "beauty" was hardly a factor, and that preparation is everything. There can be beauty of course in the best sports pictures, but the photographer — and his or her editors — look first for that appealing urgency, that visceral punch, that grabs the reader's eye.

Henrik's shot of local (and former world) middleweight boxing champion, Sharmba Mitchell, embodied that visual appeal. Mitchell is caught by the ringside camera's flash as his right fist collides with an opponent's jaw. The moment is perfectly captured — the distorted features of the stunned recipient, the tensed bodies and arms of both fighters, the beads of sweat stopped in mid-flight from the

blow. Clearly, making this photograph required extensive preparation: permission to be ringside, to use flash as well as a motor drive (not to mention talent and practice).

And that preparation, I think, marks the difference between the kind of pictures we weekend photographers typically make and the attention-grabbing sports shots that Henrik produces for *Washington Post* publications. Henrik cited these “Rules” for getting a sports picture:

- Know the direction of the action.
- Anticipate the action’s peak. (Quoting the great Robert Capa, “If you watched it happen, you’ve missed the shot.”)
- Focus (autofocus essential).
- Run a motor drive and high shutter speeds to stop action.
- Shoot from the goal area in ball sports.
- Use a monopod with lenses over 300mm.
- Avoid getting hit!

Then Henrik showed us how to advantageously break the rules. Go where other photographers are not. Fill the frame with one player (Andy Roddick winning the Legg Mason Tennis Classic). Use your longest lens at its closest focus (Roddick’s hand holding the ball before serving). Aim up, or down, with the camera (a huddle of conferring baseball players).

Henrik shoots digital cameras exclusively, and the projected images were impressively sharp. As he noted, “Film is cheap, and digital even cheaper.” So if you yearn to make that great sports shot for the next photojournalism contest, the best way to begin may be to stake out your nephew’s next little league soccer game, and work up from there.

And the “beauty” factor? Make that low on your priority list. As Henrik said, in response to a question from Mal Dick: “[My] publications editors don’t like negative space. Fill the frame.”

— Michael Wishart ■

## MAY COMPETITION RESULTS

### PRINTS — Open, All Classes, Black and White and Color (19 entries)

1<sup>st</sup> place     *Just in Time*, Niña Samantela-Ruivivar  
2<sup>nd</sup> place     *Union Station*, Bill Katzenstein

### SLIDES — Theme, Sports (21 entries)

1<sup>st</sup> place     *Like a Bird*, Marketa Jirouskova  
2<sup>nd</sup> place     *Like Fish Out of Water*, Emine Gürgen

### SLIDES — Class B/A (15 entries – classes combined as per IPS rules)

1<sup>st</sup> place     *Rhapsody in Red*, Marketa Jirouskova  
2<sup>nd</sup> place     *Cape Town Harbor*, Marketa Jirouskova

### SLIDES — Class AA (30 entries)

1<sup>st</sup> place     *Butterfly 2, Brookside Garden*, Caroline Helou  
2<sup>nd</sup> place     *Protea Pin Cushion*, Caroline Helou  
3<sup>rd</sup> place     *Big Ben*, José Cartas

## POINT STANDINGS, 2001/2002 SEASON

Last name	First name	Class opening	9/01	10/01	11/01	12/01	1/02	2/02	A.E. Pre.	3/02	4/02	02 A.E.	5/02	Total	Class closing
Samantela-Ruivivar	Niña	A	5	10	5	10	8	7	15	15			10	85	AA
Jirouskova*	Marketa	B	6	5	16	5	10	8	4	5	5	4	13	81	AA
Merlier-Rowen	Sylvie	A	5	10	10	5	10	15	2	10	5		5	77	A
Gürgen	Emine	AA	5	13	7	7	8	5	2	5	10	9	5	76	AA
El-Helou	Caroline	AA	8	8	10	7	5	7	4	5	5		13	72	AA
Macedo	Antonia	AA	10	6	5	5	5	10	2	8	13		5	69	AA
Cartas	José	AA	5	10	6	5	5	8	8	5	5	4	7	68	AA
Katzenstein*	Bill	B	10	10	5	10	5	5		5	8		10	68	A
Szczuka*	Magdalena	B	6	8	5	5	5	5	5	10	10	2	5	66	A
Vollerthun	Sigrid	AA	5	7	10	5	5	8	6	6	5	4	5	66	AA
Cochard	Fred	AA	7	5	5	8	7	5	4	8	5		5	59	AA
Asseo	Maurice	AA		5	5		11	5	2	6	8	7	5	54	AA
Machicado	Carmen	AA	5	5	5	10	5	5	6			7	5	53	AA
Dick	Malise	AA	5	5	5	5	5	5	4	5	8		5	52	AA
Franzetti	Carlos	A	5	5	5	5	8	5		5	8		5	51	A
Alam*	Undala	B			5									5	B
André	Jean-Claude	B			5		5							10	B
Arin	Tijen	A	5	8	5	6	6	5	2	7	5			49	AA
Biro*	Yasmine	B						5						5	B
Carter*	Craig	B		5	10	5	5				5			30	B
Cieslikowski*	David	B					10		12					22	B
Crousillat*	Jacqueline	B	7	5	10				11		5	12		50	B
Davies	Patricia	B			10		5	5	2					22	B
Dobbs	Francis	B	5		5		8			5				23	B
Dulitzky	Daniel	A	5											5	A
Ebinger*	Ed	B								5				5	B
Ebinger*	Jane	B								5				5	B
El-Zeneiny*	Sherifa	B	5											5	B
Fekete	Elizabeth	A	10	5	7	8						2		32	AA
Fernandez*	Enric	B								5				5	B
Fernández-Duque*	Carlos	B		6	10		5	7	2	11			5	46	A
Garrido*	Eleonora	B	5											5	B
Gustafson Schoen	Sharon	AA	5	5	5	5			4	5				29	AA
Hansen	Keith	AA	10	5	5							2		22	AA
Johnson	Carolyn	B										2		2	B
Lawton*	Anna	B	5		5	5		5						20	B
Leifert*	Eric	B	5											5	B
Manaldre*	Monika	B						5						5	B
Massalska	Monika	B*			5						5		5	15	B
Miler	Jaroslava	A	13	5	5		5	5						33	A
Montiel	Mariana	B*				5								5	B
Palmioli	Manuella	AA	8	5	6	8	5		6	5	5			48	AA
Piñón	Marco	AA							9		5			14	AA
Ricci*	Luca	B				10	5						5	20	B
Richards*	Kevin	B		10										10	B
Romero	Marta	B	5		5						10		5	25	B
Rowen*	Stanley	B									5			5	B
Sarr*	Bassirou	B	8	7		5	5			5				30	B
Saville*	John	B	8	5	5	7	8	10		5				48	B
Ternau*	Wanda	B	8	5										13	B
Tsang	Lily	AA	5			5				5				15	AA



## IPS 32<sup>ND</sup> ANNUAL EXHIBIT WINNERS

### PRINTS — Black & White (1 winner)

1<sup>st</sup> place     *On Guard*, Jacqueline Crousillat

### PRINTS — Color (2 winners)

1<sup>st</sup> place     *Nefertari*, Maurice Asseo

2<sup>nd</sup> place     *Leadenhall Place*, Jacqueline Crousillat

### SLIDES — All Categories (13 winners)

1<sup>st</sup> place     *Making a Wish*, Emine Gürgen

2<sup>nd</sup> place     *Prague Window*, Carmen Machicado

3<sup>rd</sup> place     *About to Drop*, Sigrid Vollerthun

H.M.         *Color Shadows #4*, Carolyn Johnson

H.M.         *Colorado Stream*, Keith Hansen

H.M.         *Come and Get It*, Emine Gürgen

H.M.         *Flamingo*, José Cartas

H.M.         *Open Door*, José Cartas

H.M.         *Rainbow*, Marketa Jirouskova

H.M.         *Spring Goodness*, Elisabeth Fekete

H.M.         *The Aspens #1*, Carmen Machicado

H.M.         *Veiled Beauty*, Marketa Jirouskova

H.M.         *White and Brown Dog*, Magdalena Kubit-Szczuka

## IPS 32<sup>ND</sup> ANNUAL EXHIBIT

### A REVIEW — BY MAL DICK

“Well,” said Stan, “I’ve done the cooking for the last couple of months!” Stanley Rowen is Sylvie Merlier’s husband, and his remark speaks volumes for the enormous amount of work that Sylvie and all her colleagues put into organizing another superb Annual Exhibition. I’d like to take this opportunity to express my own appreciation not only of Sylvie’s work, but also that of all the other ladies who, together with the odd male, form the IPS Executive Council.

I had the opportunity of sounding out a large number of distinguished members and guests, including past presidents, on the opening night. Being so engaged reduced the amount of alcohol I absorbed, so what follows is what I might call a “sober” recording of their views! I was also able to view the exhibition at leisure, and by myself, later to form my own assessment.

There was unanimity on some aspects of the show, but also conflicting views on others. Let me start with the former. Everyone I spoke to was most impressed by the quality of the prints, the neatness of the display, the precision of the lighting, the good use of space and the “correctness” of the size. In particular, one judge noted that in so many art shows there is a lack of a sense of discipline and thus difficulty in following what the organizers wanted to show. That, he said, was certainly not present here. I might add that I feel that that was due in no small measure to the effort that several members of the Executive Council put into making sure everything was precise, after most of the hanging volunteers had left.

Another aspect on which I sought his opinion was the remark made some years ago that there was a clear distinction between amateur work and that of professionals, with the implication that the former was inferior.

“Not so” (I paraphrase) was the response: “The professional goes on assignment with a clear objective in mind and, generally speaking, the resources with which to accomplish it. You people are occupied during the day with solving complex problems in your various fields. Then you have to mentally take off one hat and put on that of the photographer’s in going out and shooting. Comparing amateurs and professionals is in the same category as apples and oranges.” I would tend to agree — except that I can’t recall having actually solved any complex problems !

One humorous note: I asked for an opinion on a particular photo. After a brief discourse, he turned his attention to an adjacent one. This one had distinct flaws, which were duly noted; normally, my embarrassment is shielded by the darkness! Oh well, *c’est la vie!*

Others comments, including by some friends who had been prominent in the IPS some years back, included the observation that the quality of printing had improved immeasurably. Recalling the difficulties experienced with a prominent photographic company in the past, I fully agree. Yet others noted the number of new faces on the winners’ lists, not only in the exhibition but during the year. Obviously, this is a very satisfactory development — after all, some of us are getting distinctly long in the teeth!

The only criticism, if such it can really be called, I heard was that, compared with some previous exhibitions, there was little that was really spectacular — nothing that really jumped “out-of-the-box.” On the other hand, someone commented that, unlike in some previous years, there were no entries that did not deserve to be in the exhibition. I have a suspicion this might have something to do with the quality of the monthly competition judges.

Some other comments I heard: There were less abstracts than in previous years, or there were more! Given that we were entertained to a presentation on abstracts in a recent monthly meeting, and the difficulty of deciding what exactly is an abstract, I pass this on without comment. Also, the observation that there were more photos where the human figure was only an element in the picture, and fewer where it dominated.

For my own observations, I must start with something that really struck me: Sigrid Vollerthun’s “Pink Calla Chalice.” While a lovely photo, it was so like Georgia O’Keefe’s famous cow skull that I had to have a double take!

When I wandered around on my own, I was struck by what seemed like a clear distinction between one group of color winners and the other, and all but a couple fell into these groups. On the one hand, there were those where composition dominated, but where colors were practically monochromes — pinks, browns, greens predominantly. In the other group, the exuberant use of colour was the most prominent feature, and composition, in the classical sense, was less in evidence. I have no idea why this occurred — maybe the judges had split personalities!

I also had a sense of lightness in the exhibit. There were few prints where heavy brooding colours and dense compositions were evident — except in black and white, where this was generally the case!

Finally, a couple of observations: A year ago, the Society had a sense of crisis about it and there were all sorts of discussions about how to resolve the perceived issues. I have the feeling that now Sharon has a very strong team and that, as long as it lasts, things will be well. However, I would encourage all the comparatively new members who have done so well in competitions and the exhibition to involve themselves as much as possible in the IPS, which has become more and more complex over the years, and can’t run by itself. There’s a learning process involved, nobody is going to criticize you if you make a mistake — and it can be a lot of fun!

— Mal Dick ■

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## NEW AND NOTEWORTHY

### UPCOMING FIELD TRIPS

Plans are in the works for three outings open to IPS members, family and friends in the coming months:

■ **Saturday, June 29 (2:30 p.m.)** ☞ **Exhibit: “Edward Weston, Photography and Modernism” at the Phillips Collection** (Q & 21<sup>st</sup> Streets, N.W.). This grand exhibit, which opened June 1<sup>st</sup>, features more than 140 black-and-white photographs of Edward Weston, a pioneer of American photography who flourished in the 1920s and 1930s. Also featured are paintings of like-minded artists such as Georgia O’Keefe. IPS colleagues, family and friends who would enjoy viewing the exhibit with other members are invited to meet at the museum at the time indicated above. Afterwards, we can go out for some refreshment and share our impressions. Reminders and further information will be e-mailed. If you can’t make it that day, be sure in any event not to miss this powerful exhibit of photography, which runs through August 18.

■ **Friday, July 26** ☞ **Trip to B&H Photo Superstore in New York City.** Okay, this is not a field trip in the strict sense of the term, but I visit this place every 4 months or so to buy supplies and browse the latest equipment, and anyone interested is most welcome to come along. (Note: If Friday is inconvenient for some who would otherwise prefer to go on the weekend, Sunday is a possibility.) B&H is the largest photo store in the world, and an experience in itself. Every kind of camera, digital, video and other electronic gadgetry, film and supplies are on hand, plus a fascinating Used department. Mind you, it is *not* like shopping at Saks Fifth Avenue: the store can be a zoo — but if you’re interested in handling that specialized camera or lens, or in the latest digital imagery, or oddball film, and seeing overwhelmed photographers from around the world, B&H is the place. Travel is via Amtrak Acela Express, which takes about 2 hours and 40 minutes each way. The store is a block from Penn Station. E-mail followup will be sent in July.

■ **Saturday, September 28** ☞ **Trip to Fallingwater, the Frank Lloyd Wright house in southwestern Pennsylvania.** Fallingwater, designed by Frank Lloyd Wright, is the most famous modern house in the United States, literally built into a wooded mountainside and stream. The site was renovated during the past year, and reopened last month. Photography is permitted on the picturesque grounds, and inside with special permission. I’ll be visiting the site in July for reconnaissance, some photography and to see about arrangements for groups and serious picture-taking. The tentative plan is for a field trip in September. I will also look into overnight accommodations, since it’s a long drive. E-mail updates will follow.

Any suggestions, questions and comments are welcome.

— *Bill Katzenstein, IPS Field Trip Coordinator* ■

### IPS BASIC PHOTOGRAPHY CLASS PLANNED FOR THE FALL

This is a short reminder that the IPS annual basic photography class is being planned for this September-October. The class will be conducted by a professional photographer over the course of six weeks (2 hours per week, normally in the evening). Further details will be announced closer to the starting date, along with registration requirements.

— *Niña Samantela-Ruivivar, IPS Chairperson for Classes (nruivivar@aol.com)* ■

## MEMBER GALLERY

### “QUOTES OF THE YEAR”

by Bill Katzenstein

Memorable words of wit, wisdom and description recorded over the past year.

#### ON THE NATURE OF PHOTO COMPETITIONS

*Introductory remarks by Bruce McCaig,  
judge at the IPS April meeting  
(4/17/2002)*

“In many photo competitions, and it is certainly the case this evening, the entries are not competing against each other (i.e., are so different that they cannot be directly compared.) The contest is about which entry will most impress; and that, obviously, is highly subjective.”

“The winning photograph has been selected according to the criterion of doing what it intends to do best.”

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#### INVESTMENT IN EQUIPMENT: RAPIDLY DIMINISHING RETURNS?

*Photographer David Hedley, writing in the  
Medium-Format Digest in response to a question  
about what kind of equipment to use to shoot like  
Ansel Adams (12/30/2001)*

“A discussion of the relative merits of equipment, lenses and film will only get you so far. Of far more importance is your technique, in order that you can control what both the negative and print will contain, both in terms of straight representation and also manipulation of tonalities and contrast. And of far more importance than both of these is your own aesthetic judgment.”

\*\*\*\*\*

#### ON ANSEL ADAMS

*Excerpted from “Ansel Adams’s Empty Expanses,  
Extending an Invitation to Eternity,”  
Henry Allen, Staff Writer,  
The Washington Post (8/25/2001)*

“What Ansel Adams did with his landscape photographs, what made him a genius was: He showed us heaven.”

\*\*\*\*

#### WHAT IT TAKES TO PRODUCE

*An answer by a widely published photographer  
following a slide show of his portfolio at the  
Politics & Prose bookstore (4/29/2002)*

*Question:* “For each slide shown here this evening, how many slides were taken and rejected?”

*Answer:* “Hundreds. Typically, I only produce about six photographs a year with which I am completely satisfied. The 40-minute presentation you have seen this evening is the distillation of more than 30 years of photography. Since I am constantly taking pictures by the hundreds, a few are bound to come out just right.”

\*\*\*\*\*

#### FROM THE EULOGY FOR RICHARD NICKEL, ARCHITECTURAL PHOTOGRAPHER

*Excerpted from “Objectivity and Passion —  
The Architectural Photography of Richard  
Nickel,” View Camera (Jan.-Feb. 2001),  
a quote from a letter of Louis Sullivan  
to Walt Whitman:*

“To a man who can resolve himself into subtle union with nature and humanity as you have done, who can blend the soul harmoniously with materials, who sees good in all and overflows in sympathy towards all things, enfolding them into the spirit; to such a man I joyfully give the name of poet, the most precious of all names.”

\*\*\*\*\*

“In a work on view, Ansel Adams at 100, you see few people or animals of any kind... Adams and his curator offer a promised land of solitude amid rivers, forests, mountains, clouds and daytime moons; an empty Yosemite, an endless and unpeopled frontier.”

“These pictures are not all that nostalgic, or much else in the emotional line — hopeful, resentful, vengeful, doom-wrought, or forgiving. No use for any emotion but transcendental awe in heaven, yes?”

♦ ♦ ♦ ♦

“Mostly they commemorate the eternal present. There’s change, but no time. Adam’s most famous pictures are like a vast 19<sup>th</sup>-century symphony, except the whole symphony happens at once.”

“Adams preaches a heaven of heft too (reference made to C.S. Lewis’ analogy of a heaven of perfect earthly nature), but he gets away with it.”

♦ ♦ ♦ ♦

“He sees infinite detail shepherded by light and shadow. Adams showed us nature from nature’s point of view, or at least the view of visceral nature he nurtured, believing it corresponded with the nature around him.”

“There is some deep distillation of spirit and concept which molds these earthly facts into some transcendental emotional and spiritual experience.”

♦ ♦ ♦ ♦

“These pictures are epistles of geology and evolution. Not only are they made with machines, but there is a purity of exactitude demanded by the Adams coterie known as f/64. They advocated long exposures through stopped-down lenses, prying every pore and fissure out of their subjects. He persuades you that he’s offering redemption by reality, not art; by truth instead of beauty. Like a good scientist, Adams is a minimalist who leaves nothing out.”

“The 18<sup>th</sup>-century poet Thomas Gray prefigured the 19<sup>th</sup>-century craze for awe, terror and epiphany called sublimity when he said of the Alps: ‘There are certain scenes that would awe the atheist into belief...’”

“The problem is making heaven real. It’s a place defined by what it isn’t.”

♦ ♦ ♦ ♦

“Despite or because of his darkroom manipulation, Adams convinces you that you’re not just looking at a rock, but at bedrock; not a forest but The Forest, alive with the ancient mojo of ancient northern Europe.”

“Manzanar... a stony road to heaven in the form of the boulder field running up to the hills of Mt. Williamson. He took landscape to the extreme it had been seeking since the pastoral paintings of the Renaissance. The triumphant conclusion of a great genre.”

♦ ♦ ♦ ♦

“The pictures strive for classical purity, order and finality.”

“No amount of pristine scrutiny and aesthetics will remove the popular appeal of a Heaven where you’re the ultimate individual merging with ultimate nature. Heaven! — or at least what Adams and his 20<sup>th</sup>-century fans thought it was.”

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***SPOKEN BY AN IPS MEMBER  
AT A MEETING IN 2001***

“I really like your photographs. Let me give you my number; I’d like to talk with you. Maybe we can have lunch.

My bubble was then deflated, though just by a couple of notches, when upon phoning her, it turned out she wanted to ask if I would take pictures at her upcoming wedding...”

My ego soared when the vivacious, refined, cultivated woman wanted to get to know me (and go out with me?!) on the basis of my photography.

— Bill Katzenstein ■



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

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

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

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



# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## MEMBERSHIP APPLICATION/RENEWAL

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

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

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

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

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

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

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

Please check below the activities you could help with:

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

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

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

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

### 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.*





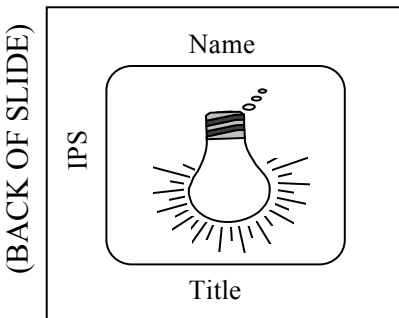
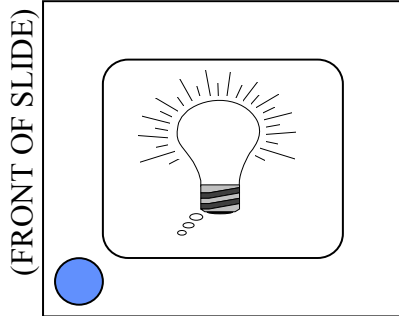
# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## 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
<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).*