

**Time to renew
your IPS
membership
for next season**

Form included in this issue

□ NEXT TIME AT THE IPS □

See you on Wednesday, September 17, 2003, at 5:45 p.m. for our first meeting of the 2003/4 Season and the following competition theme:

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.

IN THIS SEASON WRAP-UP ISSUE:

**Complete results of
our May Monthly Competition,
the IPS 33rd Annual Exhibit, and
the IPS 2002/3 Year-End Competition**

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☐ **IPS EXECUTIVE COUNCIL** ☐

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Programs	Carolyn Johnson	(703) 883-7321	
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Classes	Isaku Higa	(202) 458-9456	IFC F2K-207
Annual Exhibit	John Saville	(202) 458-7814	Bank J3-269

☐ **IPS VOLUNTEERS** ☐

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Venues	<i>Vacant</i>		
Hospitality	Malise Dick Bassirou Sarr	(301) 313-0208 (202) 623-7247	IMF 12-700
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Competition Results	Carmen Machicado	(202) 473-5761	WB I8-124
Slide Sorting	Carlos Franzetti	(202) 473-0447	IFC 7P-184
Awards and Trophies	Sigrid Vollerthun	(703) 979-1150	

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Classes	Niña Samantela-Ruivivar	(703) 941-0589	
Field Trips	Bill Katzenstein	Bill@IconicPhoto.com	
IPS Webpage	David Davtian	(202) 319-0983	

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

As a staff member in the Statistics Department of the IMF, I found it appropriate to close the season crunching some numbers. At the end of May 2003, the International Photographic Society had 106 members. Of these, 61 had renewed their membership for the current season, and 45 had joined since last September, 21 of whom through the photography class given in October by Joe Miller.

In this season's nine monthly competitions plus the preselection in January, a total of 1,147 photos were submitted. The tally by category is as follows: 130 black and white prints, 159 color prints, and 858 slides. A total of 45 members participated in these competitions, and 10 of them submitted entries to all competitions. The winning images were shown in this year's Annual Exhibit, which featured 135 photos from 34 IPS members from 21 countries, reflecting the diversity of the institutions where we work. Out of these 135, 30 are now displayed for a while longer at the World Bank, in the Main Complex lobby.

Additionally, the IPS organized two workshops, each attended by 15 participants. One field trip planned for October had to be cancelled, and another one to photograph the National Cathedral went ahead as a "terrace" trip — notwithstanding some last-minute problems and a rainy day. We also took advantage of the World Bank Staff Celebration days to promote the IPS through

Shutter Release, flyers and several slide shows. Finally, this month we were able to put the last touches to our website, which is now accessible online at www.ips-imfwb.org (see box).

In summary, this has been a very active season, and we hope that the next one will be even more productive. At this point, I want to thank all the IPS members who, through their time and effort, have supported our activities. Some served as members of the Executive Council, others as regular volunteers, and some others helping with specific ad-hoc tasks. As the membership form states, the club depends entirely on the time contributed by its members, and everyone is needed for a club like ours to grow.

— José M. Cartas □

MAY PRESENTATION: E. DAVID LURIA

"PHOTOGRAPHY IN WASHINGTON" — We've heard from innumerable photo instructors the advice: "Don't forget the pictures in your own backyard". David Luria's presentation reminded us to take that advice a little further — jaded Washingtonians that we are — and look again at the wondrous photo

opportunities in our bigger “backyard”. As a local professional photographer, David does this on a daily basis, and it was refreshing to hear a host of tips and tales about things we thought were all too familiar:

- ❑ “Washington is a city of light,” he said. That’s because in 1910 Congress limited building heights to 12 stories and, as a result, light floods our city.
- ❑ The monuments tend to be monochromatic, so it can be good to inject some color. Get down low to the ground, for instance, and include that flower bed in the foreground of your shot of the Capitol. (And remember your depth-of-field!)
- ❑ Look for the morning sun to shine on to the statue at the Lincoln Memorial, as it does at certain times each year.
- ❑ Once each year too, City Hall (the Wilson Building) is lit at night by colored lights projected from a glass-plate slide. In David’s words: “The whole building ‘moves.’ It’s fun!”
- ❑ The National Shrine of the Immaculate Conception, in North East, is the largest Catholic shrine in the United States. The Franciscan Monastery, also in North East, is 95 years old. North West’s Islamic minaret faces east — it was given a special zoning permit to do so.
- ❑ The Library of Congress’s Jefferson Building has a spectacularly beautiful interior, especially in afternoon light.
- ❑ Practice your “people” photography on the many statues around the Mall; their light is continually changing, but they sit there contentedly for you. “Look at this city as a way to practice your craft...”
- ❑ Be careful using tripods, which are not normally permitted on the Mall. (“They are too reminiscent of grenade and rocket launchers.”) Monopods are easier.

David knows whereof he speaks: his Washington Photo Safaris run twice-weekly, and are listed in the top ten of “Things to Do” in Washington’s *Where* magazine. Our IPS colleague Bassirou Sarr and his wife, Louise, have taken part in a Safari. “Good to see an economist with his ear to the ground,” David chuckles.

David’s other professional interests are architectural — “The best apartment photographer in Washington,” says one source. And he enjoys photographing restaurants, particularly interiors and the food. One of his lobster platter pictures has become a staple in advertising The Wharf in Alexandria. For such a job, David would use 500-watt floodlights and Fuji 64 slide film. “It’s nice to photograph the food before eating it,” he smiles.

— *Michael Wishart* ❑

IPS 2002/3 COMPETITION SCHEDULE AND THEMES

<i>SEPTEMBER 11</i> IMF Meeting Hall B	ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the <i>principal</i> interest.
<i>OCTOBER 16</i> IMF Room B-702	ANIMALS — Wild, captive, domestic. Images in which animals are the <i>central</i> subject.
<i>NOVEMBER 20</i> IMF Meeting Hall B	ABSTRACT — 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.

DECEMBER 18 IMF Meeting Hall B	TRANSPORTATION — Means of transport like cars, trains, boats, planes, etc. must be the <i>central</i> focus.
JANUARY 15 IMF Meeting Hall B	PEOPLE — 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.)
FEBRUARY 19 IMF Meeting Hall B	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.
MARCH 19 IMF Meeting Hall B	EXPERIMENTAL — Images that utilize camera, slide and/or darkroom manipulations to achieve unreality.
APRIL 23 IMF Meeting Hall B	NATURE — 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.
MAY 21 IMF Meeting Hall B	WASHINGTON LANDMARKS — Images with a Washington, D.C., landmark as a <i>primary</i> focus of interest.

MAY COMPETITION RESULTS

PRINTS — Open, All Classes, Black and White (16 entries)

- 1st place *The One* – Oksana Khadarina
2nd place *Tramp in a Trap* – Marketa Jirouskova

PRINTS — Open, All Classes, Color (14 entries)

- 1st place *Iris N° 1 (Russian Souvenir)* – Oksana Khadarina

SLIDES — Theme – Washington Landmarks (19 entries)

- 1st place *Jungle Warriors* – Bassirou Sarr
2nd place *Listening to the Radio* – José Cartas

SLIDES — Open, Class B/A (26 entries, classes combined under IPS rules)

- 1st place *Srelitzia* – Milla McLachlan
2nd place *Dulles Airport N° 1* – Subramanian Siram
3rd place *Reflections on a Trash Can* – Enric Fernández

SLIDES — Open, Class AA (29 entries)

- 1st place *Working the Slopes* – Emine Gürgen
2nd place *Vendée Light & Stone* – Fred Cochard
3rd place *Slinkies* – Sigrid Vollerthun

IPS 33RD ANNUAL EXHIBIT

OUR JUDGES — BIOGRAPHICAL DATA

CAROLINE SHEEN is Photo Editor at *Air and Space* magazine of the Smithsonian Institution. She is responsible for all photography and illustration assignments and research for the magazine. Her early work as a photographer was travel photography, followed by newspaper photography in Vermont. After

freelancing in New York City and Washington, she turned to photo editing, beginning that aspect of her career at the National Geographic Society, first in its book division and then at its *Traveler* magazine. Caroline started work at Smithsonian's Air and Space Museum with the first issue of *Air and Space* magazine in 1985, and became its Photo Editor in 1992. Her college studies were at Arizona State University and the University of California at Santa Barbara.

SUNA LEE is a portrait photographer who works from her studio, Lee Photography, in McLean, Va.. She came to the United States from Korea at age 17, and studied art and photography at Indiana University. She traveled and worked after college, but her real interest was in photography, particularly of people. She opened her first studio in 1981, and moved to her current location in 1997. In 1995, she was awarded the degree of Craftsman from the International School of Photography, and in 2002 she earned her International Master's Degree. Recently, Suna received two first-prize awards — one from the 17-state South East Professional Photographers Association for her tender portrait of a mother and baby, and one from the Virginia Professional Photographers Association for her portrait of a woman, titled "Sumatra." She has taught at the Winona International School of Professional Photography and is a frequent lecturer at professional photography seminars throughout the United States.

ROBERT LAUTMAN is an architectural photographer in Washington, D.C. He has been practicing photography since World War II, when he served as a paratrooper and combat photographer. After the war, he spent two years in New York apprenticing in the various fields of photography, including fashion, news, portraiture and advertising. But it wasn't until he worked for an architectural photographer that he found his niche. Since then, he has photographed the work of some of the world's most renowned architects, and has documented important moments in Washington's 20th-century architectural history. His photographs are in several books, and his work has been published in the leading architecture and home decorating magazines as well as the *Smithsonian*. In 1973, he received an American Institute of Architects Gold Medal for his contributions to the American architectural community. And in 2001, he received the Glenn Brown Award, which honors an individual who has raised public awareness of architecture and its benefits to society, and who has improved the quality of life in Washington, D.C.

ANNUAL EXHIBIT OPENING — MICHAEL WISHART'S REVIEW

May 5 saw the opening of the IPS's 33rd Annual Exhibit — always the main event each year in our Society's nine-month season. President José Cartas presided over a well-attended and successful opening — 135 photographs made by 34 IPS members, who themselves came from 21 countries.

As always, too, José enthusiastically thanked the many IPS volunteers who put the show together. John Saville headed this effort. "You definitely need team support," John said. "There's all the logistics: making the prints [from slides], measuring and ordering the mats, including special sizes. Matting the prints themselves is a task done by each exhibitor.

"Then there's the financial factor [each print and mat is paid for by the photographer], and the catering, for instance. Lots of credit goes to José [Cartas] and Caroline [Helou] who drew on their knowledge from previous years. Marketa [Jirouskova] was also on call when needed, and a great help," John continued.

Three distinguished Washington photographers judged the competition in the Fund's Gallery: Caroline Sheen, Photo Editor of the Smithsonian's *Air & Space* magazine, Susan Lee, of Lee Photography in McLean, and Robert Lautman, well-known area architectural photographer. Susan spoke of the amateur's love of photography, evident in the pictures, and how the images "open the viewers' hearts." For Caroline, who deals daily with aviation editorial pictures, the exhibit images were "wallies" — outstanding stand-alone photographs that deserve to be hung on a wall.

Some of the exhibit will move to the Bank's atrium gallery space in June, where it will also be seen by the public. If you are new to the Bank or the Fund, an intending IPS member, or merely interested in improving your photography, the Annual Exhibit is just one reason for taking part in these Society activities. And as Carolyn Johnson said, in introducing May's guest speaker, "This organization works best when everybody takes responsibility for something..." Where else, for \$20 a year, can you learn from and have your photographs critiqued by Washington's picture professionals? Not to mention showing your work in the Fund and Bank atrium galleries: two of the most beautiful art display spaces in the city? If you're not already a member, think about joining IPS, improve your photography, and volunteer to help with these worthwhile projects!

— *Michael Wishart* □

**DON'T MISS THE IPS EXHIBIT
AT THE WORLD BANK!**

Selected among those in the 33rd Annual Exhibit, 30 photographs are still on display — this time across the street, in the lobby of the World Bank's Main Complex (1818 H Street entrance). Don't miss them: they'll be there until July 3rd.

IPS 33RD ANNUAL EXHIBIT WINNERS

□ **PRINTS — Black and White** (17 entries)

1st place *What Do You See?* – Niña Samantela-Ruivivar
2nd place *Three Windows* – Jacqueline Crousillat

□ **PRINTS — Color** (18 entries)

1st place *Lotus N° 1* – Oksana Khadarina
2nd place *Proud Calla* – Sigrid Vollerthun

□ **PRINTS FROM SLIDES** (100 entries)

1st place *Chinguetti Dunes* – Bassirou Sarr
2nd place *Oia Mosaic* – Frederik van Bolhuis
3rd place *Iguana* – Pat Davies
H.M. *Orange Mask* – Maurice Asseo
H.M. *Butterfly 2, Brookside Gardens* – Caroline Helou
H.M. *Hope and Peace* – Caroline Helou
H.M. *The Laborer* – Antonia Macedo
H.M. *Grace Jones, Gracious Tear* – Manuella Léa Palmioli
H.M. *Irie Gecko* – Manuella Léa Palmioli
H.M. *Barry + Missy* – Michael Wishart

IPS 2002/3 YEAR-END COMPETITION

OUR JUDGES — BIOGRAPHICAL DATA

NEAL AND CARLA FREED opened their Bethesda studio in 1996. Freed Photography has since grown to become one of Washington's premier, award-winning studios. At age 18, Neal trained with Andy Marcus (of the renowned Fred Marcus Studio in New York City), and then became a lead photographer. Soon, he was the most sought-after photographer, because customers liked his fun personality and relaxed photographic style. And after many years of owning several successful businesses, Neal yearned to return to his original passion — photography. Carla received her B.A. in Art & Art History from Tulane

University. She spent a year in Europe studying art history. When they first opened the studio, Carla assisted Neal. Soon after, her creativity and artistic attention to detail segued into her being behind the camera and establishing her own individual style.

As a team and individually, Neal and Carla have photographed over 1,000 weddings, corporate events, portraits, families, children, bar/bat mitzvahs, and myriad other occasions. When together, their photographic styles complement each other in that Neal has the subject focus on him, while Carla simultaneously captures more relaxed and candid black and white shots. When not behind cameras, Carla oversees every creative detail surrounding post-production, while Neal's vision and business management experience has positioned Freed Photography as the number-one choice in the metropolitan area. Their passion for providing the best customer service led them to establish "The Alliance of Washington's Finest Photographers" — consisting of eight premier photographers and videographers.

Neal and Carla have been married for over 20 years and have two children. They are active in the local business community and are members of the Professional Photographers of America (PPA), Wedding Portrait Photographers International (WPPI), the International Special Events Society (ISES), and the National Association of Catering Executives (NACE). Neal is on the faculty of the Washington School of Photography and, with his partner Bryan, has taught a six-week wedding photography course.

IPS 2002/3 YEAR-END COMPETITION WINNERS

☐ PRINTS OF THE YEAR — Black and White (16 entries)

- | | |
|-----------------------|--|
| 1 st place | <i>A World Outside</i> – Niña Samantela-Ruivivar* |
| 2 nd place | <i>Lotus and the Water Drop</i> – Oksana Khadarina |

☐ PRINTS OF THE YEAR — Color (19 entries)

- | | |
|-----------------------|--|
| 1 st place | <i>We Just Moved In!</i> – Niña Samantela-Ruivivar* |
| 2 nd place | <i>Imagine, Form and Vacuum</i> – Niña Samantela-Ruivivar* |

☐ SLIDES OF THE YEAR (73 entries)

- | | |
|-----------------------|--|
| 1 st place | <i>Radiant Lotus Bud</i> – Sigrid Vollerthun |
| 2 nd place | <i>Life</i> – Francis Dobbs |
| 3 rd place | <i>White, Gold & Green</i> – Fred Cochard |
| H.M. | <i>Orange Mask</i> – Maurice Asseo |
| H.M. | <i>Under Buddha's Gaze</i> – Emine Gürgen |
| H.M. | <i>Veggies in Black Light</i> – Caroline Helou |
| H.M. | <i>Salar de Uyuni</i> – Carmen Machicado |

***With this hat trick, Niña Samantela-Ruivivar ends the season with 106 points and is the IPS "Photographer of the Year, 2003" — congratulations, Niña!** ☐

POINT STANDINGS, 2002/3 SEASON

Last name	First name	Class opening	9/02	10/02	11/02	12/02	1/03	A.E. Pre.	2/03	3/03	4/03	03 AE	5/03	POY	Total	Class closing
Samantela-Ruivivar	Niña	AA	10	13	5	5	11	11	10	5	5	7	5	19	106	AA
Khadarina	Oksana	B*	5	10	5	10	5	9	5	10	5	7	15	5	91	A
Vollerthun	Sigrid	AA		13	5	10			18	5	15	5	7	7	85	AA
Cartas	José	AA	10	5	5	10	10	11	5	10	5		8		79	AA
Jirouskova	Marketa	AA	10	5	5	5	10	4	10	8	8		8		73	AA
Helou	Caroline	AA	5	5	5	5	5	6	7	10	10	4	5	2	69	AA
Cochard	Fred	AA	5	5	5	10	6	9	5	5	7		8	4	69	AA
Fernández*	Enric	B	5	10	5	10	5		10	10	5		7		67	A
Palmioli	Manuella Léa	AA	10	8	5	13	10		5	5		4			60	AA
Gürgen	Emine	AA	5	5	7	5	5	2	8	5	5		10	2	59	AA
Macedo	Antonia	AA	5		10	5	5	4	5	10	5	2	5		56	AA
Asseo	Maurice	AA	5	5		5	5	6	7	5	8	2	5	2	55	AA
Franzetti	Carlos	A	5	10	5	5	5		5	5	10		5		55	AA
Machicado	Carmen	AA		5	13	5		9	5	5	5		5	2	54	AA
Dick	Malise	AA	10	5	5	5	10		5		6		5		51	AA
Sarr*	Bassirou	B	5		11	5	5		8			7	10		51	A
Almansí*	Aquiles	B		5	5	5	5	7	5	5	5		5		47	B
Braune*	Lois	B											5		5	B
Carter*	Craig	B	5												5	B
Chi*	Edward	B	8			7			5	5	5				30	B
Crousillat	Jacqueline	AA	8	5	15	5		4				5			42	AA
Davies*	Patricia	B			10							4			14	B
Davtian*	David	B											5		5	B
Dobbs*	Francis	B					5							5	10	B
Fernández-Duque	Carlos	A			8				5	5					18	A
Forest-Sarr*	Louise	B*			5	8	7						5		25	B
Gamarra*	R	B*			5										5	B
Garcia-Saltos*	Roberto	B*					5								5	B
Hobbs	David	B*									10		5		15	B
Johnson*	Carolyn	B						2							2	B
Katzenstein	Bill	A							8						8	A
Kubit-Szczuka	Magdalena	A		5	10	5				8					28	A
Lawton*	Anna	B	10						5	10			5		30	B
Manaldre*	Monika	B	5												5	B
Massalska*	Monika	B		5			8								13	B
McLachlan*	Milla	B		5									10		15	B
Merlier-Rowen	Sylvie	AA					5								5	AA
Petrilli*	Esther	B							5		5				10	B
Randel*	Michael	B		5											5	B
Reisman*	Judy	B		8				6							14	B
Romero	Marta	B	5				5		5						15	B
Siram*	Subramaniam	B	5						5		5		8		23	B
Vagneron*	Caroline	B					6		5		5				16	B
Van Bolhuis	Frederick	A					5	4				5			14	A
Wishart	Michael	AA					6		5			2			13	AA

Points for entering: 5
 1st Place: 5
 2nd Place: 3
 3rd Place: 2
 Honorable Mention: 1

*Eligible for Rookie of the Year

Check your score; call Carmen Machicado: 202-473-5761

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 non-monthly competitions, including the IPS Annual Exhibit and Exhibit Preselection, 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**.

NEW AND NOTEWORTHY

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.

LOCAL EXHIBITS BY IPS COLLEAGUES

- ❑ “Imaginary Images/Flowers Transformed” is the title of an exhibit by *Sigrid Vollerthun* at the Glenview Mansion Art Gallery, featuring what the glossy announcement describes as “photography-based images.” The exhibit dates are: opening, July 7; reception, July 13, 1-4 p.m.; artist talk, July 17, 7:30 p.m.; guided tour, July 18, 10 a.m. ☞ Glenview Mansion Art Gallery at Rockville Civic Center Park, 603 Edmonston Dr., Rockville, Md. Tel.: 240-314-8682. Open Mon., Wed., Fri., 9-4:30; Tues. and Thurs., 9-9.
- ❑ *Antonia Macedo*’s private exhibit (“Transformations”) at the embassy of New-Zealand has been extended through July 12. ☞ Embassy of New Zealand, 37 Observatory Circle, Washington, D.C. Open weekdays, 10-4. To visit, call in advance. Tel.: 202-328-4848.

OTHER LOCAL PHOTOGRAPHY EVENTS

- ❑ **MWCC Juried Photography Exhibition:** Members of the Manassas Warrenton Camera Club are participating in a photography exhibition juried by IPS friend Joe Miller at the Center for the Arts in Manassas through July 24. ☞ Center for the Arts, 9419 Battle Street, Manassas, Va. Tel.: 703-330-2787. Open Mon.-Fri., 10-5, Sat., 1-5pm.
- ❑ **Nature Photography Workshop with Jim Clark, August 22-24 or September 26-28:** The Mountain Institute invites you to spend a weekend at the Spruce Knob Mountain Center with nationally

renowned nature photographer Jim Clark as he offers tips and techniques to improve your nature photography through both field and classroom instruction. All levels of experience and camera formats, including digital, are welcome. ☛ The Mountain Institute, 100 Campus Drive, Elkins, W.V. Tel.: 304-637-1267. Email learning@mountain.org or visit www.mountain.org.

TECHNIQUES AND TIPS

TRAVELING WITH FILM

IPS colleague **Carmen Machicado** forwarded to *SR* this bit of information from *Sport Diver Magazine*: “The new security precautions have changed the way we travel, but a bit of preparation can smooth the way. The checked baggage scanners will ruin any type of film in a single pass, so don’t put undeveloped film in your checked baggage. The carry-on scanners will ruin your film, too, it’s just going to take longer. The damage is cumulative; a little bit each time film is inspected by X-rays. Fortunately, the Transportation Security Administration’s new policy admits that undeveloped film of any speed can be damaged by repeated scans, and grants us the right to request hand inspection of our film at U.S. airports. You may have to explain what you want and why you are entitled to it. To that end you may want to carry a copy of the TSA policy, which can be found on the Internet at <http://www.tsa.dot.gov> (Travelers and Consumers/Travel Preparations).”

SPOTLIGHT ON MEMBERS

A REVIEW: EXHIBITION OF PHOTOGRAPHY BY MARKETAJIROUSKOVA

“3 P — Peaks, People, Passions” — 39 Photographs, Embassy Of The Netherlands, May 2003

by **Bill Katzenstein**

Heaven isn’t cheap. It was not until I indulged in Marketa’s show that I learned that her rarefied alpine images were taken on a grueling three-week trek through the Himalayas. With a Nikon N80, two zoom lenses and a polarizer, she hiked some 120 miles at altitudes over 13,000 feet, in the Annapurna region of Nepal.

Never have I seen mountain photography in such fine pastels as in this exhibition. The effect is majesty in quiet solitude, achieved through exceptional tonal balance. Skies are very dark blue or near black in a way that complements the delicate features of the summits and valleys. There is no exaggerated brilliance of color or superficial glare as are often found in mountain photography. Marketa mainly used Fuji Velvia 50 and Kodak Ektachrome films for her alpine images.

A photograph exemplifying mastery of the craft is “Morning Glory” — Annapurna I (8,091m) at sunrise from Annapurna Sanctuary (4,200m). Under a slate-blue sky, a crown of mountain ridge is colored a glorious orange by the sunrise. Below the lighted summit, the awakening mountain is portrayed in full detail despite its being in shadow.

My favorite composition is “Icy Fin” — Gandharba Chuli (6,250m). The shear snow-covered peak is portrayed as if a folded satin sheet in shimmering white with sharply distinct creases. It’s a one-of-a-kind photograph.

By my tastes, the mountain images were the most enjoyable part of the exhibit. Marketa herself is most pleased with the “Passions” images, which include selections from her abstract “Rhapsody” and “Carousel” series of swirls and whirlpools.

The designs are intriguing and colorful. The technique is a trade secret. Marketa will only admit to time exposure, and assures that none of the images in her exhibit were digitally enhanced.

A most compelling photograph of the Passions collection is the award-winning “Rainbow,” an extraordinary arc of uninterrupted color, horizon to horizon, perfectly framed over a rural field in Tennessee. Unexpectedly blessed with this opportunity while driving cross-country, Marketa had the wherewithal to quickly ready her gear and manage a flawless composition.

The third collection in the exhibit is “People,” a medley from Cambodia, Ethiopia, Kenya, Nepal, Vietnam and Yemen. The photography is of the nature of character study with an emphasis on perseverance — people bearing up or making the most of their lives, a few managing to be cheerful, in hard and poor conditions. Some of the images are starkly sobering. “Widow With A Pipe” (Nepal) is a portrait that sticks in my mind. The woman’s eyes say it all — a life of rigorous hardship tempered by stoic acceptance. Her smoking paraphernalia obstruct the view of her mouth, leaving a part of the impression to the viewer’s imagination.

“Old Man” (Yemen) particularly impressed me as a close-up naturally lighted in the classic style of portraiture. To draw out the man’s character, the left side of his face is moderately bright, while the right side is partly subdued, bordering on shadow. We do not know what this man has endured, but he is clearly hardened, wizened and resolute — a compelling image.

“3 P—Peaks, People, Passions” demonstrates keen artistic sensitivity, technical finesse and versatility in diverse photographic situations. The exhibit further testifies to the importance of venturing out to seek and capture illustrious images, without which striving the ablest photographers and equipment will produce far below their potential. Through her finely honed skills and indefatigable excursions, Marketa Jirouskova is making her mark as a photographer for all seasons.

— *Bill Katzenstein* □

WANTED: ANSWER PERSONS

Have you ever wanted to take close-up pictures of flowers but not known the technique, and wondered whom to call for advice? At the May meeting of the IPS Executive Council, it was concluded it would be helpful to organize an informal “Advisory Service” of IPS colleagues who are experienced or expert in particular areas of the craft and who would be willing to avail themselves to other members seeking assistance. IPS photographers included in “IPS Advisory Services” would be on call to respond to members who could benefit from their advice. A list of such specialists will be posted on the IPS website and in *Shutter Release*.

Bill Katzenstein (Bill@Iconicphoto.com) is coordinating this effort. Please contact him if you would like to volunteer to be available to advise fellow members in particular aspects of photography. Experts in the following areas of technique and equipment are sought, by way of example (but don’t hesitate to avail yourself with respect to other niches): architecture, black-and-white photography, camera systems (e.g., Canon, Nikon), digital photography, flowers, infrared photography, landscapes, low-light photography, macro photography and equipment, Photoshop, portraiture, ultra-violet photography.

MEMBER GALLERY

HISTORY OF PHOTOGRAPHY: MINOX, AS IN SMALL

by **Bill Katzenstein**

The scene is familiar in cinema: a spy enters an office and methodically photographs a sheaf of documents with a miniature apparatus in the shape of an extended cigarette lighter. The telltale click of the opening and closing of the camera to ready the next image confirms it is *the* archetypical spy camera.

In real life, agents would use far more sophisticated imaging equipment than what is commercially available. Yet the popular notion of the spy camera originated with the miniature Minox and its Lilliputian negatives in the years just preceding the Second World War.

Since its introduction, Minox has preserved its diminutive niche by continually upgrading the product without changing its inherently ingenious design. Upwards of 2 million of the little cameras have been sold, and Minox is still going strong.

A CAMERA FROM LATVIA

The Minox was conceived, developed and introduced by Walter Zapp (b. 1905), a Latvian who envisioned a convenient, pocket-size camera to take photographs of quality sufficient for technical purposes. The first model, the Minox *Riga*, was produced in 1938-1940 by the firm VEF (Valsts Elektrotehnika Fabrika) in Riga. The camera innovated the 9.5mm format — specifically 8x11mm, about a tenth the area of regular 35mm format (24x36mm).

The Riga had a fixed 15mm lens and measured approximately 80x28x16mm in size. Weight was about 120 grams (4 ounces); the body was stainless steel. Future models would retain the 15mm focal length — the equivalent of a 50mm lens in 35mm format. Weight, however, would be reduced to as little as 70 grams in some future models.

The small size of the Minox was made possible by two innovations. A tiny pre-loaded film cassette provides 36 exposures. And the shutter is cocked and film advanced by simply pulling out and pushing back the top of the camera.

In the original Riga model, aperture was a fixed f/3.5. Shutter speed ranged from 1/2 sec. to 1/1000 sec. plus time and bulb exposure. Focusing capability was provided based on estimated distance, with a graduated chain available to gauge very short lengths.

SURVIVAL AND INNOVATION

The Soviets took control of Minox production from June 1940, following their takeover of Latvia. With

German occupation from late 1941, production continued, but by 1944 the manufacturing facility had been moved to Germany. In 1947, Walter Zapp and his associates reestablished control of Minox, and located production near Wetzlar, Germany, where it has remained from that time.

Post-war Minox cameras were built with aluminum-alloy casing, available in chrome or black finish. In the early 1950s a selenium exposure meter was added, though not coupled to the shutter. Flash synch was another improvement of that era. In 1969, a new model, the *Minox C*, was introduced with automatic exposure and an electromagnetic shutter. The *Minox LX* (1979) featured a top shutter speed of 1/2000 sec. A titanium body was introduced on the premier Minox TLX model in 1995.

THE CONTEMPORARY MINOX

Minox has thrived in recent years, in part due to its acquisition by Leica in 1996; yet Minox continues to operate as an independent unit. Four models are produced in 9.5mm format, ranging in cost from about \$200 to \$1,000, largely depending on the metallurgy. The cameras weigh just 2-3 oz. Fixed lenses of f/3.5 and f/5.6 aperture are available. Three different flash attachments are offered. Accessories such as matching miniature tripod and short-distance measuring chain are also available.

Agfa and Minocolor produce black-and-white and color films for the Minox at speeds of ISO 25-400. The Minox and its film, for which mail-in processing is available, are sold at the B&H photo superstore in New York and by special order at local dealers.

An abstract photography technique could arguably develop around the Minox — the grainy enlargements could conceivably attract a following. Apart from that remote possibility, the major attractions of the Minox are convenience, stealth and classic engineering.

— *Bill Katzenstein* □

EXHIBIT EXTENDED TO JULY 12, 2003

The Embassy of New Zealand

presents

“Transformations”

An Exhibition of Photographs

by



Reversed Dimensions, Wellington

Antonia M. Macedo

March 10 – July 12, 2003

37 Observatory Circle, NW, Washington, DC 20008

Open Weekdays 10 am to 4 pm.

To visit please phone Embassy in advance. Phone (202) 328-4848



Photo Impressionism and The Subjective Image
With
André Gallant



A Photography Seminar
Featuring Tips, Techniques,
and the
Creative Photography
of
André Gallant
at
George Mason University Ballroom
in
Student Union II
Nov. 8, 2003
9:00 AM – 5:00 PM
(Specific information of the reverse side)

The Manassas-Warrenton Camera Club (MWCC) is delighted to announce a full day of tips, techniques, abstracts, montages, and instructions by Andre' Gallant. Andre Gallant as the speaker for a photography seminar on November 8, 2003. Mr. Gallant is a freelance photographer specializing in imaginative travel, people, and stock photography around the world. He has an impressive list of editorial and advertising clients and several major books to his credit. His most recent book is "Photo Impressionism and the Subjective Image," which he co-authored with Freeman Patterson. He is a wonderful educator on various aspects of photography. He has presented programs at the prestigious New England Council of Camera Clubs annual conference and is in high demand as a full-day seminar presenter. He is the teaching partner of Freeman Patterson, but his work is uniquely his own. Local camera club members, including many from MWCC, have attended Mr. Gallant's workshops in Canada. They unanimously speak very highly of him and recommend him without reservation. This seminar is a special opportunity for photographers in the Washington, D.C. area to learn from an excellent educator. MWCC offers this opportunity with confidence, knowing all who attend will benefit greatly.

Where: GMU Ballroom, Student Union II, George Mason University, Fairfax, VA Campus

When: November 8, 2003

Registration Fee: \$60/person before September 30, 2003 and \$70/person after Oct. 1, 2003 with The deadline for registration is Oct. 24, 2003.

Refund Policy: Refunds for cancellations **thru Sept. 30, 2003 - 100%, after Sept 30, 2003 - 50%**

Time: 8:00 – 9:00 AM – Registration

9:00 AM – 4:30 PM (Noon to 1:30 PM Lunch) (Continental Breakfast and Beverages Breaks included.)

Directions: I – 66 West from I – 495 to VA Rt. 123 South (Chain Bridge Rd), or I-66 East from Front Royal to VA 123 South (Chain Bridge Rd.). Follow VA Rt. 123 South to Braddock Rd and turn left onto Braddock Rd.

Or I-95 North from Richmond to VA 123 North (Occoquan Exit), and VA 123 North to Braddock Rd. and turn right onto Braddock Rd. (You can also follow I-95 to I-66 and use the directions above.)

After turning onto Braddock Rd, go to the 1st Traffic Light (Roanoke Rd.) turn Left onto GMU Campus, then Right at fork onto Patriot Drive, follow signs to visitors parking. From the visitors parking facility follow path and signs to Student Union #2.

A map to the location is on the MWCC Web Site, www.mwcc-photo.org.

For information call: (703) 590-5921 or (703) 369-0293

Application: Number of Persons: ____ **Amount Enclosed:** _____

Name: _____

Address: _____ **City:** _____ **State:** __ **ZIP:** _____

Phone #: _____ **E-mail** _____

(Additional applications are available on our web site)

Mail the application and your check to:

MWCC Seminars

PO Box 3632 ● Manassas, VA 20108

For information call: (703) 590-5921 or (703) 369-0293

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:
Mary Wilson (IMF), Room 6-548 (phone: 202-623-0004)*

Name: _____

Phone/ext.: _____ Mail Stop Number/Room: _____

Fax (if outside Bank/Fund): _____

IMF Staff _____ World Bank Staff _____ Retiree _____ Spouse/Partner _____

Mailing address (if outside Bank/Fund): _____

E-mail address (MANDATORY): _____

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

Please check below the activities you could help with:

- | | | |
|-----------------------------|-----------------------------|-------------------------|
| ____ Programs | ____ Print competitions | ____ Slide competitions |
| ____ Hospitality | ____ Publicity | ____ Membership |
| ____ Exhibits | ____ Classes/Workshops | ____ Field Trips |
| ____ <i>Shutter Release</i> | ____ Other (please specify) | |

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

Signature: _____ Date: _____

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

INTERNATIONAL PHOTOGRAPHIC SOCIETY

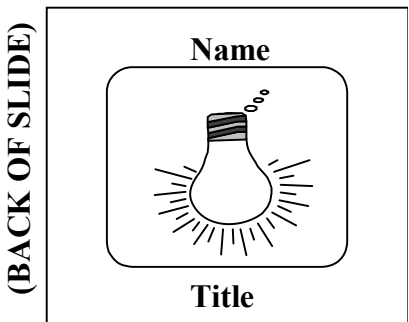
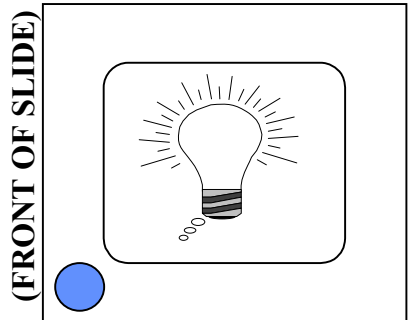
COMPETITION ENTRY FORM

(Fill out and hand in with your entries)

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

*Note: Monthly competition winning photos/slides will be shown on the IPS website. If you do **not** wish to have your photos/slides posted on the web site, please check this box:*

	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>					



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 tape, which may jam the projector mechanism once hot.*

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.*
- *Maximum size of mounted or matted prints: 30" x 30"*