

MAY 2003

**The 33rd
IPS Annual
Exhibit is on
Through June 13
IMF Gallery**

□ THIS MONTH AT THE IPS □

**PRESENTATION
AND THEME COMPETITION:
*PHOTOGRAPHY IN WASHINGTON***

Wednesday, May 21, 2003, at 5:45 p.m.

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

□ EVENING'S PROGRAM □

Food and refreshments

PRESENTATION

Photographing Washington — by E. David Luria

COMPETITIONS

**Theme: WASHINGTON LANDMARKS — Images with a Washington,
D.C., landmark as a *primary* focus of interest.**

NOTE TO CONTESTANTS:

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

*Entries will be accepted between 5:45 and 6:15 p.m. only.
For inquiries, call Bassirou Sarr (202-623-7247).*

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Awards and Trophies	Sigrid Vollerthun	(703) 979-1150	
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Classes	Niña Samantela-Ruivivar	(703) 941-0589	
Field Trips	Bill Katzenstein	(202) 244-3933	
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

When this issue of *Shutter Release* reaches you, the 2003 IPS Annual Exhibit will already be on display. Many people have helped repeat the success of the previous years, so it would be too long to list all who contributed to its organization. Without identifying them individually, I want to thank each and everyone who spent time and effort putting on our major event of the year.

But it would be unfair not to highlight the work performed by **John Saville**. At the start of the season, John graciously accepted to fill the vacant position of Chairperson for Annual Exhibit, taking a heavy burden on his shoulders. Hopefully, in addition to working hard, he also had fun fulfilling his task. John, thank you very much, and congratulations for a job well done!

The Annual Exhibit is our main event, but not the last one of the season. We still have the May presentation and competitions, which will emphasize photography in Washington, D.C. In June, the year-end winners of print and slide will be selected among all the monthly winners, followed by our annual banquet, where the Photographer of the Year and the Rookie of the Year will be announced. The dinner will take place in the IMF Gallery, immediately after the year-end competitions. It will be an excellent opportunity to socialize with other IPS members and presenters, exchange ideas, and become more integrated in the club activities. So, mark your calendar for Friday, June 13, and enjoy an evening of photography and congeniality.

— José M. Cartas □

MAY SPEAKER: E. DAVID LURIA

E. DAVID LURIA specializes in commercial, architectural, and restaurant photography. His work has appeared in various media, magazines and publications such as NBC's "TODAY" show, *TIME*, *Smithsonian Associates*, *American Profile*, *Cuccina Italiana*, *Washington Post's Apartment Showcase* and *Washingtonian*.

A member of the American Society of Media Photographers and charter member of the Association of Independent Architectural Photographers, David has been called "the best apartment photographer in the Washington Metro area" by a local magazine publisher. He is also a photography instructor with the Smithsonian Resident Associates Program, the Corcoran Gallery of Art, and the D.C. Visitors Center, and he serves on the faculty of the National Academy of Photography. He has trained with the Parsons School of Design (in Paris), the Smithsonian Institution and the New York Institute of Photography.

As founder/director of the Washington Photo Safari (see the April issue of *SR* and visit Photo Safari's website at www.WashingtonPhotoSafari.com), David has trained over 1,800 people in the techniques of landmark photography. His Photo Safari was one of five local attractions nominated as Member of the Year from among 1,400 member agencies of the Washington Convention and Tourism Corporation, and over 80 of his images appear on postcards, tourist guides and billboards throughout the Washington area. He also maintains a stock of over 9,500 exhibit-quality images of 230 Washington-area landmarks.

Among David's many commercial clients are the Magazine Group, Nieman-Marcus, *WHERE* magazine, the GE Lighting Company, and numerous local hotels and restaurants. He was selected by GE Lighting to photograph the lighting on the National Christmas Tree in 2002, and he was an exhibitor at the juried photo exhibition of the Washington National Cathedral this year. His non-profit clients include the U.S. Holocaust Memorial Museum, the Smithsonian Institution, the Embassy of Canada, the Art Deco Society of Washington, and Partners of the Americas, which gave him a five-week assignment to Latin America, Mexico, and other parts of the United States. The city of Hamburg, Germany, invited him in 1999 to do a photo story on its exhibit, "Hamburg, Jerusalem of

the North,” celebrating the role of Sephardic Jews in the city’s history.

David’s long career as a senior administrator of international non-profit organizations has made him particularly qualified to photograph their projects and activities. A graduate of Amherst College and a U.S. Army veteran, he is also fluent in Spanish, French and German.

— Carolyn Johnson □

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

APRIL PRESENTATION: JOHN NUHN

FORTY YEARS OF NATIONAL WILDLIFE PHOTOGRAPHY was the title of the presentation by our April speaker, John Nuhn. John is photography director of *National Wildlife* magazine. He has a degree in Journalism and is a “self-taught” photographer. The presentation began with an unusual request: John asked club members to critique his work. He presented eight nature shots and, to his surprise, his red-hue sunset won the audience’s approval. He then moved on to give a brief history of *National Wildlife* magazine — its founder and humble beginnings, and how it expanded into *International Wildlife*, publishing photographs and articles from contributors throughout the world.

Since John's job at *National Wildlife* is to select other people's photographs for use in the magazine, he did not discuss techniques or equipment, but rather concentrated on illustrating the kinds of photographs the magazine selects. He presented more than 60 examples of photographs used in the 40 years since the magazine was established. Some were taken specifically to use with articles ranging from urban intrusion into wildlife habitats to a professor who studies mud!

The magazine uses a considerable number of photographers, some specializing in certain subject matters, others who are given a particular assignment to illustrate an article the magazine wishes to include, as in the case of the "mud professor." Some of the presentation's photographs were from very early issues, and John drew our attention to the fact that they were remarkable shots, considering the photographer did not have many of the tools available to today's photographers.

He also presented a very well-known photograph, by John McGolgan, of deer caught in a river during a Montana forest fire. The photo was circulated worldwide via email, and eventually arrived in John's own inbox — *National Wildlife* was one of the first magazines to publish the shot. It was taken from a bridge, on which the photographer stopped for merely 15 seconds.

This presentation gave IPS members a valuable insight into the standards and types of photographs a wildlife magazine would select. John also advised members to think about editing when taking photographs, saying "Think about where the heading will go, and leave some room for it," as this is what the editor will be considering.

At the end of his presentation, John was asked the number of film versus digital photographs his magazine receives. His response: two thirds film to one third digital. However, perhaps the more relevant question, he suggested, would be "What is the ratio in regards to photos they *use*?" The answer here would be 95 percent film to 5 percent digital — it is more important, he added, to find a good lab for developing than to produce final shots oneself from digital.

— Mary Wilson □

APRIL COMPETITION RESULTS

□ PRINTS — Open, All Classes, Black and White (12 entries)

1st place *Tree Blur* – David Hobbs

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

1st place *Painterly Tulip* – Sigrid Vollerthun

□ SLIDES — Theme – Nature (41 entries)

1st place *Stability and Firmness* – Caroline Helou

2nd place *Monumental Sunrise* – Maurice Asseo

3rd place *Peekaboo* – Fred Cochard

H.M. *Pine and Sea* – Mal Dick

□ SLIDES — Open, Class B/A (12 entries, classes combined under IPS rules)

1st place *Pigeons* – Carlos Franzetti

□ SLIDES — Open, Class AA (19 entries)

1st place *3 by 3* – Sigrid Vollerthun

2nd place *Whirlpool with Red Dot* – Marketa Jirouskova

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	Total	Class closing
Samantela-Ruivivar	Niña	AA	10	13	5	5	11	11	10	5	5	75	AA
Cartas	José	AA	10	5	5	10	10	11	5	10	5	71	AA
Vollerthun	Sigrid	AA		13	5	10			18	5	15	66	AA
Jirouskova	Marketa	AA	10	5	5	5	10	4	10	8	8	65	AA
Khadarina	Oksana	A	5	10	5	10	5	9	5	10	5	64	AA
Helou	Caroline	AA	5	5	5	5	5	6	7	10	10	58	AA
Cochard	Fred	AA	5	5	5	10	6	9	5	5	7	57	AA
Palmioli	Manuella Lea	AA	10	8	5	13	10		5	5		56	AA
Fernández*	Enric	B	5	10	5	10	5		5	5	5	50	B
Franzetti	Carlos	A	5	10	5	5	5		5	5	10	50	A
Almansi*	Aquiles	B		5	5	5	5	7	5	5	5	42	B
Asseo	Maurice	AA	5	5		5	5	6	7	5	8	46	AA
Carter*	Craig	B	5									5	B
Chi*	Edward	B	8			7			5	5	5	30	B
Crousillat	Jacqueline	AA	8	5	15	5		4				37	AA
Davies*	Patricia	B			10							10	B
Dick	Malise	AA	10	5	5	5	10		5		6	46	AA
Dobbs*	Francis	B					5					5	B
Fernández-Duque	Carlos	A			8				10	10		28	A
Forest-Sarr*	Louise	B*			5	8	7					20	B
Gamarra*	R	B*			5							5	B
Garcia-Saltos*	Roberto	B*					5					5	B
Gürgen	Emine	AA	5	5	7	5	5	2	8	5	5	47	AA
Hobbs*	David	B									10	10	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		25	B
Macedo	Antonia	AA	5		10	5	5	4	5	9	5	48	AA
Machicado	Carmen	AA		5	13	5		9	5	5	5	47	AA
Manaldre*	Monika	B	5									5	B
Massalska*	Monika	B		5			8					13	B
McLachlan*	Milla	B		5								5	B
Merlier-Rowen	Sylvie	AA					5					5	AA
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
Sarr*	Bassirou	B	5		11	5	5		8			34	B
Siram*	Subramaniam	B	5						5		5	15	B
Vagneron*	Caroline	B					6		5		5	16	B
Van Bolhuis	Frederick	A					5	4				9	A
Wishart	Michael	AA					6		5			11	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**.

MEMBER GALLERY

BOOK REVIEW — By Bill Katzenstein

Light Science & Magic: An Introduction To Photographic Lighting

Fil Hunter And Paul Fuqua

(Focal Press, Boston; 345 pages, \$42.00)

Light is the medium of photography, but texts about lighting technique are rare. Most photographic applications do not require in-depth knowledge of light and its characteristics.

Nevertheless, professional portraiture, interior architecture and commercial product photography require substantial expertise in illumination. As to landscape and other more spontaneous forms of outdoor photography, a basic awareness of lighting principles can add finesse in a variety of situations.

Light Science & Magic explains the fundamentals of light and its reflective properties. Means of managing these qualities to help produce compelling images — or at minimum overcome difficult lighting conditions — take up the greater part of the text.

Studio applications are emphasized. Techniques are explained in depth and require study for complete understanding. The reader will glean practical knowledge that should prove useful in most every mode of photography.

Yet this book of concept and illustration will not in itself enable the novice to go out and master photographic lighting. Intended as a primer to a complex technical subject, it does not attempt to treat details such as the dozens of variations of lighting equipment or intricacies of multi-strobe synchronization. Lighting technique is a function that has to be learned and practiced in the studio or field.

BASICS

Hunter and Fuqua set out fundamental principles in their introduction, which provide a helpful frame of reference. Techniques derived from these rules are elaborated at length for particular lighting situations. In sum, basic principles of lighting for photography include:

❑ ***The smaller the light source, the sharper the shadow and the greater the contrast.***

The size of the light source is the single most important consideration in lighting a scene, determining the kind of shadow and affecting

contrast and reflection as well.

❑ ***Three types of reflection occur in photography: diffuse reflection, direct reflection, and glare.***

In diffuse reflection, which is most often preferred, light is reflected in all directions equally. Glare is direct reflection that has been polarized — the motion (oscillation) of its light waves neutralized in one direction — by the surface of the subject. Most surfaces cast back some of each kind of light, in varying proportions.

❑ ***Some reflections occur only if light strikes the subject from a certain direction,*** commonly called the *family of angles*. Light sources or the subject itself may be placed in a way to block reflection of particular kinds of light.

❑ ***The intensity or brightness of light striking a subject is inversely proportional to the square of the distance from the light source*** (that's the Inverse Square Law). A subject two feet from a light source receives four times more illumination than a subject four feet away. However, this law does not apply to *directly reflected* light, such as a mirror image. The intensity or brightness of a reflected image remains constant with distance, while its size diminishes.

Readers with an avid interest in lighting will want to study the in-depth examples elaborated in the text. For those more inclined to a casual broadening of their horizons, a number of principles will likely stand out for potential application in their photographic specialization.

APPLICATIONS

PORTRAITURE

Lighting for portraiture is handily explained in a chapter titled “An Arsenal of Lights,” in which the authors appear to relish sharing their expertise. It is established straightaway that the standard head-on camera flash produces a flat and artistically mediocre image, and that these devices are hardly used by professional portrait photographers.

Portraiture technique draws out character and

beauty by illustrating subtle differences or shades between the two sides or other areas of the face. A “triangle” from the eyebrow down the cheek to the lip line, on one side of the face, is typically highlighted.

In the studio, one main light source and at least one other complementary fill-in light are commonly deployed for this purpose. Although portraiture technique may include shadowing a segment of one side of the face when the subject is directly facing the camera, subtlety is the rule. Secondary lighting is commonly applied to soften any shadows. The main lighting is normally placed closer to one or the other side of the face.

If one side of the face is clearly more photogenic than a frontal view, the technique is to photograph that side with emphasis on subtle variations of tone along the face and in contrast to the full side of the head.

Portrait photographers frequently deploy a number of soft fill lights, using reflectors or diffusers to produce an incredibly delicate melding of light and shadow. Background lights may be used to effect a lighter or darker setting to best complement the facial lighting. Hair lights can add a compelling glow to a wave of the hairdo. Halo lights project a delicate sheen on the hairline.

In sum, a large number of specialized lights are available. The master portrait photographer Yousuf Karsh insisted on traveling with a tremendous entourage of lighting equipment that tended to frustrate transportation officials the world over.

The portrait photographer can modify the appearance of skin texture by varying the size of the light source: the larger the light, the softer the texture. Apart from lighting, a soft-focus lens can produce a similar effect.

If the subject has to wear eyeglasses, it is possible to eliminate glare on the glasses by positioning the light source so the light falls *outside the family of angles*. That is, if the light source is placed at an extreme angle from the glasses, its light will cause very little direct reflection or glare.

COPYING

The greater part of *Light Science & Magic* is devoted to illustrating principles of photographic lighting of commercial product and other photography under highly controlled conditions. A classic example is copying: how to make a fine

photographic rendition of a painting or other glossy or semi-glossy surface.

Direct sunlight or studio lighting will result in glare off most any surface, which will degrade color rendition and detail. Shiny surfaces present a serious problem, because the resulting reflection would ruin the photographic image.

The classic solution for photographic copying is to illuminate the surface with two light sources, each placed to one side of the object outside the family of angles.

Yet deploying the two angled light sources would be insufficient to produce an image of superb quality. The photographer would also position light diffusers in front of the light sources. Further, a polarizing filter on the camera lens could reduce any residual glare from materials such as glass, plastics, ceramics or polished wood.

The effectiveness of a polarizing filter depends not only on the material and fineness of the surface of the subject, but on the angle of the lens in relation to the light source. There are no hard and fast rules as to when a polarizing filter will be helpful, and it is necessary to test each situation.

PHOTOGRAPHING GLASS VIALS

Among the more interesting examples of tabletop lighting illustrated in *Light Science & Magic* is the photography of transparent glass containers of the type used in laboratories, such that the etched indicators of fluid content are clearly visible, as well as the outlines of the glass vessels. Two diametrically different solutions are demonstrated.

The first technique, called *bright-field lighting*, positions the vials against an opaque white background. One light source illuminates the background. Another light is placed to reflect off the background and back through the glass. The effect is a superb highlighting of the edges of the vessels, and the appearance of fluid level indicators as if etched darkly on the glass.

The second technique, *dark-field lighting*, employs a black background, against which the edges of the glassware appear illuminated through the use of large, diffuse lights surrounding the vessels. The etchings on the glass are rendered clearly legible, though not as distinct as with bright-field lighting.

DEPTH

The photography of depth in difficult conditions is illustrated through another tabletop setting, from which far broader applications can be derived. The task is to photograph needlework of white cloth against a white background. Under normal lighting, the design of the needlework is hardly visible. The only way to portray the pattern with clarity is to place a small light source at a shallow angle to the surface, which results in clearly distinguished yet soft shadows that outline the design.

In landscape photography, of course, early morning or evening sunlight can be ideal for landscapes and architecture, an effect being the appearance of greater depth as well as color saturation. Indeed, the principle applies even to photography over and above the Earth:

“I showed them how photos of the earth looked flat if you shot when the sun was at its peak. If you take them in the morning or in the evening, however,

shadows are formed and you gain a depth to your image.”
(Ernst Wildi, first instructor of photography to NASA astronauts)
Such is the magic of lighting technique, far removed from the studio.

AN ILLUMINATING PRIMER

Phil Hunter and Paul Fuqua have produced an illuminating primer in *Light Science & Magic*. I realized it was a rare find when I chanced upon it on the bookshelf at Penn Camera.

My sole complaint is somewhat parochial: Nearly all the discussion of technique concerns tabletop and portrait photography. Only a single page is devoted to architectural photography, as if an afterthought. Landscape and macro photography are hardly mentioned.

Nevertheless, the authors explain that the studio examples can be considered basic building blocks applicable to other spheres of photography. That is true, to a point.

— Bill Katzenstein □

NEW AND NOTEWORTHY

WASHINGTON POST TRAVEL SECTION PHOTO CONTEST

The *Washington Post* Travel section is now accepting submissions for its fourth annual photo contest. They are looking for good pictures that evoke strong reactions, focus on the details rather than the whole, show the grittiness behind the picturesque — i.e., anything but standard-issue beauty shots.

Only one entry per person is accepted. The photo must have been taken in 2002-2003. Write your name, contact information and a detailed caption on the back of the photo, not on a separate sheet. Photos, which are nonreturnable, may be in color or in black and white, and in the form of prints or photo-quality printouts. No slides or digital pictures will be accepted. ✉ Send your entries to Travel Section Photo Contest, 1150 15th Street, N.W., Washington, DC 20071. Entries must be received by July 18. Photos become the property of the *Washington Post*, which may edit, publish, distribute and republish them in any form.

NEW EXHIBIT BY IPS COLLEAGUE

This month, from May 10 till June 1, **Marketa Jirouskova** will be showing 33 photographs at the Royal Netherlands Embassy (4200 Linnean Avenue, N.W.), in an exhibit called “3 P (Peaks, People, Passions)” — featuring images of the Himalayas, people in Africa and Asia and award-winning photographs of her favorite subjects. ✉ If you are interested in viewing (by appointment only), please send an email to her (marketa@boo.net) for further information.

ANOTHER COLLEAGUE TO LEAD A NATURE WORKSHOP

Under the auspices of the Washington School of Photography, where she is an instructor in the professional certificate program, former Bank staffer and fellow IPS member **Judy Reisman** will be leading an overnight nature workshop to shoot wild flowers and wildlife in Shenandoah National Park on June 14-15. The outing will combine in-class instruction and slide shows with demos and shooting in the field, covering such topics as tips for nature photographers, composition, sunrise and sunset, filters, macro and close-up, and moving water. Transportation will be provided from the Vienna Metro station. The cost is \$265 plus \$20 to cover park fees and gas. The cost of lodging is additional; a block of rooms in the park has been reserved (high of \$60 for a double-bed cabin, either single or double occupancy).

☛ For further information, those interested can contact Judy directly (301-874-5311, or judyreisman@mindspring.com) or the WSP (301-654-1998, or wspinfo@aol.com).

ESTATE SALE OF PHOTOGRAPHIC EQUIPMENT

Reporting to *SR* on the recent death of Eli Etili, the husband of World Bank staff member Sevil Etili, IPS colleague Maurice Asseo writes: “A professional commercial photographer, he left behind an impressive list of top-of-the-line, high-quality equipment. . . . Ali Etili was a perfectionist. I would expect most equipment to be in mint condition.” This list of second-hand equipment is reproduced in the following pages, with price information when available. ☛ For more information, please contact Sevil Etili (703-534-9643, or setili@worldbank.org).

— *Fred Cochard* □

INVENTORY OF PHOTOGRAPHIC EQUIPMENT: ALI ETILI

HASSELBLAD	
1 Hasselblad Camera body (553 ELX), \$999 B&H	1 Hasselblad A 24 back (# 3540077), \$550 ShB
2 Hasselblad A 12 back (UV 194936) [fix knob], \$400 ShB	Zeiss Distagon 50 mm chrome lens, \$800
1 Prism Finder 90 PM, \$450 ShB, PM90	2 Hasselblad Polaroid (100) backs, \$245 NPC MF-1 (ShB)
1 Zeiss Sonnar 150 mm 1:4 lens (# 3692046), \$1000 B&H	1 Zeiss Sonnar 250 mm (#4019004), \$1200 B&H
1 Zeiss Planar 80 mm lens (#5786511), \$695 ShB	1 Hasselblad pro bellows shade 050-070, \$190 B&H
1 Hasselblad lens mounting ring 063	1 Hasselblad 50 ring, \$150 (August)
1 quick release tripod mount	

NIKON	
1 Nikon F-2 E Camera body, \$420	1 Nikon Nikkor lens 85 mm 1:2 (#225071) , \$219 ShB
1 Nikon Tokina AT-X 28-85mm 1:3.5-4.5 lens ,	1 Nikon Nikkor auto 1:2.8 135mm lens , ShB E type \$175
1 Nikon MD3 and 1 Nikon MB2 (winders), \$219 ShB	1 Nikkor ED A1 180 mm, f 2.8, \$389 ShB
Nikon sports reel in case	1 Nikon 20 mm, f 3.5, \$330 e-bay
HS-10 ring	

LIGHTING	
1 Metz flash 60 CT-4, \$570 original	Metz Mecablitz 60 CT battery pack
Cords and charger for flash	2 connectors for flash (made for Hasselblad body)
1 Microslave Speedlight Synchronizer ?	1 Sunpak Thyrstor auto 383 super, 69.95 new (B&H)
1 Sekonic light meter (L328),	1 Westcott Micro Apollo light modifier
1 Medallight PG 3001-ML boom system	1 Broncolor Impact Bag with: 4 lamps (2 41s and 2 21s)
1 Broncolor S80 in black Lightware bag	1 Broncolor 21
1 Minolta Spotmeter M	1 Flashmeter Broncolor FM (Type 4130)
1 additional Lightware black lamp bag	1 Lightform metallic light reflector
4 lamp stands:	5 umbrellas:
Smith Vector, Manfrotto, Bogen 3361—get specs.	4 Broncolor (black w/ silver int., white); Photoflex (black w/ white int.)
7 Broncolor lamp reflectors, some barn doors	1 honey comb grid
1 small Lightdome	Frame of large Broncolor lightdome
1 Broncolor Flashtube Minipuls	2 Smith Vector Lamps
1 Matthews "light blocker"	1 Flexfill light reflector in blue cover
2 white light reflectors	1 Broncolor smaller soft box

MISCELLANEOUS — LENS	
Metal case with 4X5 Camera: Case, \$150	1 Tamron 2x teleconverter, SP AF Pro \$219 new
Omega Toyo View G body: used F= \$495, new G \$740?	1 Osawa 80-250 mm 1:4.5 Macro 52
Schneider Kuerznauch Xenar F 5.6 150 lens, older model \$400 B&H	Tamron 500 mm SP F/8 in case, 299 ShB
Polaroid back, \$95?	
Toyo Balloon Bellows, paid \$250	
Toyo Focusing Hood 45 L	

STUDIO EQUIPMENT	
1 Bogen Auto Pole System	2 stands
Various backgrounds (paper and painted cloth, velour)	1 stand with attachment for reflectors (dolly?)
1 Bogen 3030 Tripod	1 Posing chair
1 Posing table	3 easels

FILTERS, ETC.	
Cokin Filters in one pouch: Star 8; Coef + 3 Sepa; Coef + 1/3 Orange; Diffuser	Nikon L 37 52 mm
1 Tiffen filter, Green 1 72 mm.	1 Tamron rear filter set for SP 500 mm F/8 d. SP 350 mm f/5.6
1 Heliopan light filter E S 52, optical resin grad. Grey 2X	Erteco B&H Co., size 8, 2 1/2 in., .05 neutral filter
1 Nikon L1B 52 mm filter	8 Kodak filters
3 color compensating gelatin filters	2 color compensating filters
1 Wratten gelatin filter	1 L39 72 mm
Nikon lens shade	Vivitar polarizing filter
Kenko Vari Cross 528	Hoya orange type 8 daylight (85 B)
P.R.O. close-up 52 mm No. 2 coated	Nikon A12 52 mm, orange
P.R.O. 52 Y2 (yellow)	Tiffen Polarizer 62 mm
Nikon Polarizer 812 52mm	Zeiss Ikon Voigtlander (-1, 2X)
P.R.O. 52 (no other specs.)	1 Tiffen polarizing filter
Hoya 52mm center spot	Tiffen 7 25 Red 1, 52mm
Nikon B8 52mm	Tiffen 52mm NDO.6
Nikon 62 mm Soft 1	Nikon 52 mm Soft 1

**ANNUAL BANQUET
OF THE INTERNATIONAL PHOTOGRAPHIC SOCIETY**

**Join us on Friday, June 13, 2003 for our annual banquet,
which will take place in the IMF Gallery at 7:30 p.m.,
soon after the year-end competitions.**

**The Photographer of the Year and the Rookie of the Year
will be announced during the dinner.**

MENU

Drinks

**Grilled Portobello Mushrooms with Tomatoes, Goat Cheese
and Balsamic Vinaigrette**

**Baked Breast of Chicken filled with Sun Dried Tomatoes
and Feta Cheese Served over Rice Pilaf***

Two Seasonal Vegetables

Green Salad

Vanilla Ice Cream with Candied Chestnuts

Coffee and Tea

*** By request at the time of registration, the main course can be vegetarian**

**The price of the dinner is \$32 per person. Wine and water will be served
during the dinner. Members are welcome to bring guests. If you plan to attend,
please send the attached form with a check for the corresponding amount.**

**Registration for the IPS Annual Dinner
June 13, 2003, 7:30 p.m. in the IMF Gallery**

Name of IPS member

Number of reservations.....

Number of vegetarian meals requested.....

Send check to the order of International Photographic Society to

José Cartas (IMF – IS5-704) or contact him by e-mail at jcartas@imf.org.



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

INTERNATIONAL PHOTOGRAPHIC SOCIETY
MEMBERSHIP APPLICATION/RENEWAL

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

Name: _____

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

Fax (if outside Bank/Fund): _____

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

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

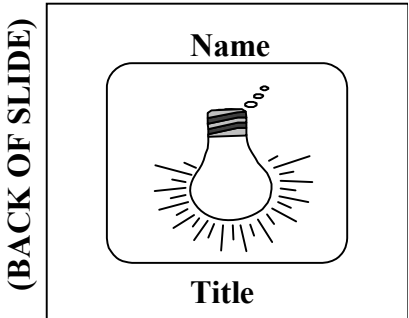
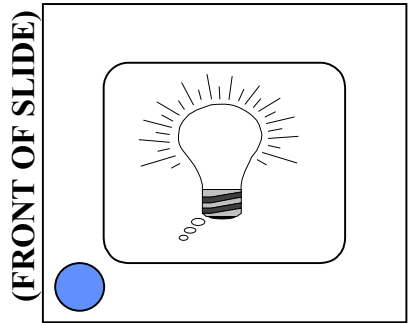
(Fill out and hand in with your entries)

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					

(Five entries per person maximum)



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"*