

LAST CALL FOR MEMBERSHIP DUES



THIS MONTH AT THE IPS

Wednesday, November 15, 2006 at 5:45 p.m.
IMF Meeting Hall A
700 19th Street, N.W.
(HQ1 – 3rd Floor)

PRESENTATION

“Temporal Works”

by

Bruce McKaig

COMPETITION THEME:
(SLIDES ONLY)

Curves

A curve or curves must be the main subject of the image.

NOVEMBER 2006

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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 Carmen Machicado
(202) 473-5761

☐ IPS EXECUTIVE COUNCIL ☐			
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	Aquiles Almansi		aalmansi@worldbank.org
<p><i>SHUTTER RELEASE</i> 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. Please send submissions by e-mail to rsingh2@imf.org as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.</p>			

FROM THE PRESIDENT'S NOTEPAD**Greetings!**

First, congratulations to Manorama Rani on her promotion to Class A. As many of you will recall, Manorama won first place in both the Annual Exhibition and the Print of the Year competitions in the last season.

Apologies for the late cancellation of the digital competition demonstration in October. Neither of our two current experts was available due to an emergency and sudden illness. We look set to proceed with the demo at the November meeting and, hopefully, move on to the mock competition in December. In the meantime preparations continue for the real thing. We have purchased a laptop (a DELL Inspiron), obtained the necessary software, tested the email system for collecting images, and are working on the submission guidelines and other details.

We are planning a number of other events in the coming months, including a special presentation on the IPS trip to Tanzania in June and another of Frank van Riper and Judy Goodman's three-part field trips. The FvR/JG field trips are a terrific treat. See the June 2006 SR for two articles on the last one. Further details in the coming weeks.

Finally, once again, I would like to urge those who have not done so to please take the few minutes needed to complete your membership form and submit along with payment to Mary Wilson at IMF HQ1 12-530.02.

Thanks.

—*Samuel Otoo*

NOVEMBER SPEAKER: BRUCE MCKAIG**“Temporal Works”**

Bruce McKaig has been making photographs for over thirty years, living and traveling in Europe, North and South America, Siberia, and India. His photography involves meticulous processes that produce one-of-a-kind pieces, working with chance

elements and exploring techniques as diverse as pinhole photography, ambient light images, stereo photography and hand colored images and digital animations. Bruce has a Bachelor of Art in Liberal Arts from Austin College and a Master of Science in Foreign Service, with Distinction, from Georgetown University. His photographs are in museum collections in the USA, France, and Guatemala. He has been awarded private and public grants from the city of Paris and Washington DC and has participated in over thirty solo and ninety group exhibitions since 1979.

He is represented by the Kathleen Ewing Gallery (Washington, DC). He regularly lectures and writes on photography and teaches at The Corcoran College of Art and Design, Georgetown University, The Smithsonian Associates, and at the Capitol Hill Arts Workshop in Southeast Washington DC where he currently lives.

Bruce describes his upcoming presentation as looking at expanded or contracted timeframes through diverse photographic processes, appreciating the beauty of "the decisive moment" while challenging its verisimilitude.

—*Raju Singh*

OCTOBER PRESENTATION: JO ANN SIMMONS**“Universal Beauty — People and Places around the World”**

Around the world indeed: it was a whirlwind tour that Jo Ann Simmons took us on — in more ways than the title of her presentation alone indicates. Not only were we treated in short sequence to pictures from many continents and countries (Peru, Norway, Russia and China, to name just a few), but adding to that sense was the way Jo Ann jumped back and forth between the digital projector, pulling out shots from her various portfolios, and the slide projector (with Jose Cartas's unflinching help...).

As an introduction to her program, Jo Ann had warned us that hers was “not a normal presentation” — in other words, she was not going

to get into the technical aspects of photography that some of our other presenters choose to discuss at length. The emphasis of her art is people and her own engagement with her subjects, and this was indeed the leading thread of this show and the multiple stories it wove.

One story stood out, and it was the story behind the young girl portrayed in the IPS poster announcing our monthly meeting. Jo Ann had taken that picture 25 years ago as a researcher at UC Berkeley on a trip to Tonga. Just recently, she returned, went looking for that girl and found her, now a grownup with six children of her own, including one the same age she was when Jo Ann took her picture and turned her, in effect, into our “poster girl”...

There is, of course, a famous precedent to Jo Ann’s story. It made for a series of print and video stories by the National Geographic Society, detailing the quest by photographer Steve McCurry for his own “cover girl” — a young Afghani girl with dashing eyes whose portrait he had taken for the Society’s magazine. McCurry went looking for her 18 years later, and found her. This story made for a “picture within a picture” on yet another cover for the magazine: a shot of the now 30-year-old woman holding the picture of her younger self.

During the question-and-answer session following the presentation, I asked Jo Ann whether she had been influenced or inspired by that story. She said she was not really: what influenced her, if anything, was her own desire to know what had become of that person, who she felt had been a part of her life all those 25 years. And she was inspired, in the end, by the fact that one of the woman’s children was now 10, the same age she was in the picture... Either way, a great story.

From a photography standpoint, the story also makes for inspirational material. As Jo Ann pointed out in the course of her presentation, there is something inherently satisfying (and, if one is inclined to think of it that way, ethical) in being reunited with people whose picture you’ve taken in the past and being able to give something back in the form of the very picture you took of them.

It doesn’t hurt, either, that this very moment may also lend itself to interesting photography — again, the picture-within-a-picture concept, woven around the story within a story! Among the presentation’s more striking images, in my mind, was one of two old Chinese men looking at... one of Jo Ann’s prints.

This highly personal (one is even tempted to say personable) approach to photography ties in with our presenter’s keen ability to engage with her subjects, a strength that her images clearly demonstrated. Those of us in the club who may not be fully comfortable aiming a lens at strangers must have taken inspiration from that.

Here are some pictures that stand out in my mind from our evening’s whirlwind tour:

- In England (if I remember correctly), a wonderful portrait of an old man standing proudly in his sailor uniform — only three months before his death, as Jo Ann recalled sadly, still finding a measure of comfort in the fact that her picture meant the world to the man’s widow.
- In Russia, the portrait of a young couple and their daughter taken in front of their house — located in a fairly barren area not far from the North Pole, Jo Ann noted, as contrasting somewhat from the subjects’ warm eyes and smiles...
- In Peru, a sea of military hats belonging to a throng of soldiers standing on a narrow street in between old, colorful buildings; and another picture, of a little girl skipping in the street, silhouetted against a bright sunshine.

Children happen to be one of Jo Ann’s favorite subjects: “I love taking pictures of kids,” she said, and it certainly showed, particularly in portraits of a little girl in Norway and another in China. This one (of a darling dark-haired girl with ponytails, head tilted) also prompted Jo Ann to tell the story of another little Chinese girl she met one early morning on the street — yet another telling example of this photographer’s ability to engage with people all around the world!

—Fred Cochard

“Universal Beauty : People and Places around the World”

Unlike the majority of IPS speakers, Ms Simmons focused on the subject matter of her pictures and the situations in which she had taken them rather than on technical aspects of photography. Ms Simmons travels extensively and her work as a science teacher and biologist has taken her to places like Tonga, Cuba, Peru, and China, as well as Australia and Norway. Her special interest in children was reflected in her many portraits of them. Jo Ann has also a keen interest in documenting the beauty to be found in local life.

On her trip to Tonga, she had partnered with a US correctional facility for juvenile felons to share her experience with them of returning to Tonga after 20 years to look for the older subjects of her earlier portraits. She shared with us her philosophy of mindful photography i.e. the need to be completely in the moment and open to the serendipitous capture of things that happen in a split second of time.

Her rapport with her subjects means she often returns to share with them the pictures she has taken, although “taken” is clearly not the operative word in her vocabulary in contrast to the rather hoary photographer joke below:

“A photographer meets a friend on the street and tells him that he just encountered a starving old woman in rags, sobbing and begging for a crust of bread. "Wow," says the friend, "what did you give her?" The excited photographer replies, "1/125 of a second at f/11.”

Her presentation fittingly concluded with pictures from a Buddhist retreat in Vermont.

—Chris Windheuser

ANNOUNCEMENTS

National Gallery of Art, West Building

"The Streets of New York: American Photographs from the Collection, 1938-1958" documents what New York was like half a century ago. The 70

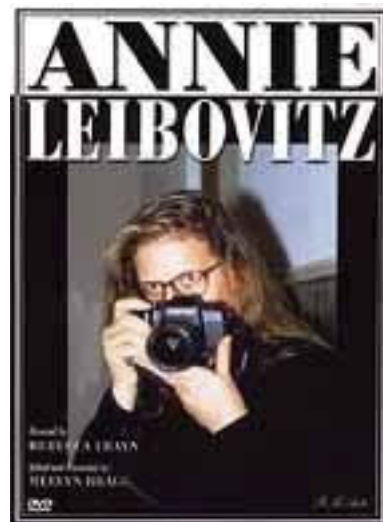
images are by such photographers as Walker Evans, Robert Frank, Helen Levitt, Lisette Model, and Weegee. Some landmarks, like the Empire State Building, remain unchanged, but the people look different. Closes January 15, 2007.

MEMBERS' FORUM

Annie Leibovitz in Person

By Bill Katzenstein

It's not every day (or year, or decade for that matter!) when a nationally renowned photographer (who has just had her picture on the cover of Newsweek magazine) makes a public presentation at a bookstore three blocks from one's house. Such was the opportunity afforded to me on Monday, October 16, when Annie Leibovitz appeared at the Politics & Prose bookstore for a recitation and showing of slides from her new book, "A Photographer's Life, 1990-2005."



Anticipating a big crowd, I arrived an hour before the scheduled event; still, I did not get a seat from which I could actually watch her speak, though I was able to see her afterwards. As it turned out, several hundred people came, only about half of whom could be admitted to the bookstore.

The evening left a positive impression, in witnessing what is possible even if improbable and unexpected. Mind you, I have always had the highest respect for

anyone with a stalwart, military bearing. It's just that I did not anticipate this in Annie Leibovitz, and cannot readily imagine how a photographer with a personality more akin to a drill sergeant than a soothing elicitor of natural pose could produce such spectacular portraiture over the years. In part, my reaction stems from the talks of recent portrait photographers at IPS, who have emphasized the importance of gentility in relaxing and drawing out subjects who are usually uncomfortable having their picture taken. I do not know how Ms. Leibovitz does it (or how she came to gain access to the prominent and famous) but she has succeeded remarkably.

Other surprises included starting her show with some excellent landscape and architectural imagery (I had presumed her portfolio was limited to people) mainly in black and white. All were quite carefully composed with a bent for order and pattern, with strong but well-managed contrast. Nearly all these images were compelling.

Ms. Leibovitz showed many photographs from her personal life, including her three very young children to whom she gave birth after she turned fifty. Her presentation also included images she produced as a photojournalist in military conflict, coming close to the line of fire. Indeed, Ms. Leibovitz's presentation was inspiring in depicting so many improbable accomplishments and experiences. . . a grand illustration of leading life to the fullest!

COURSES & WORKSHOPS

All Day Seminar on Camera Club Judging with Joseph Miller

On Saturday, December 9, 2006, Joseph Miller will be offering a "**Seminar on Judging**" to be held from 10:00 AM to 5:00 PM. Participants will be trained to become judges on all levels of camera club competitions (monthly, end-of-year, and exhibitions). Given the thorough and comprehensive nature of the seminar, enrollment will be limited to 12 participants. The cost will be \$70 per person. If you are motivated and think you have the qualities

necessary to become a camera club judge, please contact Joseph Miller, furnfoto@aol.com as soon as possible.

Winter Classes and Workshops with Frank Van Riper

DOCUMENTARY PHOTOGRAPHY AND PROJECT PRINTING (6-weeks).

In this 6-week class at the beautiful Photo Works Studio in Glen Echo Park, Md., students will initiate or continue a picture story of their choosing. The course includes basic lighting instruction, optional darkroom work, and practical hints on approaching people. Both film and digital photographers welcome. Thursday evening classes, 7pm to 10:30pm, January 11th – February 15th, \$ 290.

FLASH PHOTOGRAPHY DEMYSTIFIED (one-evening workshop).

Tired of having all your flash pictures look like mugshots ? Frank will show you how to use even the smallest flash to advantage, to create natural—and also bizarre-looking—effects. A low-key evening workshop. Thursday evening, 7-10pm; November 9th and February 22nd , Photo Works Studio, \$ 80.

EAST WING FIELD TRIP (3 sessions: field trip plus before-and-after critiques).

Join Frank Van Riper and Judith Goodman for their next East Wing Photographic Field Trip, Sunday, January 28th, 2007. The day-long field trip begins on a Sunday morning—when parking near the East Wing of the National Gallery is a cinch. The Gallery offers myriad picture possibilities and everything is indoors and out of the weather. Field trip will be preceded by an evening get-acquainted lecture (exact date TBD) and be followed by a potluck critique and party at Frank's and Judith's home in upper northwest Washington. \$ 125.

For information: 202-362-8103 or: GVR@GVRphoto.com

Workshops at the Washington School of Photography

THE EXPRESSIVE FINE ART NUDE – GETTING THAT EXTRA SOMETHING With Jim Guzel

December 2nd, 2006 10:00 AM – 5:00 PM
 6 hrs - 2 models - Basic camera skills required.
 By co-creating with your model, you can break out of the pack and not break a sweat. Learn what triggers the responses in the human body that we, as humans, perceive as beautiful. Lose the cookie-cutter poses and create works of art unique to each subject. Appropriate for beginning and advanced photographers interested in all aspects of portraiture.

OCTOBER 2006 WINNERS	
<i>Prints, open, Class B (10 entries)</i>	
1 st Place	Innocence Mary Wilson
2 nd Place	Dry Rose.....Manorama Rani
<i>Slides, Theme “Dominant Color” (All classes combined, 28 entries)</i>	
1 st Place	Sandstone of the Souhtwest Caroline Helou
2 nd Place	Berries Emine Gürgen
3 rd Place	Glaciers.....Mal Dick
HM	Green Mood.....Caroline Helou
<i>Slides, Open (All Classes combined due to insufficient entries in Class B, 28 entries)</i>	
1 st Place	Sellings Eggs in Turpan Fredrik Van Bolhuis
2 nd Place	Guarding the Warriors Fredrik Van Bolhuis
3 rd Place	Zebra José Cartas
HM	Acadia Carmen Machicado

Congratulations to Manorama Rani on her promotion to Class A



IPS Competition Themes for 2006/2007 Season
Kindly Check Shutter Release or IPS Website for Latest Updates

September 13, 2006, Kitchen Items
 Defined as things typically only found in a kitchen. Can be photographed in the kitchen or outside.

October 18, 2006: Dominant Color
 One color that must be dominant in the image. The image does not need to be monochromatic, but clearly defined by only one color.

November 15, 2006: Curve(s)
 A curve or curves must be the main subject of the image.

December 20, 2006: Unusual Point of View
 Defined as an image depicting the subject in a different way, e.g. from an uncommon angle or perspective.

January 17, 2007: 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 21, 2007: Motion
 Defined as an image that depicts motion, action, and or speed through means of panning, zooming, stop action or other photographic techniques.

March 21 2007: Hidden/Partially Glimpsed
 Defined as images in which the main focus is not immediately obvious, e.g. a spectacular sunset might have a pattern to it which does not catch attention at first glance. The overall image should exclude the hand of man.

April 11, 2007: Rhythm
 Defined as a harmonious pattern characterized by the recurrence of elements.

May 16, 2007: Composition with Mirror
 Defined as an image reflected in a glass mirror. The mirror may be part of the composition.

To be inserted in your camera bag



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 two classes B & A on any subject matter.
- Open competitions are on any subject matter in classes B & A.
- 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 AND A

All new members begin in class B. Promotion to class A requires 13 awards. 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 pre-selection, 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**.

Art 1.7 of the IPS Competition Rules

“Unless otherwise notified, contestants must deliver their entries to the Chairperson [for Competitions] at least half an hour before the competitions commence. Entries must be collected by the contestants after the competition is held. Any uncollected entries will be retained by the Chairperson [for Competitions] without any liability whatsoever for their safekeeping.”



POINTS STANDINGS, 2006/07 SEASON

Last Name	First Name	Class Opening	6-Sep	6-Oct	6-Nov	6-Dec	7-Jan	7-Feb	Pre-selec-tion	7-Mar	7-Apr	07A/E	7-May	Year-End	Total
Wilson	Mary	B	13	10											23
Gürgen	Emine	A	12	8											20
Singh	Raju	B	13	5											18
Helou	Caroline	A	5	11											16
Otoo	Samuel	A	10	5											15
Machicado	Carmen	A	7	6											13
Rani	Manorama	B	5	8											13
Van Bolhuis	Fredrich	A	0	13											13
Dick	Mal	A	5	7											12
Palmioli	Manuella	A	5	5											10
Vollerthun	Sigrid	A	5	5											10
Tyapkina	Marina	A	8												8
Järtby	Per	B	7												7
Cartas	Jose	A		7											7
Arin	Tijen	A	6												6
Franzetti	Carlos	A	5												5
Lawton	Anna	B	5												5
Macedo	Antonia	A	5												5
Majaha-Järtby	Julia	B	5												5
Cochard	Fred	A		5											5
Sriram	Subramaniam	B	5												5
Thomas	Lindsey	B	5												5
Bier *	Willem	B		5											5

* Eligible for Rookie of the Year



COMPETITION REMINDERS

- 1) *No comments or interruptions of any kind from the audience are allowed under any circumstances;*
- 2) *Mats that fall apart will be disqualified. The name of the maker and the title of the print must appear on the back of the print or mount along with an arrow that indicates this edge up. Neither the name of the maker nor the title of the print may appear on the face of the print or mat.*

INTERNATIONAL PHOTOGRAPHIC SOCIETY
MEMBERSHIP APPLICATION/RENEWAL

Send a check for \$20, payable to *International Photographic Society*, to:
Mary Wilson (IMF), Room 12-530.02 (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:

<input type="checkbox"/> Programs	<input type="checkbox"/> Print competitions	<input type="checkbox"/> Slide competitions
<input type="checkbox"/> Hospitality	<input type="checkbox"/> Publicity	<input type="checkbox"/> Membership
<input type="checkbox"/> Exhibits	<input type="checkbox"/> Classes/Workshops	<input type="checkbox"/> Field Trips
<input type="checkbox"/> Shutter Release	<input type="checkbox"/> 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)

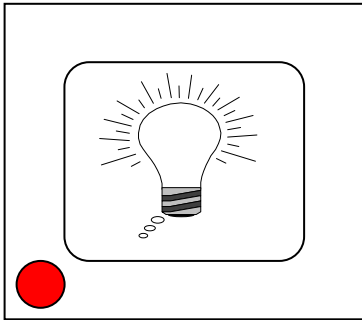
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

Note: Monthly competition winning photos/slides will be used on the IPS web site
 If you do **not** wish to have your photos/slides posted on the web site please indicate this:

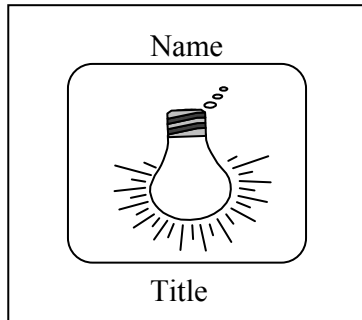
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1				
2				
3				
4				
5				

(Five entries per member maximum)

FRONT OF SLIDE)



BACK OF SLIDE)



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 tapes, as they get jammed in the projector when it is heated.

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 for competition.
- Maximum size of mounted or matted prints is 30"x30".