

**TIME TO RENEW
YOUR IPS
MEMBERSHIP**

THIS MONTH AT THE IPS

Wednesday, September 14, 2005 at 5:45 p.m.
IMF Auditorium
700 19th Street, N.W.
(R-710 Red Level)

PRESENTATION

“Creating Spontaneous & Natural Portraiture”

by

Jim Guzel

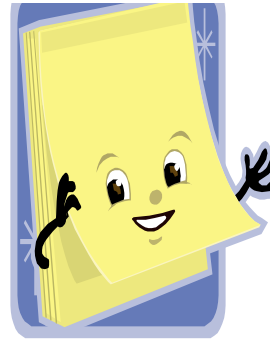
COMPETITION THEME:

SLIDES ONLY

Favorite Activity/Hobby

Defined as one or more persons (of any age) participating in any type of work or play.

COMPETITION RULES



(To keep)

SEPTEMBER 2005

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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

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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**. Please send submissions by e-mail to ips_sr_editor@yahoo.com as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.

Visit our website at www.ips-imfwb.org

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

I hope you had an enjoyable and productive summer. I am looking forward to seeing the images you have captured. I wonder if you bought a new camera. If you did, I will bet it was digital.

The outlook for next year is excellent!

Welcome to the New Council Members and volunteers. My heartfelt thanks to everyone who contributed their time and energy during 2004/05 to make our society run so well. We are all busy planning for classes, presentations, field trips, exhibits, learning and critique sessions, etc...

One of our top priority was to have a trial electronic competition projection in our first meeting this season. Unfortunately, the Digital Committee had lots of ideas, but was unable to commit the necessary time to complete the project. Furthermore, our Digital Wizard left us for an ambitious assignment in El Salvador; while IPS is still in his heart, he will continue as Editor of Shutter Release. Best of luck Aquiles in your new life in El Salvador. We are all looking forward to seeing your new work in future IPS competitions.

Nevertheless, depending on the interest of the membership the electronic competition category project will continue to evolve if more volunteers will come forward and commit in handling the monthly electronic projection.

I would like to take the opportunity to welcome our new IPS members Nienke Oomes and Rituraj Mathur, both from the IMF. I hope you will get as much value from your membership in the IPS as many of us "oldies" have gained in the many years we have been in the Society.

Finally, I am looking forward to expanding our activities for the coming season. So, I hope I can count on both old and new members to support our Society's activities.

—*Caroline Helou*

SEPTEMBER PRESENTATION: JIM GUZEL**"Creating Spontaneous & Natural Portraiture"**

_ Jim Guzel is a photographic portrait artist and owner of Aphrodite Photography, in Washington, D.C., specializing in portraits of adults. Primary media: digitally created and manipulated images, printed on traditional photographic media, various fine art papers, canvas, metallic paper and marble. He is an instructor for the Washington School of Photography in various aspects of digital imaging, portrait photography, and artistic philosophy. Recent artistic achievements in 2004 included a blue ribbon in the National Figure Show; acceptance and exhibit in "Unframed- First Look", the International AIDS Benefit displayed at the Sean Kelley Gallery in Manhattan; and a solo show at the NZen Gallery in Washington, DC entitled "Seeking Self: Adventures in Feminine Beauty". A blue ribbon in 1999 in a photographic contest sponsored by the National Park Service has led to a close association with NPS that resulted in two solo exhibits at Kenilworth Aquatic Gardens, and in organizing and facilitating a number of photographic workshops for NPS on variety of nature subjects.

Jim describes his upcoming presentation as follows: Creating a true portrait that reflects the spirit of the subject can be very difficult. The results can be boring, stilted and often appear un-lifelike. Consequently, many photographers shy away from attempting intentional portraiture because they do not know how to create the emotional space for natural spontaneity on the part of the subject. Instead they rely on a photojournalistic approach, waiting to capture the decisive moment. Anyone who has tried this approach can tell that those moments can be agonizingly infrequent and elusive. In addition, this method is a very unreliable way to create an image that requires a particular emotional slant.

In this presentation, Jim a highly regarded portrait artist, will share some of the techniques that he employs to consistently craft exquisite, high impact, personal and commercial portraiture.

—*Linda Galantin*

2004/05 END OF THE YEAR AWARDS**Print of the Year (28 entries)**

Cars in Sahara Desert *Sibramanian Sriram (Mani)*

2nd Place *Dancers* *Aquiles Almansi*

3rd Place *Un jour de printemps* *Aude Guerrucci*

HM *Sydney Seagull* *Jean Boyd*

Slide of the Year (83 entries)

Milagros' Procession, 2004 *Manuella Palmioli*

2nd Place *Lake MacDonald, M.t Caroline Helou*

3rd Place *By Night* *Aude Guerrucci*

HM *Romain au Mont Tibidabo* *Aude Guerrucci*

HM *Restauran Stove* *Bill Katzenstein*

HM *Eiffel Tower* *Elisabeth Fekete*

HM *Caught in the Act* *Aquiles Almansi*

HM *Leilifontein Smiles, SA* *Caroline Helou*

HM *Spiral* *José Cartas*

HM *Musée d'Orsa y* *José Cartas*

HM *Cooking* *Carmen Machicado*

HM *Conspiracy* *Emine Gürgen*

Photographer of the Year

José Cartas (99 pts)
Bill Katzenstein (2nd, 85 pts)
Caroline Helou (3rd, 84 pts)

Rookie of the Year

Aude Guerrucci (78 pts)
Samuel Otoo (2nd, 46 pts)
Lindsey Thomas (3rd, 34 pts)

**CONGRATULATIONS TO ALL
PHOTOGRAPHERS FROM JUDY GOODMAN
&
FRANK VAN RIPER**

Trophies will be awarded at the September meeting

ANNOUNCEMENTS

Frank Van Riper's column is back in the Post!
<http://www.washingtonpost.com/wp-dyn/content/article/2005/07/01/AR2005070101074.html>

Frank Van Riper on Photography has appeared in the Post since 1992, first in the Friday Weekend section and for the past five years in the Camera Works section of Washingtonpost.com . His lively mix of

interviews, essays, instruction and reviews has won him wide acclaim as the best regular photography writer in the country. Except for occasional pieces (eloquent obituaries of Richard Avedon and Cartier-Bresson) Van Riper has been absent from CameraWorks for more than a year. Principally, this hiatus allowed Frank and his wife and partner Judith Goodman to complete work on their six-year book project on Venice, Serenissima: Venice in Winter. With that book now done, Van Riper has resumed his regular space in CameraWorks--in a new incarnation that will allow even greater display of photography, as well as give Frank a chance to offer more timely reviews and recommendations of what is new and notable in the visual arts world, both in Washington and elsewhere.

IPS Luchtime Learning and Critique Sessions Begin October 12

On Wednesday, October 12, IPS will inaugurate midday monthly meetings dedicated to giving all members greater opportunity to present their work and have it reviewed. Non-members will also be welcome. The sessions will not be competitions, but are intended as sharing and learning experiences at which photographers can receive comments and advice from their colleagues on their images.

At the IPS Executive Council meeting on June 29, members expressed a desire for a dedicated forum at which photographers could show their images and receive substantial feedback. In resolution, the Council decided to begin monthly sessions for this purpose, to be held at lunchtime. Manorama Rani and Bill Katzenstein volunteered to help set up and conduct the activities.

Planning the sessions is still a work in progress, but we foresee informal meetings at which participants will be welcome to bring up to five prints (sorry, no slides as of yet) for presentation to the group. We will aim to have at least two experienced IPS members at each session who have served as competition judges, and other veteran photographers as well, but everyone will be able to contribute to both presenting and critiquing. We envisage that many photographers will not shy away from explaining their images and how they were taken!

Yet everyone’s privacy will be respected; it will not be an around-the-table kind of meeting. Of course, both traditional and digital prints are welcome! It is not necessary that the prints be matted.

The sessions will be held from 12:00 to 2:00 p.m. at a World Bank conference room, the location to be announced. At the first meeting on October 12, complimentary copies of Photo Technique and View Camera magazines—two of the finest professional journals of photography—will be available to participants.

Future meetings will be held on the second Wednesday of the month, in November and January through April.

IPS Monthly Meetings: Return to a ‘Gallery’ Setting for Prints

Traditionally, prints entered for competition at IPS monthly meetings were openly displayed in the meeting room during the wine-and-cheese social before the presentation and competition. Attendees would enjoy browsing and admiring the pieces. However beginning in April 2004 and through the last season, following complaints from two members that their prints had been mishandled by other members, the prints were effectively kept “under guard” and usually not displayed until the competition itself. Yet the feedback we have received is that more than a few members miss the opportunity to peruse the prints before the meeting.

Effective this month, we are reverting to the former practice of openly displaying prints before the start of the monthly meetings. Members competing in prints will be welcome to place their prints on either tables provided or the stage (depending on the meeting place). All members are asked not to handle or move other members’ prints; and are also reminded that food or drinks are not permitted in the meeting halls.

IPS FINANCIAL STATEMENT, 2004/05

In accordance with Article IX of the IPS by-laws, the following is the financial statement for the season 2004/2005.

International Photographic Society		
Statement of Revenues and Expenditures		
for the Period		
July 1, 2004-June 30, 2005		
Revenues		8,139.00
IMF Subsidy	4,000.00	
World Bank Subsidy	2,500.00	
Membership fees	1,560.00	
Earned interest	79.00	
Expenditures		6,967.00
Monthly meetings	1,497.00	
Annual Exhibit (net expenditures)	1,497.00	
Photo classes & workshops (net expenditures)	710.00	
Supplies & trophies	800.00	
Website (hosting)	239	

Assets at June 30, 2005

FCU – Current account	5,800.76
FCU – Current Savings	4,497.16

Liabilities at June 30, 2005

No liabilities

I have reviewed on a sample basis the documents supporting this Statement. In my opinion it gives an accurate view of the revenues and expenditures of the International Photographic Society during the period July 1, 2004-June 30, 2005. I would like to commend the President and Treasurer for their careful and thorough record keeping.

July 14, 2005

—Bill Katzenstein

IPS member (not a member of the Executive Council)

MEMBERS' FORUM**Book Review**by *Bill Katzenstein****Between Amateur & Aesthete:
The Legitimization of Photography as Art in
America, 1880-1900,***by Paul Spencer Sternberger,
University of New Mexico Press, Albuquerque, NM;
2001; \$35.00

Hindsight can be misleading, in that historical outcomes may appear to have been inevitable. Yet to participants in the struggles of their day, finales are anything but certain. The emergence of photography as an art form over a century ago is a case in point. Photography was initially seen as a mechanical and chemical recording process. The transition to art was not smooth, direct or quietly evolutionary within the rarefied world of art and its critics. Rather, the acceptance of photography as art in the United States occurred only after passionate and splintered efforts by leading photographers. Intellectual grandstanding, bitter politics and appeals to nationalism were invoked. Sternberger has exhaustively researched and methodically explained this fractured history, providing a unified account and perspective that helps explain photographic conventions to this day.

I hesitated before buying this book when I first noticed it at the National Gallery of Art sales shop. The word "Aesthete" in the title was a red flag possibly indicating a jargon too abstract. A closer look, however, showed that Sternberger had little choice because the intellectual battles for and against photography as art were expressed in this way, sometimes even more finely nuanced and subtle, other times outright spirited. Sternberger manages to convey what happened in no uncertain terms while providing a sense of the mood and vernacular of the times.

In the era of the Civil War, photography was considered a craft similar to printing, a reproductive routine requiring specialized skills and equipment. In 1865 a well-known expeditionary photographer, John Moran, publicly suggested that photography

could be a form of art. He posited that the essence of art is the stimulation of an emotional response by the viewer, ". . .and that we may claim for photography the ability to create imagery which call forth ideas and sentiments of the beautiful." Moran suggested standards of art by which photography could be tested, "its ability to imitate, present truth and communicate beauty." Within this broad definition, other observers stipulated narrower standards, such as that a photograph had to provide "value added" over faithful reproduction, to be considered art.

Moran's ideas were slow to catch on. The prevailing attitude was that photographic technology was too inflexible to illustrate more than a mirror image. The painter William Hart commented, "The imitative faculty. . .is an important element in the artist, but one that is of small value compared to the creative faculty." Certain flourishes could be added to a photograph of scenery, but these were of minor effect compared to the broad scope for freewheeling creativity available to the painter of landscapes. At the time, landscapes were seen as the epitome of fine art, and became the object of the debate. Comparisons raged between landscape photography and painting, with the latter considered far more beautiful. Photographs were black-and-white or otherwise monochromatic; color photography would not be introduced until 1907.

Strategies for the Acceptance of Photography as Art

By the early 1880s, a growing number of photographers had come to consider and publicly call themselves artists, but the majority of photographers and most fine art painters disagreed. At this point, a commercial photographer and editor of photographic journals, Edward L. Wilson, helped lead a movement to legitimize photography as art through the popular media. (Wilson proclaimed, "Rather would I die, than to give up my faith in the ability of photography to produce works of art." Such were the passion and oratory of the times.) In parallel, three distinct strategies emerged in 1880-1900:

(1) Composition as Art

Argument was made and strongly pursued that the very act of composing a photograph was essentially art. Even “mirror images” did not exist on their own; in reality, every image had to be framed and assigned boundaries by the photographer. Such professional composition led to aesthetically pleasing and stimulating images. Landscapes, for example, were composed not at random but to draw out the harmonies and balance inherent in nature.

(2) Pictorialism and Naturalistic Photography

Some photographers used technical means to make their photographs resemble paintings or prints, efforts that Sternberger describes as “antiphotographic.” In pictorialism, effects such as soft focus and enhanced light and shade were intended to evoke emotional responses such as sentiment and association. Naturalistic Photography involved manipulating the tonal range of reproduction to achieve print-like qualities (which, it was claimed, illustrated a purer essence of nature).

(3) Legitimizing Organizations and Institutions

By the turn of the century, proponents of photography as art had established photographic societies and academies that had come to be accepted as the leading organizations in the field. Earlier, commercial photographers who generally did not consider photography as art had pitted themselves against amateur photographers who embraced the new trend. Commercial photographers from the previous generation felt threatened. In time, however, serious photographers of either status found their career prospects brighter through association with a professional organization that favored the concept of photography as art. Moreover, such organizations sponsored and came to control the periodic exhibitions or “salons” where leading photographers would display their works.

The issue had also been expressed in terms of nationalism. Photography had been accepted as art in Britain. Americans of similar opinion were for a brief period labeled unpatriotic by peers with a view that supposedly superior American technology

applied to photography should not be diverted or misconstrued as art.

Alfred Steiglitz

Alfred Steiglitz played an important role, understated and largely behind the scenes, in the acceptance of photography as art. Steiglitz’s excellent works made subtle use of some of the techniques of pictorialist photography, but were not presented as such. Steiglitz quietly classified his photography as art, but did not publicly pursue the theme. He was able to establish a number of exclusive photographic societies and institutions that promoted photography as art. It appears his aim was gradual legitimization of photography as art through progressive practice and control of institutions, while avoiding public debate. Moreover, Steiglitz criticized movements of photography that were too obviously imitating painting. Ultimately these tacks, focused on mainstream acceptance, were successful.

Sternberger offers some 50 illustrations to accompany a narrative that can be quite intense. His research is documented in more than 40 pages of research notes. Indeed, that Sternberger has preserved the intricate arguments of the era while organizing and analyzing the history in a compact and illuminating way is a major achievement and contribution to the field. Undoubtedly serious reading, his book is a must for anyone keenly interested in the history of photography.

PRODUCT NEWS

New Films

Fujicolor Pro 160S and 160C

Fuji has introduced two new color negative films, Pro 160S and 160C (ISO 160) that offer finer grain, sharpness and color rendition than its current NPS and NPC series, which will be discontinued. Fujicolor Pro 160S has been designed to effectively portray colors in contrasty compositions, such as landscapes in mixed sun and shadow. Pro160S is reportedly more finely grained than its rival, Kodak Portra 160 NC.

For conditions of more uniform illumination, such as open shade or overcast, Fujicolor Pro 160C is intended to add luster and bring out detail by enhancing contrast and saturation.

Agfa Color Slide Films Highly Rated

Shutterbug magazine has rated two Agfa transparency films superior to comparable Fuji and Kodak products. In its September issue, Agfa RSX II 50 (ISO 50) was selected as the best of 15 chrome films tested. Emphasized was its overall sterling performance in bright sunlight with respect to color and contrast, and “non-existent” granularity. Second among the rankings was higher-speed Agfa RSX II 100, which was unmatched for flexibility as well as color and dynamic range. The film can be pushed two stops without significantly affecting image quality. Fujichrome Astia 100F placed fourth; Provia 100F was seventh. Velvia 50, which is being phased out, trailed in ninth place. Its replacement, the all-new Velvia 100 (not 100F) was not tested. The highest-rated Kodak slide film was Ektachrome 100VS, in eleventh place.

Medium Format Digital: a Milestone Introduction from Hasselblad

A minor but to some photographers nagging limitation of digital photography is the relatively small size of digital sensors that restricts extreme-wide and perspective control photography, and can effectively limit cropping options for big enlargements. Most digital cameras come with sensors somewhat smaller than 35mm film (24x36mm), which is fine for most intents and purposes, and will not soon change. Two advanced models from Canon and Kodak feature sensors equaling the dimensions of 35mm film, but at costs upwards of \$5000. Several high-end producers of digital backs offer larger sensors, on the order of 37x49mm, but which are tethered (requiring connection to a computer and electric current) and priced on the order of \$20,000—instruments intended for high-volume studio applications.

Hasselblad announced on August 24 the introduction of the H2 second-generation medium-format cross-platform (film and digital) SLR camera system. The H2 features a fully integrated 37x49mm digital back, with 22MP resolution, and fully portable, tether-free

operation. Hasselblad boasts the system has an extra-large OLED display providing a realistic view of both tonality and contrast of the captured image. The H2 built-in processor features DNG (“Digital NeGative”) format enabling raw, compressed image files to be opened directly in Adobe Photoshop CS.

The new Hasselblad digital back will also be sold separately to fit other makes of medium- and large-format cameras, as well as earlier Hasselblad digital and film cameras. Price of the H2 digital camera outfit has not been announced, but I would predict its cost on the order of \$11,000-12,000, which is about 50% more than the Canon flagship EOS-1Ds Mark II digital SLR.

Bill@IconicPhoto.com

Photographers to the Rescue *by Elisabeth Fekete*

Photographers are very fortunate to have a highly marketable hobby and many of us have decided to put it to good use. This event is only the first of many to follow. Soon most staff will be coming back from vacation and of course with many pictures of their family and journey. In early September (date will be announced) we’ll start a series of “brown bag lunches” with very simple questions and answers sessions. This activity is geared mostly to the beginner, whether beginner in digital or in photography in general. And the best part is they’ll be absolutely free. However, if our goal is to help photographers, we can do it while helping too many victims of disasters and wars or plain poverty. So at every one of the events we’ll have a donation box and our Community Relations will direct the funds as they deem appropriate.

Gero Verheyen will have lunch time outings in the vicinity of our buildings and teach participants to recognize where there is a good photograph to take.

As we’ll approach the holidays, we’ll have workshops on how to make your own greeting cards and you need not be an artist or advanced photographer to realize little projects like this one. And again, the donation box will be at the entrance of the room.

Another fun project will be on "Pet Photography". Our "experts" will teach you how to trick your pet to get a nice photo. Or we just take it ourselves. Yes, the box will be around and proceeds will go to our IMF Animal Rescue organized by Linda Kamel.

Many fun projects and outings like the ones above will be organized year-round in a non-intimidating atmosphere where all photographers will be welcome (film, digital or cell phones!!) Our main goal is to respond to the need of the majority of people taking pictures with no intent of becoming an artist or having the pressure of competition. This is why we like to call "get together" instead of meetings.

For more information and to request to be in our email list please contact Gero Verheyen (gverheyen@worldbank.org) or Elisabeth Fekete (efekete@imf.org) and www.feketephoto.com

CONTESTS

The First Annual Aviation Photography Competition, part of the 11th Annual Festival of Freedom sponsored by the Freedom Museum in Manassas, VA, will be held on October 8 and 9, 2005 at the Manassas Regional Airport. All entries must have an aviation theme and the competition is open to the public.

Entries may be submitted via mail to: Aviation Photography Contest., Attn: Mr. Gene Wells, 12914 Canova Drive, Manassas, VA 20112. Mailed in entries must be accompanied by a Self-Addressed, Stamped Envelope for return Mailing. Entries may be hand delivered to the Manassas Regional Airport between 4:30 PM and 8:00 PM on Friday, October 7, 2004. Please submit only matted, unframed prints. Prints not on a solid backing will not be judged.

Categories for entry are: Professional—Anyone who regularly sells their work; Amateur—21 years of age and older; Amateur—16 to 21 years of age; and Amateur—15 years of age and younger. First, Second, and Third place winners will be awarded in each category. The winning photographs will be displayed in the Passenger Waiting Room of the Manassas Regional Airport from 10:00 AM until

4:00 PM on Saturday, Oct 8th and Sunday, Oct. 8th. All entries must be picked up before 4:00 PM on Sunday, Oct. 17, if they are not accompanied with a Self-addressed Stamped Envelope (SASE).

We encourage you to stop by the 7th Annual Festival of Freedom to vote for your favorite entry for the People's Choice Competition! The winner will be announced at 3:00 PM on Sunday, the 9th.

For more information on how to enter contact Gordon Tassi of the Manassas Warrenton Camera Club at gtassi22193@comcast.net, or visit www.mwcc-photo.org

COURSES & WORKSHOPS GALORE!!

Fall Workshops at Washington School of Photography

by

Jim Guzel of Aphrodite Photography
3217 Connecticut Avenue, NW, Suite 30
Washington, DC 20008, Tel. (202) 362-2008
Email: Jim@AphroditePhoto.com

Three Part Workshop on Building a Model Portfolio \$185.00 per session
All workshops - 10:00 AM to 4:30 PM
(May be taken individually but best taken as a unit)

We will be using two separate lighting set-ups for all sessions. Thus all attendees will have plenty of individual shooting time and practice.

Sunday, September 11th - Pt. 1: Headshots – Many ways to light them, dress for them, and get fascinating expressions. Also covers dealing with difficult facial features.

Sunday, September 18th – Pt. 2: Body Parts, together and separately – How to create relaxed, natural poses. How to create unusual poses with lots of excitement. How to deal with hands, feet, etc. How to make the camera lie about body proportions. How to dress a model.

Sunday, October 2nd – Pt. 3: Creating the Portfolio – how to plan a portfolio session and then actually

shoot it. We will work with two models all day, inside and out, to create images for your portfolio.

Human Figure Workshops \$195.00
All workshops - 10:00 AM to 4:30 PM

Sunday, November 13th – The Exotic/Erotic Nude: Melissa and Elizabeth will both be back for a very high-energy and unusual workshop. Come out on the edge with us! Requests entertained. Two separate lighting set-ups for most of the day. One long set-up with both models for the grand finale. This won't be your grandmother's Fine Art Nude workshop. Need I say more?

Photoshop – Beginners and Advanced. \$375.00 for six / \$75.00 each
(Maximum of 8 students per class)

Classes begin in September, both day and evening. Beginner classes are six three-hour sessions. Advanced classes, eleven in all, are offered as individual, three-hour modules for a mere \$75.00 each. Consult the school's website for dates and times and multi-session costs. WSP-photo.com

Tim Edberg Photo Nature Workshops

The next Scenic Nature Photography Seminar will be offered in McLean, Virginia, on Saturday Sept. 17. The cost is \$80 for anyone who registers before August 19th. After that it's \$90. The Seminar runs from 9:00 a.m. to 5:00 p.m., with an hour break for lunch.

The seminar is an opportunity to learn just about everything Tim knows about scenic nature photography, from raw basics of how to operate a camera to advanced field techniques. Students in the Seminar will benefit from lively instruction, illustrative slide shows, and equipment show & tell. They also receive a comprehensive 53 page set of notes (practically a book in its own right), a roll of film, and a chance for door prizes, all included in the registration fee. This instruction is by a successful pro who has published in Shutterbug, PHOTOgraphic (you may have seen Tim's cover photo and article in the August issue), Outdoor

Photographer, and other magazines and books. More information can be found on his website, <http://www.edbergphoto.com>. Tim Edberg
 Leaning Toward Light Photography, (301) 809-5857

Photo Plus EXPO 2005

Jacob Javits Convention Center
New York City
October 20-22, 2005

PhotoPlus Expo is the leading photographic equipment show in the U.S. Some 175 exhibitors are expected to be on hand, ranging from elaborate displays and demos with the latest from Canon, Nikon, Hasselblad, Fuji, Kodak, Adobe, Hewlett-Packard and Polaroid, to individual entrepreneurs who custom build view cameras and other specialized equipment. Not only the newest optics, but virtually all photographic software, films, lighting, tripods, archival supplies, travel cases and backpacks, book publishers and schools of photography will be represented. *PhotoPlus Expo* is being held October 20-22. Website of *PhotoPlus Expo*: <http://www.photoplusexpo.com> Attendees can register over the Internet—there is no fee if registration is done early—or may register at the expo, at a nominal cost.

IPS MEMBERS IN THE NEWS

Win an award? Have an Exhibit?

Let us know about it at

Ips_sr_editor@yahoo.com



**GET WELL SOON MARKET!
 WE MISS YOU**

IPS Competition Themes for 2005/2006 Season**Kindly Check Shutter Release or IPS Website for Latest Updates****September 14, 2005, Favorite Activity/Hobby**

Defined as one or more persons (of any age) participating in any type of work or play.

October 19, 2005, Simplicity

The strongest photographic composition is often defined as a simple one. Exclude extraneous detail. Select and isolate.

November 16, 2005, Zoo Animals & Backyard Habitat

Images may include animal portraits, behavior or plants photographed in backyard settings.

December 21, 2005, Abstract

Defined as an abstract photograph that emphasizes form, texture, pattern in color or tone. The main subject(s) should not be immediately recognizable.

January 18, 2006, 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 15, 2006, Nature

Pictures that illustrate the natural features of land and sea or that reveal certain natural phenomena, such as cloud formation, light refractions (sunsets auroras etc.), precipitation, frost, fire, but which do not show the hand of man living plants may be included provided they do not show the hand of man.

March 15, 2006, Food

Food has to be the main focus of the image, be it natural or processed.

April 19, 2006, Urban Landscapes

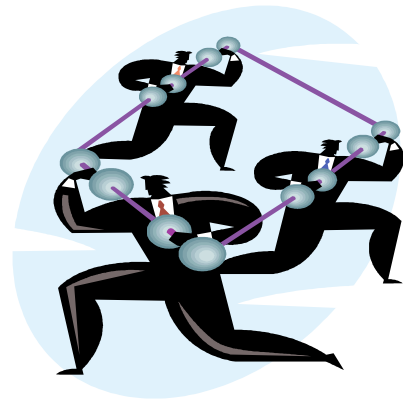
Architectural constructions, bridges etc. in urban context i.e. Cityscapes.

May 17, 2006, Relationships (people, & or animals, things, etc.)

Relationships between people and/or animals, things, etc. An image that depicts a relationship between person/persons and animals; or between animals; or between animals. Can be literally or conceptually explored.

To be inserted in your camera bag

Time to renew your IPS membership your 2005/06 membership renewal is overdue. Please use the membership form appended in the back of this issue and remember that you must be a dues-paid member to enter a competition. Thank You.



**POOL OF SOCIAL SUPPORT
CONTESTS
LEARN TO BE A PROJECTIONIST
CONTRIBUTION FOR SHUTTER
RELEASE**

POINTS STANDINGS, 2004/5 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep-04</u>	<u>Oct-04</u>	<u>Nov-04</u>	<u>Dec-04</u>	<u>Jan-05</u>	<u>Feb-05</u>	<u>Mar-05</u>	<u>Apr-05</u>	<u>05A/E</u>	<u>May-05</u>	<u>POY</u>	<u>Total</u>	<u>Class Closing</u>
Cartas	José	A	7	12	10	10	5	18	5	13	10	5	4	99	A
Katzenstein	Bill	A	10	5	10	10	6	7	11	10	7	7	2	85	A
Helou	Caroline	A	10	11	10	12	5	5	8	8	2	6	7	84	A
Guerrucci*	Aude	B				10	12	10	13	13	2	8	10	78	B
Franzetti	Carlos	A	13	7	7	5	5	5	5	8	4	10		69	A
Fekete	Elizabeth	B	10	12	13	8	5	8	5		4		2	67	A
Almansi	Aquiles	A	5	8	8	5	11	5	10	5	2		7	66	A
Palmioli	Manuella	A	10	11	5	7	5	6	10	5			7	66	A
Gürgen	Emine	A	5		10	5	10	6	8	8	2	8	2	64	A
Cochard	Fred	A	8	5	6		8	7	7	10	7	5		63	A
Tyapkina	Marina	B	8	10	8	5	5	5	5	10		5		61	B
Machicado	Carmen	A	5	5	7	7	9	5	7	5		6	2	58	A
Vollerthun	Sigrid	A	6	5		8		10	7	5	2	14		57	A
Otoo*	Samuel	B					14	10	5	5	2	10		46	B
Dick	Malise	A	5	5	5	5	5	5	5	5		5		45	A
Boyd	Jean	B		8	8	10	7		7				2	42	B
Thomas*	Lindsey	B			5	5	8	5	6	5				34	B
Rani*	Manorama	B	5	5	5		5		5			5		30	B
Sriram*	Subramaniam	B	10	5									7	22	B
Lawton	Anna	B			6	10			5					21	B
Verheyen*	Gero	B					5	5	10					20	B
Johnson	Carolyn	B			6	8			5					19	B
Jirousková	Markéta	A	6	10							2			18	A
Davies	Patricia	B							10	5				15	B
Galantin	Linda	B			5			5	5					15	B
Romero	Marta	B		5	5		5							15	B
Wilson	Mary	B	5				5			5				15	B
Ouzhinskaya*	Nadia	B	5		5									10	B
Van Bolhuis	Frederick	A	5	5										10	A
Cieslikowski	David	A	8											8	A
Hobbs	David	B			5									5	B
Krupa	Bozena	B			5									5	B
Macedo	Antonia	A				5								5	A
Reisman	Judy	B					5							5	B

* Eligible for Rookie of the Year

IPS: 35 Years & Counting

A “Look-Back” at our Club, by Michael Wishart

(First published by Shutter Release in June 2000)

■ A PREFACE FROM THE RETIRING IPS PRESIDENT

Nearly 35 years ago, in January 1966, the then International Camera Club (ICC) was founded at the IMF. It has operated continuously ever since. (An even earlier IMF camera club existed from the late 1940s until the early 1960s; see below.) Devoted to promoting social contact through the enjoyment of photography, our current Society and its predecessors have numbered literally thousands of Fund and Bank staff as members. During these many years, the Society and its earlier editions have been organizations run by an ever-changing, ever-evolving core of volunteer members. They are at the heart of the Society.

Some of them are listed in the Appendix “Councilors.” Space, time, and sparse records precluded including many more, such as:

- *those who arrange annual dinners, exhibitions and special events;*
- *those who represent us at the Greater Washington Council of Camera Clubs (GWCCC);*
- *those special souls responsible for hospitality each month;*
- *those who organize field trips;*
- *those who write up guest presentation reports and contribute otherwise to Shutter Release;*
- *those projectionists and all who attend to the hundred-and-one other details vital to each meeting’s functioning.*

Compiler Michael Wishart is a long-time member of IPS. A former Bank photo librarian, now retired, he says, “I still enjoy making lists.” Thanks to the wonders of Word and Excel, undreamed of when club records began, here in our 35th season is an update on IPS history, and some of those “lists.” Not only are these a record of councilors, guests and activities, they are also a resource for program, workshop and field trip planners. May they interest and inspire you, and enhance your future endeavors and enjoyment in photography and IPS.

— Maria Obias-Bonnefoy



■ COMPILER’S NOTE

As a Bank spouse in 1979, I had the privilege of joining what was then the International Camera Club (ICC). As an editor on a G4 visa, with time on my hands, I also had the pleasure of reviving Shutter Release, a lapsed quarterly that had begun publication in 1976/77. Since then, the newsletter has faithfully appeared each month during our nine-month season, produced by a dedicated succession of editors who have, when necessary, variously cajoled or browbeaten members for contributions. Shutter Release is, among other things, a lode of photographic information; let’s hope that some day the archives go online.

This does not set out to be a “history” of the IPS. Rather, it’s a look-back through the newsletter, with three appended chronologies beginning in 1966. (And note, for instance, the large gap in the “Activities” Appendix between 1967 and 1977. Written records of our Society prior to 1977 are

scarce. If you can help fill in any blank spaces in these early years, or have any corrections, we'd be glad to hear from you.)

In the text, reference dates from Shutter Release are indicated in italics, in parenthesis. For example, September 1988 is shown thus: (9/88). Special thanks to John Ehrlich for archival information and photos, and to David McMurray, whose meticulously filed collection of Shutter Release made up for the many gaps in my own.

— Michael Wishart ■

THE WAY WE WERE

Post World War II, soon after the IMF itself was established, **Paul Ehrlich**, a Fund staffer from 1947 to 1962, co-founded the Fund's first camera club. His son, **John Ehrlich**, kindly provided this picture, circa 1948/49, of some club members with their cameras; Paul Ehrlich is at far left.



As far as we know, the only records remaining of this club are occasional mentions in IMF Staff News, to be found in the Joint Library. John Ehrlich today lives in Arlington and is a past president of the Bank/Fund Fishing Club. In April 1989, with ICC member **John Cleave**, he organized a joint Camera Club/Fishing Club field trip to the Outer Banks' Cape Hatteras, North Carolina.

IN 1966, A REBIRTH

In January 1966, the IMF Camera Club (IMFCC), forerunner of today's Society was established. Fund staffer and keen photographer **Gladys Mott** had been asked by the Director of Administration to organize the club as one of various social clubs in which staff — particularly non-American — could participate. "Our first scheduled meeting," Gladys recalled (on the club's 20th anniversary in 1966; see *Shutter Release*, 3/86), "was held on February 8, 1966, with about 30 staff members in attendance. With just a little pre-meeting lobbying, I was able to coax a few people to volunteer... as club officers." **Sven Cronquist** was duly elected inaugural President; **Arthur Whitfield**, Vice-President; **Gladys Mott**, Program Chairman; **Marion Simpson**, Secretary; and **Lorna Best**, Treasurer.

"A very first 'Slide of the Evening' was selected that night," Gladys continued. "[It] was **M. M. Hassanein's** 'Buz Kashy' — a dramatic slide of Afghan horsemen absorbed in the wild and ancient game

of ‘snatch-the-goat.’ The picture was so popular that it became the front-page story in the March 1966, issue of *IMF Staff News*, and gave our infant club a boost of publicity.

“Our elected officers worked hard that first year to ensure that members had both interesting and educational programs. We tried all aspects of photography, and this is reflected in our first year’s program schedule, where workshop evenings were interspersed with program evenings, resulting in at least two Club sessions per month. And then there were the field trips, at least five that first year. Everyone enjoyed these social outings, for they seemed to be the vehicle where photography could be openly discussed and practiced freely.”

At the end of its first year, the IMFCC had 52 members and a sound treasury. “It was most rewarding for me to realize that my infant project had emerged, taken root, and was well on the way to becoming the success it is today,” Gladys said. (In 1981, Gladys and husband Jack were made Honorary Life Members for their services to the ICC. They share this honor with the only other Life Members, **Helen “Becky” Burrows** and **Colette Leroy**.)

ONWARD & UPWARD...

IPS continues the tradition of monthly meetings formed around a social gathering with refreshments, a guest presentation, and a competition. At the end of each nine-month season (September to May) is an annual exhibition, as well as a dinner and awards presentation. Membership first passed 100 in 1979 and briefly reached 250 in 1992. Current membership is 170. Annual dues in 1979 were \$5. This rose to \$7.50 in 1982, \$10 in 1987, \$15 in 1993, and \$20 in 1998.

Sometime during the late 1960s, Bank staffers joined their IMF compatriots, and the IMFCC was renamed ICC. After a further **name-change** proposal in 1993 (10/93), in December 1996, the ICC in turn became the International Photographic Society (IPS). A **logo** competition was announced in 1987, and some startling designs were submitted (1/87) before a new one was adopted (6/90). After using Bank/Fund slide projectors for many years, we bought our own Kodak Ektagraphic in 1980 (1/80), supplemented by a Schneider projection lens in 1991 (12/91).

Two **member surveys** have been held. The one in 1980 found 90 members, 49 of whom took part in monthly contests, and 34 in the Annual Exhibition (6/80). In 1987, 30% of respondents were in Class B, 40% in Class A, and 30% in AA (10/87). Other survey answers indicated that 40% competed regularly, 66% preferred one-day field trips, and 90% would like non-competitive slide evaluation.

Refreshments at monthly meetings — beginning at 6.00 p.m. — were unknown in 1979. “Informal Guidelines” then given to guest presenters urged a relatively swift presentation and judging, so that hungry members could hasten home for the evening meal! In 1984, wine and cheese were first tried before each meeting (7/84), and in these more civilized days, of course, wine and cheese are standard before each meeting.

MAY I INTRODUCE OUR GUEST?

“**L. Dini**” is the earliest recorded guest presenter. (*Guest Presenters are listed in the Appendix “Activities.”*) On March 8, 1966 (the IMFCC’s second monthly meeting), he, or she, gave a slide show on wild game in Kenya and the people of Chad and Madagascar. Since then, our program directors have found guest presenters from across the photographic spectrum: scientific, commercial, editorial and fine art.

All have shown us their pictures, imparted their wisdom, and judged our contests, free of charge. While substitutions have had to be made at the last minute because of scheduling difficulties — or the

occasional January blizzard — only once in 23 years (we believe) did a guest cancel at the last minute and no presentation take place (4/89).

To indicate the variety of guests: **Ichtiague Rasool** showed us NASA's early efforts in photography from space (9/80). Skydiver **Andy Keech** (ICC member, **Marie Keech's** husband) told of parachuting from an aircraft with a Hasselblad strapped to his helmet — and knocking himself unconscious in the process (10/79 & 3/81)! **Marvin Wurts** of Northern Virginia Camera Club (NVCC) demonstrated his unique double- and triple-exposure method: running the whole film through the camera two or three times, while ensuring the frames lined up exactly. Marvin, who was prone to shooting the moon at night with a long telephoto lens, was once mistaken for a “peeping tom” (4/82)!

More recently, Smithsonian photographer **Roger Whiteside** expounded on the black-&-white print: “[A] silver image, suspended in gelatin and backed by paper... [if] one image stands the test of time, it's a way of becoming immortal...” (4/93). Consul Général for France **Jean-Yves Dufay** likened each of us to a prison, from which cameras help us escape...(12/93).

Or consider D.C. performing arts photographer **Paul Gordon Emerson**, who brought two dancers with him and gave us a privileged “walk-through” in photographing them (10/98). Just lately, **Abbas Shirmohammadi** (12/90 & 4/00) amazed us with tales of using the “Sunny 16” rule to expose film in his 1920-vintage panoramic camera, and processing the 10x60” negative in hotel bathrooms!...

MR. & MADAM PRESIDENT

*There is no sweeter gift each year
To peasant, king, and tradesmen alike
Than summer's sweet renewal of the soul
(Unless it is the joy of membership renewal
In the International Camera Club).*

That's **Peter Brandriss**, President from 1994 to 1996, taking poetic liberties with a subscription push in his monthly notes. His “Farewell Address, or Here's Looking At You, Kid” is, likewise, an ironic gem (9/96).

In 35 years, there have been 16 presidents. The Fund's **Sven Cronquist** became the first in 1966. Most have served the customary two terms; with Sven (1966-68, 1977-79) and **Antonia Macedo** (1991-93, 1996-98) being the only two four-term presidents (*see Appendix “Officers”*). The office has been fairly evenly shared between Bank and Fund staffers, and men and women, but each president has left his or her mark on the Society.

For example, **Glennys George** (1985-87) enjoyed exploring different aspects of photography. Medium-format photographer and hospitality guru **Mal Dick** (1987-89) organized wine-tasting contests (won two years running by then-Treasurer **David McMurray**). **John Cleave's** (1989-91) monthly “Snapshots” reviewed the local photographic scene. **Antonia Macedo** forged links to the Bank/Fund art community, and encouraged official use of members' pictures.

In her two-year term, 2000's retiring President **Maria Obias-Bonnefoy** has particularly enhanced the Society's contacts outside the Bank/Fund. Her foreword to the 1999/2000 Annual Exhibition noted the Society's “debt of gratitude to the professional photographic and artistic community of Washington.”

Hail to the President!

*If I have seen further,
It is by using a 400mm lens.*
— **Peter Brandriss**, again (9/96)

CONTESTS & JUDGES & RULES, OH MY!

It's not surprising that the first article in one of the earliest *Shutter Release* (12/77) was "On Judging." **Peter Nelson** quoted Judge **Ollie Fife** thus: "Judging photographs is a personal thing... What [I] like, another may not, and vice versa." And what did Ollie look for? Above all: "visual impact."

How little has changed in 23 years! Contests and judging, of course, have always been an integral part of IPS activities, and the focus of thousands of words in the newsletter (not to mention over wine and cheese). Councils have wrestled with the dilemmas of encouraging members to compete, while establishing appropriate classes and rules, and avoiding lopsided competition.

IPS's most successful ever competitor (and then president) **Maurice Asseo** drew some early battlelines in 1981. "Why such emphasis on competition?" Maurice wrote. "Is it to bring out in us the primitive fighter spirit? To a certain degree, yes. But friendly competition, I think, does much more than that. Insofar as our judges are capable of clearly explaining the reasoning behind their choices — not all of them succeed but many are very good at it — a competition is a unique occasion to learn from our mistakes. As there are no objective criteria to classify one picture as better than another, photographic competition can only be on a friendly basis, which it is.

"I believe," Maurice went on, tongue only partly in cheek, "that all participating club members — except myself — accept graciously the decisions of the judges... I get furious..." (4/81). With eight Photographer-of-the-Year (among many other) awards to his credit, Maurice is well qualified to pontificate on the subject. And he has: "Know Thy Judges" appeared in 1986 (6/86); "The 8-Seconds Syndrome" in 1989 (11/89); and "Are There Rules For Judging?" in 1996 (11/96). **John Cleave** (12/89) and **Mal Dick** (1/90) each weighed in with responses to "The 8-Second Syndrome" and, of course, the debate is never-ending.

You can find in *Shutter Release* support for any number of opinions on judging and how to judge. There is, for instance, the PSA's "Photo Evaluation," which includes a "how to" flow chart (3/91). Another PSA essayist pondered, "Is It Important to Win?" (1/84). *Shutter Release* (7/91) lists Photographers of the Decade 1981-91, which include our longest-standing member, **Al Raizen**, first to accumulate 500 points in competition (11/84).

Here are some relevant one-liners — out of context perhaps, but pearls of wisdom nonetheless:

- "Picture impact is weak, the main subject is too far away, and the focus of attention is not clearly established." (Three persistent criticisms by **Godfrey Frankel**, Judge, quoted 10/91)
- "[A contest photo is] ... a picture that makes everybody say 'aaaah' with five vowels when they see it." (**Alfred Eisenstaedt**, Photographer, 12/81)
- "I've taken 50,000 pictures, and I've made 30 or 40 good images. The rest are junk. It's hard to come up with a bellringer." (**William Garnett**, Aerial Photographer, 4/80)
- "I never look at a photo twice, because at *National Geographic* I had to look at 100 rolls a day." (**Lee Battaglia**, Judge, 1/81)
- "I still like my pictures best..." (**Hugh Chambers**, ICC member, with commendable brevity, 10/88)

Last word on judging goes to member Michael Blackwell who, in one memorable guest presenter review, wrote (4/87): “Of all the great photographers that have ever lived, surely none can have produced pictures of such breathtaking beauty, of such flawless composition, of such emotive power — in short of such exquisite perfection — as Annie-Siranne Coplan. . . Annie, I know that many members wished you could have said a little more about Morocco and how and where you took the slides. But pay no attention — when you gave me first, second and third places in the theme competition, I knew that your judgement could not possibly be faulted.”

YES, BUT IS IT ART?

If there’s any topic apart from judging that has attracted ongoing argument from members, it is “is photography art?” In 1987, **Mal Dick**’s “The Case for Classicism” (11/87) offered: “Photography is generally a two-dimensional art. If a sense of a third dimension, depth, is to be achieved, some sense of receding planes has to be introduced.” And the article went on to propose a “balance” between the planes, and the importance of their “position.” Da Vinci’s “divine proportion” was also invoked.

Then *Shutter Release* editor **Terry Kuch** responded (2/88) that in fact many painters ignore such traditional “rules” based on the old masters — such as the “rule of thirds”, center of interest slightly off center, and emphasis on the diagonal, etc.

Maurice Asseo has likewise contributed opinion: his “Yes, But Is It Art” (3/90) attempted definitions of art. “The Artist, the Craftsman, & the Photographer” (12/94) proposed that, “insofar as a photograph . . . creates an emotion within the viewer . . . it would qualify as a work of art.” **Frederick van Bolhuis** replied, expounding on the theme. His “Photography, Craft Or Art” (1/95) concluded that “photography [is] a valid art form with, like all others, the full range of expressions, from striking and moving to banal and inane.”

More one-liners from *Shutter Release* on this perennial chestnut:

- “Photography is not fine art. It is an amalgam of individual taste grafted on to mechanical proficiency.” (**Louise Dahl-Wolfe**, Photographer, 2/87)
- “I have never taken a picture for any other reason than that at that moment it made me happy to do so.” (**Jacques-Henri Lartigue**, Photographer, 2/87)
- “The more minimal the art, the more maximum the explanation.” (**Hilton Kramer**, Critic, 2/97)

Last word here goes to IPS member **Alexandra Seton**, whose thoughtful and eloquent essay, “We Look — But What Do We See?” (3/99), concluded: “We cannot reproduce the sunlit scents of a Provence mountainside, with its song of the lark, on film, but we can refract its essence through our own emotion. And each of us, with our unique alliance of photographic art and technique, can succeed in passing on a particular vision to enrich the lives of others.”

GWCCC

. . . That stands for the Greater Washington Council of Camera Clubs, an organization that has existed for many years, in 1979 comprising 31 area camera clubs. GWCCC’s annual seminar and twice-yearly contests were highlights of the local amateur photographic season until 1999, when lack of support rendered the Council dormant.

Until then, IPS members had taken enthusiastic part in GWCCC contests, where the relatively high points awarded made IPS participation mandatory for high Photographer- and Rookie-of-the-Year scores. Most recently held at the Washington Gas Company’s auditoriums, the contests were also a unique opportunity for members to compare their work with, and pit it against, the best photographers in the area.

Atmosphere at the judging was often tense, as the three or four judges — backs to the audience — held up numbered paddles showing their score for each picture. (More recently, paddles were replaced by electronic scoring.) Early on, it became necessary to prohibit the audience from making comments audible to the judges, and the consequence for so doing was disqualification of one's entries!

The most common audible remarks however, had to do with a visibly human presence in the strictly controlled "Nature" class ("the hand of man shall not be present," said the rules). "Hand of man!" the cry would go up when a tin can was spotted in an otherwise "natural" landscape. Competition between individuals and clubs was keen, so much so that legal action was bruited on at least one occasion!

In 1977, the ICC won five awards: two acceptances and three HMs (Honorable Mentions) at GWCCC (11/77). By 1991, the award total to ICC members had climbed to 146 individual wins and HMs (5/91), and our club dominated the competition. **Curt Carnemark's** record Photographer-of-the-Year points score (210) in 1992 was due largely to his outstanding number of awards at GWCCC.

As this issue of *Shutter Release* went to press, a meeting to rejuvenate the GWCCC had been convened but reportedly failed, for lack of a member quorum, to achieve its objective, unfortunately...

DID YOU TAKE MIKE'S CLASS?

The class began unremarkably enough in October 1980. At a per-head cost of \$35, its 12 places filled easily (10/80). What is remarkable is that, 20 years later, Mike's Class still runs each year and sells out every time at \$100 (including IPS membership). No other IPS-sponsored effort has brought in new members like Mike's Class. Current co-organizer **Caroline El-Helou** estimates that more than 800 Bank and Fund staff have taken the popular five-week course (one night per week), with its lectures, supply of film, and subsequent critique included (1/00).

Teacher **Michael "Mike" Smith** is a former Leica sales representative and camera shop proprietor, with a knack for simplifying such esoteric subjects as shutter speed, aperture, and their effect on exposure and depth-of-field. Now an executive at BoatU.S., Mike gave notice back in 1980 that his would be an active class. "I want to make them work, and I want to make them think," he said then. (10/80)

Class members were grateful, as these remarks in 1986 from **Ghassem Salehkou** testify: "Mr. Smith's simple approach to photography encouraged students to make the best use of their common sense in technical matters, thus relieving beginners', and perhaps even relatively experienced students', anxieties for taking good pictures." (1/86)

Many people have taken Mike's Class twice. One was member and class organizer **Elvira Bagares**, who subsequently became Photographer of the Year in 1981/82; talk about tangible results!

NEED A COVER PICTURE?

When the Bank held a conference on "Traditional Knowledge & Sustainable Development" in 1993, it sponsored with ICC (via **Antonia Macedo**) a contest for photographs illustrating "Traditional Peoples & Development." The contest marked the first formal collaboration between ICC and the Bank to provide photographs for official use. From 700 contest entries received from 54 photographers, the independent judges chose seven winners. Six of them were ICC members (10/93).

A little nepotism perhaps? No; our members have long tended to dominate in-house photo competitions. **Curt Carnemark** carried off the \$250 first prize for "Asian Women in Development" in 1989. He also took fourth and fifth places, while **Maurice Asseo** and **John Cleave** each had two of the six Honorable Mentions (1/89).

In fact there have long been informal arrangements by which members supply photographs for annual reports and other Bank/Fund publications. Members have provided photographs for such causes as the Bank's Margaret McNamara Memorial Fund (10/91), and for exhibition in the Fund's Staff Center (11/99). During reconstruction of the Bank's Main Complex, member photographs hung in the walkway between the D and E buildings (12/91).

In 1991, the Bank's External Affairs Department invited members to participate in filling the varied official needs for images, and in building up the photo library; one arrangement offered film and processing in return for use of images (4/92). Waiting areas at the Bank's Learning & Leadership Center feature permanent displays of color photographs acquired from members. And large prints by **Maurice Asseo** and **Curt Carnemark**, among others, decorate many official corridors and conference rooms.

AL'S "THIS & THAT"

From 1992 to 1996, member **Al Howlett** wrote a monthly column for *Shutter Release*. Its intentions were modestly irreverent and the results often hilarious, as heralded in the first column (10/92):

"I plan to cover topics not usually covered in photographic literature. I find most of it is full of terms I don't understand. My intention is to try to keep things simple for us amateurs. While others talk of reciprocity failure and rear curtain sync, I will talk about dropping your camera. Even concepts like exposure compensation can be confusing. Exposure compensation. Doesn't that have something to do with nude photography — some kind of salary table for models — the more you expose, the greater the compensation?"

"This & That" fearlessly tackled photography's most sacred cows. Tripods were twice hit hard (12/95 & 12/92): "The most important step you can take to improve your pictures is to use a tripod. NOT ... Tripods to make pictures ultra sharp are the opposite of what's needed in some cases ... Tripods show every pimple..." (This column brought a spirited rejoinder (2/93) from tripod buff **John Cleave**.)

Likewise, photographers as "artists" came under Al's critical eye (2/95): "I'm not sure we want to be associated with those arty people anyway. Those painter types ... have it easy. They don't have to worry about telephone wires. They don't have to sit all day until the light is right. They can paint whatever fool thing enters their mind..." As his column wound down, Al opined in 1995: "Life is no picnic, but if you have a few slides, you can always make a sandwich..." (7/95) Al, we miss you.

IMUST GO DOWN TO THE FIELD AGAIN...

...To the lonely field and the sky. With apologies to English poet **John Masefield** (who was of course writing about the "sea"), "Field" in photography suggests Field Trips, of course, and they've been a part of IPS activity from the start. ICC founder **Gladys Mott** told of a memorable field trip in the club's first year, 1966. It was to a Berks Camera Club seminar in Reading, Pennsylvania. Some 20 members joined 600 other participants from all over the Eastern seaboard. "The attendance of our group, composed mainly of non-Americans, so piqued the curiosity of other participants," Gladys recalled, "that I was asked to explain to the entire assemblage — what the Fund was and how the group had such an international composition. Everyone there was intrigued; we were the focus of attention all weekend." (3/86)

There were four field trips in 1966 and since then members have carried their cameras to many locales in search of fun and photographic enlightenment. Not surprisingly, nearby locations like the Mall, Baltimore, and Harpers Ferry have featured regularly (*see Appendix "Activities"*). But our intrepid members have on occasion gone further afield, in subject matter as well as site. In 1988, for instance, three teams were each given a cassette of a popular song and charged with bringing back images that were

appropriate to the words (10/88). In 1987, member and private pilot **Ernie Klimonda** flew participants from local airports (10/87, 11/87, 3/88).

And **Claus Hensel**, Field Trip organizer and born “mine host,” led enthusiastic groups to Gettysburg, Pa. (4/90), Cape May, N.J. (2/91), and twice to New York, N.Y. (10/90 & 10/91). The Cape May band was possibly the only one ever to shoot during a snowstorm. New York included sorties to Coney Island (bikers!), The Cloisters (classical art!), and Chinatown (dinner!). The field trip distance record is still held by Swans Island, Maine, where then Treasurer **Ruth Montague** and husband Harry hosted a long weekend at their summer house (9/94). Want to set a new distance record? Remember that former president **Mal Dick** owns a house in the Andean foothills of Argentina...

DID YOU KNOW?...

In April 1980, *National Geographic* magazine ran a story, “Oursi, Magnet In the Desert.” Text and photographs were by Carole Devillers, who was president of ICC in 1975-76. Oursi was an isolated sector of Upper Volta (now Burkina Faso) where Carole had gone to live. As far as we know, Carole is the only member ever to have had such work featured in *National Geographic*.

But many members over the years have distinguished themselves outside the Society with photography in exhibitions, publications and the media. **Maurice Asseo** is well known to us for his slide/sound essays, many-time prizewinners at Photographic Society of America (PSA) contests. Maurice has also had one-man exhibits at galleries in Washington, Paris and Montreal, and has a book on photographic design awaiting publication. **Curt Carnemark**, a former Bank Division Chief, photographed on assignment for the Bank in more than 20 countries, held office with the American Association of Media Photographers (ASMP), and has shown his slide/sound productions on cruise lines and Swedish TV. Former ICC president **John Cleave** is a professional architectural photographer, and has lectured in photography at the Smithsonian Institution’s Associate Programs.

In fact the list of members’ achievements goes on and on. Here is a smattering:

- Our founders and consistent award-winners, **Gladys and Jack Mott**, produced slide/sound shows of their African safaris, lectured and judged at photo contests, and were prominent in the Washington Photo Essayist’s club. (9/79)
- **Janos Somogyi** took 2nd place in the *Washington Post*’s annual photo competition. (11/79)
- **Colette Leroy** had one-person shows in the Fund atrium and the Art Center of Virginia Beach. (1/81)
- **David Cieslikowski** exhibited at the Biograph Theater, and sells his prints through local galleries. (4/80)
- **Michael Wishart** won HM in the Nikon Photo Contest International (54,000 entries worldwide). (10/83)
- **Michiko Mitsuyasu** exhibits and sells through Factory Photoworks Gallery in Alexandria. (4/97)
- **Glennys George** took HM in *Popular Photography* magazine’s “Best Shot” contest (10/91), and has had one-person shows at area venues.
- **Terence Kuch**’s images were used for rock band ads in local nightclubs. (9/93)
- **Sigrid Vollerthun** won HM in *Nature’s Best* magazine’s international contest (9/98) and exhibits at local galleries.
- **Caroline El-Helou, Keith Hansen and Antonia Macedo** have exhibited at Touchstone Gallery in Washington. (9/98)

- **Carolyn Johnson** is to have a one-person show at the American Institute of Architects' Washington gallery in June 2001.

Among members' more unusual accomplishments, **Jeffrey Balkind**'s must rank high. A passenger on a hijacked Pakistani airliner in 1981, Jeffrey was able to snap some photos inside the aircraft during the event — among the few ever taken in such circumstances (10/94). Last year, Jeffrey appeared with his photos on national TV during another Pakistani hijacking.

Another measure of members' achievements is the series of “close-ups” or “spotlights” — personal profiles, which have appeared in *Shutter Release* since 1979. A sort of “who’s who” of the Society’s more active members, these are listed in the *Appendix “Activities.”* Interestingly, five members have been profiled twice, and one — Glennys George — three times. Good for you, Glennys!

HAVE WE GOT A TIP FOR YOU!

- Only twice each year, at the equinox, does the rising sun shine directly on to the statue in Washington’s Lincoln Memorial (3/81).
- To photograph your TV, set your shutter speed to 1/30th of a second. (The TV picture refreshes at 30 hertz, and you need to match that rate or you will get part of one TV picture, and part of another.) (12/91)
- “Among the more curious American subcultures, along with snake-handling and enjoyment of whips and chains, is an inordinate lust for Leica rangefinder cameras. Can you imagine a camera that has been basically unchanged for thirty years being an object of cult worship? With no pentaprism, no super-fast shutter speeds, no auto-anything?” (7/88)

Those three variegated nuggets of photo info were chosen randomly from the many that have appeared in *Shutter Release*. The last two came from **Terence Kuch**, president in 1993-94 and a mine of information on camera equipment and its use. Terry, a dedicated hiker/photographer, also wrote a series of “Shooting Sprees” for the newsletter. These ranged from how and when to photograph the Washington Cathedral (7/87), to a Winter Walk in the Shenandoah (1/87), and Drive-By Shooting (from a car) (4/93).

Members have always swapped stories of their experiences, and *Shutter Release* — like any photo periodical — ran its share of these, as well as reviews of our guest presenters and advice from other bulletins. You can learn how to unmount drymounted prints (12/79), how movies demonstrate the use of light (5/81), or how to photograph an eclipse (4/91). There is a dissertation on photographing your artwork (Terry Kuch again, 2/93); **Nelva Lucia Duarte** sensitively explores a walk in the woods (1/98), and there is a guide to area darkrooms (5/99).

There is even a helpful update on a technology initially described to us by guest **Cliff Hancuff** in April 1997. Hancuff had developed a software program for pinpointing the position of the sun and moon at any place on earth on any day — a useful tool for photographers, particularly professionals. Member **Keith Hansen** recently told us of a U.S. government website (among several others) where this same information is available free (3/00).

More one-liners:

- “A bad photo never gets any better, so you might as well throw it.” (**Michael Smith**, Judge, 9/89)
- Acronym for remembering the color filter wheel (Blue, Magenta, Red, Yellow, Green, Cyan): “Bad Men Ravish Young Girls Constantly” (6/82).

- “In order to see something, we must forget the name of the thing we are looking at.” (**Claude Monet**, Artist, quoted by **Glennys George**, 2/98)
- “I’m not interested in anything except filling the surface of my print with the high tension of a snare drum” (**Ralph Gibson**, Photographer, 2/87)
- “Typically, the best pictures are the ones you [feel] excited about as you take them, not the ones you [feel] you ought to take.” (**Frederik van Bolhuis**, Member, 11/99)

With this in mind, there are only two final words to add for you members at the close of yet another IPS season: ***Good shooting!***

INTERNATIONAL PHOTOGRAPHIC SOCIETY COMPETITION RULES
(Revised June 2000)

I. GENERAL

These rules apply to all photographic competitions sponsored by the International Photographic Society (IPS). They are adopted, and may be amended, in the same manner as the IPS By-Laws.

Only members of the IPS may participate in IPS-sponsored competitions.

The following are competitions sponsored by the IPS:

Monthly competitions;
Preselection competition;
Annual Exhibition competition;
Photograph of the Year competition;
Photographer of the Year competition;
Rookie of the Year competition.

The competitions are held under the responsibility of the Chairperson for Competitions; or, in his or her absence, the person designated for the purpose by the President, except for the Annual Exhibition Competition, which is held under the responsibility for the Chairperson for Special Events. All decisions of the person responsible for a competition shall be final, except that a contestant dissatisfied with a decision of the responsible person may request, not later than two weeks after the decision, a ruling by the Executive Council, whose decision shall be final.

For all slide competitions, slides may be mounted in cardboard or plastic mounts, and must be sufficiently thin to fit in a Kodak Carousel-type tray (80 slide capacity).

For all print competitions, prints shall be mounted on a board not exceeding 30 x 30 inches. A print may have an overlay mat, provided it is securely fixed to the mount.

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

In any competition, a contestant may enter only one picture of essentially the same image. No other picture taken at about the same time, of the same subject, from the same position, and under similar lighting, may be entered in the same competition.

The IPS shall exercise all reasonable care in the handling and storage of entries, but the IPS accepts no responsibility for any loss of, or damage to, an entry.

II. MONTHLY COMPETITIONS

The Executive Council determines and publishes before the beginning of the season, which runs from September through May,

- (a) the dates of the monthly competitions and what, if any, other regular competitions (such as theme competition, print competition, etc.) in addition to slide competitions by class will be held each month. The dates may be changed and members notified in the course of the season if this becomes necessary in the judgment of the Executive Council;
- (b) the maximum number of entries which each contestant may submit each month.

A picture should be entered in an IPS monthly competition no more than three times in one calendar year. Winners from a monthly competition, including honorable mentions, cannot be resubmitted. Winners from the Preselection competition can no longer be entered in monthly competitions.

Contestants are divided into two classes: Class B and Class A.

2.3.1 Class B will comprise:

- (a) members who have never entered a competition in the IPS;
- (b) members who have won fewer than thirteen awards while competing in Class B.

2.3.2 Class A will comprise:

- (a) members who have been promoted from Class B as having won thirteen awards while competing in Class B; and
- (b) members to whom Rule 2.3.3 applies.

2.3.3 Class A members who rejoin the IPS after an absence of a year or more will retain the class standing at the time of their departure.

Competitions may be held within each class or between all classes combined. For the purposes of determining the classes and movements between classes, awards won in the monthly competitions (both by class and theme), the Annual Exhibition, the Preselection competition, and the Photograph(s) of the Year competitions are taken into account.

Points System: Regardless of the number of entries submitted, each contestant entering a monthly competition receives 5 points – even if there are not enough entries to actually hold that competition – towards the Photographer of the Year and the Rookie of the Year competitions.

IPS awards are given for the best fifteen percent (rounded to the nearest whole number) of entries in each competition or in each class within a competition which is run in classes. These awards, and the points they earn are:

- (a) Places, meaning those pictures judged first, second and third which earn 5, 3, and 2 points respectively; and
- (b) Honorable Mentions, meaning all other pictures selected for award which earn 1 point each

If, in any competition, there are fewer than five entries, or fewer than three contestants, there shall be no competition. If this is the case in class competitions, entries received for Class B shall be

included with the entries of Class A; entries received for Class A will be exhibited without competition.

III. THE ANNUAL EXHIBITION

For each season, the Executive Council shall determine or delegate the Manager of the Annual Exhibition to determine:

- (a) the dates of the Annual Exhibition;
- (b) the total number of prints to be exhibited, the maximum number of slides or prints members may submit for Preselection, and the number of pictures to be chosen by Preselection;
- (c) the members of the Preselection panel and the Annual Exhibition jury;
- (d) the deadline for submitting pictures;
- (e) the amount to be paid by members to cover the cost of printing, mounting, handling, and other costs associated with the Annual Exhibition.

The Annual Exhibition shall consist of one single category, irrespective of the original media of the photograph.

The following entries submitted by members shall be exhibited and shall be considered for award:

- (a) All winners of awards in monthly competitions since the last Annual Exhibition;
- (b) All pictures which have received an award (which, by GWCCC definitions, does not include honorable mention) in the Spring or Fall competitions of the Greater Washington Council of Camera Clubs (GWCCC); and
- (c) All slides and prints submitted by members which have been selected by the Preselection panel.

A picture may not be exhibited more than once, even if entered in a different category, or if it qualifies under a different rule (e.g., a picture exhibited as a slide one year may not be exhibited as a color print in another year, a monthly winner may not be exhibited as such one year, and be submitted to the Annual Exhibit Preselection panel in another year).

Annual Exhibition Competition. All entries will be judged in one category. Fifteen percent of the entries will receive awards, which shall be, at a maximum, a first, second, and third place, and as many honorable mentions (not ranked among themselves) as required to give awards to fifteen percent of entries.

Winners of places or honorable mentions in the Preselection competition as well as the Annual Exhibit win points as in Rule 5.2 below.

To ensure proper identification of entries, slides entered in the Annual Exhibition will be returned to contestants only after the opening and judging of the competition.

IV. PHOTOGRAPH OF THE YEAR COMPETITION

- 4.1 (a) At the end of the season all photographs that have received a first, second, third, or honorable mention in any class competition or any other regular monthly

competition or the preselection competition are eligible for entry into an open (not divided by class) competition for the Photograph(s) of the Year. There will be a separate competition for slides and prints. Fifteen percent of the entries are given awards in this competition.

- (b) For the purposes of paragraph 4.1, the expression “regular monthly competition” means a monthly competition pursuant to paragraph 2.1 of these rules scheduled for every month of the season.

4.2 First, second, third place winners, and honorable mentions in the Photograph of the Year competition win points as in Rule 5.2 below.

V. PHOTOGRAPHER OF THE YEAR COMPETITION

Points earned by each member in a season in the monthly competitions as stated in Part II, in the Preselection competition, the Annual Exhibition, Photograph of the Year, and in outside competitions as stated below, are added. The member awarded the highest number of points in the season will be declared Photographer of the Year. Second and third place awards will also be given in this competition.

Points system for non-monthly competitions: Winners of places or honorable mentions in competitions sponsored by or entered under the aegis of the IPS, such as the Annual Exhibition, the Preselection competition, the Photograph of the Year competition, and the Spring and Fall competitions of the Greater Washington Council of Camera Clubs (GWCCC), will be awarded points as follows:

- (a) for first, second, and third place winners: 7, 5 and 4 points respectively;
- (b) for honorable mentions: 2 points.
- (c) In the case of competitions where IPS (rather than members) is competing, the Executive Council shall organize the selection of the IPS entries and the Executive Council’s decision on selection shall be final. The Executive Council shall determine from time to time which outside Competitions, in addition to the two GWCCC competitions mentioned above, shall be recognized for the purpose of this rule.

VI. ROOKIE OF THE YEAR COMPETITION

New members who have joined the IPS during the current or the previous season shall be eligible to compete in the Rookie of the Year competition. Members who, at any time previously, have attained Class A status are not eligible to compete in this competition.

Points earned by such eligible members in a season in the monthly competitions as stated in Part II, in the Preselection competition and Annual Exhibition as stated in Part III, in the Photograph of the Year competition as stated in Part IV, and in outside competitions as stated in Part V, are added. The eligible member awarded the highest number of points in the season will be declared Rookie of the Year.

Second and third place awards will also be given in this competition. If the Rookie of the Year also has enough points to qualify for first place in the Photographer of the Year competition, he/she will be declared Photographer of the Year and the Rookie of the Year award will go to the eligible member with the next highest points. If the Rookie of the Year also has enough points to qualify for second or third place in the Photographer of the Year competition, he/she will be declared Rookie of the Year; and second and third places will then go to the members, as defined in paragraph 6.1, with the next highest points.

(Adopted March 1966, and amended August 1966, March 1968, October 1969, October 1971, September 1979, November 1979, September 1981, May 1984, October 1986, February 1987, February 1988, March 1989, October 1989, May 1991, September 1991, May 1992, May 1998, June 2000, and May 2004.)

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)

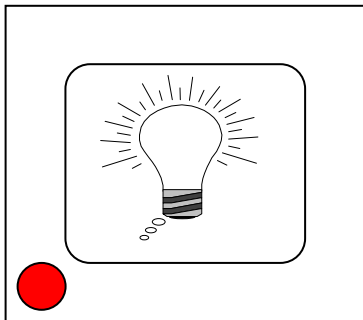
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

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:

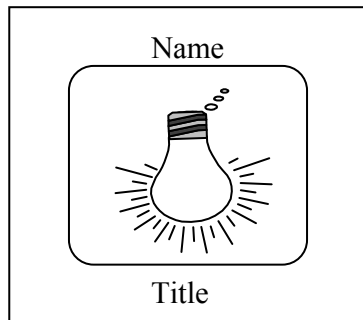
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1				
2				
3				
4				
5				

(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".