



THIS MONTH AT THE IPS

Wednesday, April 20, 2005 at 5:45 p.m.

IMF Auditorium
700 19th Street, N.W.
(R-710, Red Level)

PRESENTATION
“Creative Photography”

by
Ed Funk

COMPETITION THEME:
SLIDES ONLY

STILL LIFE

An arranged composition using inanimate objects in natural or artificial lighting, indoors or outdoors. Composition, technique, lighting, and subject are what counts, and the maker controls them all.

Food and refreshments at 5:45 p.m.

COMING-UP! IPS ANNUAL EXHIBIT



APRIL 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**How Does a Camera Club Acknowledge Competence? There is Camera Competence & Computer Competence? Can we Tell Which is Which and Does it Matter?**

Recently, I have been asked these questions which as you are aware we have been debating ardently over the past year. However, the irony is how best to combine our craftsmanship with technology without losing sight that the tool should not matter. The only reality in photography is “getting the picture”. Whether one uses transparency film or digital system, it is all about “getting the picture”. And getting the picture has as much to do with the fit of the tool in your hand as it does with the tool itself. Too often, it seems that the “better” choice is often the loser to the not-as-good choice, clearly we all know which is better.

Digital photography has a solid foundation in 150 years of film-based image-making, and it has opened a whole world of image possibilities. There is not really a war between digital and film photography – these are brother and sister technologies that share a simple heritage while retaining their own unique qualities.

We love competitions! Setting one thing against another and seeing which wins. Coke or Pepsi?

Digital photography has exploded so rapidly that there are few established standards. The challenge now is to find harmony in redefining competition procedures. Working on that relationship will in turn form the foundation for future equitable competition guidelines.

While it is easy to complain about judging, judges alone are not responsible for all the problems of camera club competitions. Camera club procedures should be refined to reflect our time without losing the craftsmanship quality.

Computer competence is a plus and the film vs. digital photography is that kind of zero sum argument. The only reality in photography is

“getting the picture” whether one uses transparency or digital system, it is all about getting the picture and the impact of the message we are all after.

We are living in an age where we have so much access, total access to any kind of knowledge we want, we have no excuse. Can you imagine Michelangelo having computers with graphic programs? It is amazing what we have, and they did not have, and then what they were able to create, and what we are afraid to create. We have so much around us. It would be an encouragement to focus our energies and not be swayed off the path, supported by relationships between the two medium.

— *Caroline Helou*

APRIL SPEAKER: ED FUNK PHOTOGRAPHY

“Creative Photography”- Anyone can make creative images! You can give images that “different” look associated with “creative vision” with easy to learn techniques. Ed will teach and demonstrate these creative techniques and show you how to develop your creative vision.



A versatile photographer and writer for over thirty years producing impact images and travel articles. Ed has produced many award winning photographs and lectures on all aspects of photography. He conducts workshops on creative photography and digital imaging. Ed's images have been published in leading magazines and newspapers and on Annual Report covers. A member of the Art League in Alexandria, Virginia, his print Middleburg Farm in Winter was honored in the American Landscape show. Ed's work has been widely exhibited

including a solo exhibition at George Mason University. One of his prints was on exhibit at the Smithsonian Institution in 2003. Ed's work resides in public and private collections. His work was featured on public television's Photographers of Northern Virginia. Ed presented his creativity workshop at the University of Massachusetts for the New England Council of Camera Clubs, Kutztown University for the Berks Camera Club and at Georgetown University. He serves the community by judging photographic shows and competitions. Ed has written and coauthored several publications for the Northern Virginia Alliance of Camera Clubs. He is also a web site designer and builder. Ed is a Past President of the Northern Virginia Photographic Society and has served on the board for over 15 years. He has been named "Photographer of the Year" six times. Ed taught photography in Italy, Turkey, England and Germany. He also lectures on photography at area colleges and universities. Ed has been influenced by the writings and teachings of Freeman Patterson, Joseph Miller, Ernst Haas, John Shaw, Bill Allard and others. Visit his site at www.edfunkphotography.com.

MARCH PRESENTATION: BILL GEIGER

by Mal Dick

Two or three features of Bill Geiger's presentation stood out for me.

First, although his current work largely concentrates on corporate portraiture, which presumably has the underlying objective of flattering the subject, Bill can take photographs, of people, that do not go out of their way to flatter, but rather to show the characters of the subjects. Of the many photographs of individuals in his show, one or two stood out particularly. A trap (clay pigeon for the English) shooter was portrayed with his gun, standing in a manner which showed his determination and (perhaps) a not very likeable character. On the other hand, Bill clearly felt empathy with an old gentleman, almost two meters tall, who was a storyteller and was seen surrounded by his artifacts – vases made over many years. In between was a most expressive shot of a waterman who did/didn't (I'm not quite sure) make it to the Guinness Book of

records for eating 288 oysters at nearly two per second !

The second characteristic to come through was Bill's deep interest in his subjects. Near the start of his presentation, we were treated to a loving description of the civil war fort at Jamestown and the characteristics of this southern (in the civil war sense) location where some of the earliest British settlements were made. With salt cured hams at one end of the scale and the skeleton of someone who apparently was the first example of a political assassination, at the other, we gained a sense of place which is often missing from presentation like this, which try to cover a range of topics. We also saw such diverse subjects as, hang-gliding, the ruins of Rosewell House and the spectacular house and gardens of Oatlands in West Virginia.

The third aspect that struck me was Bill's copious, humorous but always sympathetic anecdotes about the places and characters he was photographing. From tales of the aphrodisiac powers of the oysters (not mentioned in Webster's!) through to the explanation of the storytelling ability of the aforementioned two meters (concerning a dog in peril and a witch who touched his tongue, with the result he couldn't stop talking!) Bill had an anecdote to attach to practically any set of shots. Another example; the Oatlands garden restoration was undertaken by a senior Alitalia executive who was obviously a man of many talents. Bill also revealed that the origin of the Maryland Marine Police was not to rescue people like me when their boats get stuck, but to prevent bloodshed in the oyster wars which were previously a feature of the Bay. Bill's rapport with his subjects was also evident in his sympathetic description of the hard life of the Bay fishermen, exemplified in their calloused hands.

Some of the photographs stuck in my memory. The Harve de Grace Lighthouse at sunrise and the almost unique sight of five skipjacks in formation after an oyster dredging expedition were especially memorable. There was a nice photo of windsurfers which I know to be difficult to capture and one of an antique picture frame restorer which gave the almost "Dorian Grey" illusion of the subject living within the frame! On the other hand, I was a little bit

surprised that so many of the people photos were full face with the subject clearly posing. I was disconcerted, too, to see an Amish portrait and another lighthouse photo, where the subjects were bang in the middle of the frame. I also wondered if the wide angle lens was not overworked.

These are minor observations; the memory of the presentation which will last will be of a commercial photographer who could tell a good story, who was absorbed with his assignments, and was completely at ease with his subjects – even a skeleton!

Ekalnay@erols.com

MARCH WINNERS

Prints Open Class B (22 entries)

1 st Place	Gero Verheyen	Screech Owl
2 nd Place	Aude Guerrucci	Un jour de printemps
3 rd Place	Pat Davies	Cicada

Prints Open Class A (8 entries)

1 st Place	Bill Katzenstein	Blackfriars Shakespeare Theatre
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Slides, Theme “Repetition” (All classes combined, 29 entries)

1 st Place	Manuella Palmioli	Leave Pattern
2 nd Place	Emine Gürgen	As far as the eye can see
3 rd Place	Carmen Machicado	Tropical Wonder
HM	Bill Katzenstein	Lisbon Metro II
HM	Sigrid Vollerthun	Nautilus Swirl in Red

Slides, Open Class B (26 entries)

1 st Place	Aude Guerrucci	Romain au Mont Tibidabo
2 nd Place	Pat Davies	Bee at Eden
3 rd Place	Jean Boyd	Building Museum
HM	Lindsey Thomas	Day Dreaming

Slides, Open Class A (25 entries)

1 st Place	Aquiles Almansi	Caught in the Act
2 nd Place	Caroline Helou	Lower Antelope
3 rd Place	Fred Cochard	Aquatic Palette
HM	Sigrid Vollerthun	Marbles & Silk



EXHIBITIONS

FRASER Galleries

At the Bethesda gallery, opening on April 8 and through May 11, 2005 Fraser presents Andrzej Pluta, who is considered by many to be among the foremost flower photographers in the world, and in his Washington, DC area debut two years ago was not only a nearly sold out exhibition, but also received a very good review in the Washington City Paper.

Previous photographic work by Andrzej Pluta, and the 2003 review of his Washington, DC debut by Louis Jacobson, writing for the Washington City Paper can be seen online at <http://thefrasergallery.com>.

In Georgetown, opening on April 15 and through May 18, 2005, Fraser presents the DC solo debut of Viktor Koen. This world-renowned leading digital artist, currently a member of the faculty at Parsons School of Design in New York City, has exhibited in museums and galleries worldwide and is in the Digital Hall of Fame in Stockholm, Sweden. He recently exhibited at the Brent Sikkema Gallery in New York and the DeVos Art Museum in Michigan.

Koen manipulates images, often dozens of them, and blends them to create uniquely memorable visual imagery that often borders on the bizarre and inexplicable. His work can be seen online at <http://viktorkoen.com>.

Koen was the Best of Show winner of the 2004 Bethesda International Photography Competition, curated and selected by William F. Stapp, former Photography Curator of the National Portrait Gallery.

POINTS STANDINGS 2004/2005 SEASON

<i>Last Name</i>	<i>First Name</i>	<i>Class Opening</i>	<i>Sep- 04</i>	<i>Oct- 04</i>	<i>Nov- 04</i>	<i>Dec- 04</i>	<i>Jan- 05</i>	<i>Feb- 05</i>	<i>Mar- 05</i>	<i>Total</i>
Cartas	José	A	7	12	10	10	5	18	5	67
Fekete	Elizabeth	B	10	12	13	8	5	8	5	61
Helou	Caroline	A	10	11	10	12	5	5	8	61
Katzenstein	Bill	A	10	5	10	10	6	7	11	59
Palmioli	Manuella	A	10	11	5	7	5	6	10	54
Almansi	Aquiles	A	5	8	8	5	11	5	10	52
Franzetti	Carlos	A	13	7	7	5	5	5	5	47
Tyapkina	Marina	B	8	10	8	5	5	5	5	46
Guerrucci*	Aude	B				10	12	10	13	45
Machicado	Carmen	A	5	5	7	7	9	5	7	45
Gürgen	Emine	A	5		10	5	10	6	8	44
Cochard	Fred	A	8	5	6		8	7	7	41
Boyd	Jean	B		8	8	10	7		7	40
Vollerthun	Sigrid	A	6	5		8		10	7	36
Dick	Malise	A	5	5	5	5	5	5	5	35
Otoo*	Samuel	B					14	10	5	29
Thomas*	Lindsey	B			5	5	8	5	6	29
Rani*	Manorama	B	5	5	5		5		5	25
Lawton	Anna	B			6	10			5	21
Verheyen*	Gero	B					5	5	10	20
Johnson	Carolyn	B			6	8			5	19
Jirousková	Markéta	A	6	10						16
Galantin	Linda	B			5			5	5	15
Romero	Marta	B		5	5		5			15
Sriram*	Subramaniam	B	10	5						15
Davies	Patricia	B							10	10
Ouzhinskaya*	Nadia	B	5		5					10
Van Bolhuis	Frederick	A	5	5						10
Wilson	Mary	B	5				5			10
Cieslikowski	David	A	8							8
Hobbs	David	B			5					5
Krupa	Bozena	B			5					5
Macedo	Antonia	A				5				5
Reisman	Judy	B					5			5

* Eligible for Rookie of the Year

IPS 2004/5 COMPETITION SCHEDULE AND THEMES

-KINDLY CHECK SHUTTER RELEASE OR IPS WEBSITE FOR LATEST UPDATES-

<i>SEPTEMBER 15TH</i> <i>IMF ROOM B-702</i>	REFLECTIONS — An image reflected in, on, or from a surface. It is not enough that some reflections appear in the picture. The reflection(s) must be the main element of the composition.
<i>OCTOBER 13TH</i> <i>IMF ROOM B-702</i>	PATTERNS IN NATURE — A distinct pattern is formed either from the grouping of natural elements or contained within the object itself. If man made elements are present, they may not be essential to the composition.
<i>NOVEMBER 17TH</i> <i>IMF AUDITORIUM ROOM</i> <i>R-710</i>	ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the principal interest.
<i>DECEMBER 15TH</i> <i>Meeting Hall B</i>	MOTION — An image that depicts motion, action and/or movement using different photographic techniques, like slow shutter speed, panning, zooming, stop action, etc. Water may not be the main subject of the composition
<i>JANUARY 26TH</i> <i>IMF AUDITORIUM ROOM</i> <i>R-710</i>	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.
<i>FEBRUARY 16TH</i> <i>MEETING HALL B</i>	TOOLS AND/OR MACHINES — One or more tool(s) and/or machine(s), or parts thereof, must be both a large portion and the key element(s) of the image.
<i>MARCH 16TH</i> <i>MEETING HALL B</i>	REPETITION — Images stressing the regular recurrence of one of its elements, like lines, circles, patterns, objects, etc.
<i>APRIL 20TH</i> <i>IMF AUDITORIUM ROOM</i> <i>R-710</i>	STILL LIFE — An arranged composition using inanimate objects in natural or artificial lighting, indoors or outdoors. Composition, technique, lighting, and subject are what counts, and the maker controls them all.
<i>MAY 18TH</i> <i>IMF AUDITORIUM ROOM</i> <i>R-710</i>	EXPERIMENTAL — Images that utilize camera techniques, filters, slide or computer manipulation to achieve unreality.

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.”



Guest columnist**The Challenge of Photography***by Joseph Miller*

What is the definition of photography? A few years ago that was a much easier question to answer. Now, in the digital age with the web, clip art, scanners, computer software programs and pixels to the right of us and pixels to the left of us, what is photography today? Where does photography end and digital imaging begin?

Technology has always altered photography, and each new development has had its supporters and detractors. Today with the transition from film to digital, it is even more appropriate to ask what photography is, and because of the digital influence, what is imaging? Some camera clubs have accepted the premise in their competitions that “an image is an image” without regard for how it was put together. Several years ago a stunning image was entered into a club competition, won a ribbon and was judged among the top ten prints at the end-of-year competition. The maker proudly announced it came from computer clip art and had been manipulated in PhotoShop.

There are those in camera clubs who say whatever can be done in a wet darkroom should be permitted in the “dry darkroom” -- i.e., the manipulation of images using computer technology. Few, if any, master printers throughout the entire history of photography with all their wet darkroom knowledge and expertise could equal what a novice can do today using available software programs. Some refer to PhotoShop as PS. I think of PhotoShop (PS) as Photography on Steroids. Computer software programs are absolutely amazing, and no doubt “we ain’t seen nothing yet.” But is all of this photography or is it imaging?

For the past several years I have been amazed at what can be done with digital imaging and have even given ribbons to highly manipulated images because they were stunning -- the 747 in a vodka bottle, as it were. But now, maybe because the novelty has worn off -- or maybe

because I have become old and senile -- I find I am more impressed with a simple, straightforward, unmanipulated photograph that was seen/composed in a viewfinder. Recently I judged an exhibition at a prestigious museum where there were many stunning manipulated images. I chose for First and Third Place black and white photographs that, in my view, had more emotion and feeling, even though they used a technique many consider to be from an earlier generation of photography.

Today the photographer who gets it right in camera has become an endangered species. It has become so easy to “fix it” in the computer that many do not feel the need to be exacting. It may take a bit of time, but correcting careless camera technique can now be done in the comfort of ones home between sips of coffee. To some it may seem archaic, but I feel the greatest challenge in photography today is to get it right in camera without the need to alter, abridge, amend and adjust in the computer.

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MEMBERS' FORUM**How Judges Assess Photo Competitions***by Bill Katzenstein*

My musings last month on the frustrations of competition were long on empathy but short on hard advice. For readers desiring more practicable insight, this is an update of an article contributed in 2002 on artistic and technical criteria considered by judges in evaluating entries in photo contests.

Deeply appreciated is the judge with the knowledge, nerve and tact to provide constructive criticism of each and every photo with but a few moments of leeway. (Fortunately, over the past two seasons, we have been getting more such judges.) Yet such beneficence cannot be counted on, and even with the best of judges, time constraints may leave much unsaid or unexplained. Piecemeal advice can be difficult to apply. Not long after joining IPS, it occurred to me it would be helpful to assemble a framework of artistic

considerations and technical critiques commonly offered by our learned judges.

Objective: Photography as Art

To place in IPS and club competitions generally, a photograph has to be seen as art. When is photography art? The most uniformly accepted criterion over the past century and a half defines art in photography as an image that evokes emotion, be it beauty, contrast, pathos, intrigue, pity, humor—any one of innumerable human feelings.

To be considered art, a photograph has to be virtually free of technical faults that would detract from the image. Since the absence of such problems is normally a prerequisite for qualification of a photograph as art, most judges begin a critique of an entry by noting any distracting flaws.

Technical Concerns

In normal eyesight, our minds unconsciously process and finesse what we see. We envision naturally composed scenes in focus, with appropriate contrast. Unimportant effects and distractions are diminished in the mind's eye. For example, glare on a polished floor is nearly as bright as the lights above it, but when we look at the scene, the effect appears quashed as if the glare has been muted. Only if we concentrate on the glare will we perceive that it is almost as bright as the light source above it.

When a photographer captures the scene on film or digitally, the image becomes a step removed from our unconscious mental processing. Apprentice architectural photographers are surprised at how glare on a shiny floor appears much brighter in a photograph than directly to the eye. If the glare is not somehow reduced or removed from the photograph, it will become an object of attention and effectively ruin the artistic potential of the image. The same applies to any aspect of a photograph that looks awkward, including focus, exposure, contrast and composition.

Most technical flaws cited by competition judges can be summarized as follows:

1. Out of focus: The main subject or a part of it may be out of focus, or there may appear two focal points, which confuses the image. Another potential distraction occurs when background intended to be out of focus, as in a vague, colorful blur, instead shows up partly in focus (a “tweener”) which can divert attention from the main subject.

2. Image not full: A sizable part of the photograph is empty or has no meaningful content, to the extent the view appears wanting.

3. Objects cut off: Significant elements of the image appear cropped off by the borders of the photograph.

4. Excessive contrast: One or more areas or colors appear too bright or dark. Back-lit scenes are especially vulnerable.

5. Weak coloration: Faded color, or a gaping absence of tone where strong color saturation would normally be expected, is considered a technical fault by some judges (for example, a white (or “bald”) sky).

6. Hot spots, glare and the like: Offputting ultra-bright areas, reflections, blurs of motion and other unintended consequences of capturing an image under challenging conditions may also dilute artistic effect.

7. Image not level or misaligned: Photographs taken with wide-angle lenses are particularly susceptible.

8. Presentational faults: Judges may dismiss entries because tape or a crack appears on a transparency. Prints are sometimes rejected because the size is considered too small to effectively illustrate the content, or because of excessive graininess or flaws in development such as streaking.

Experienced photographers are not unaware of these issues. Many shooting situations are so impromptu or otherwise difficult to perfect that technical issues remain a challenge for the most expert practitioners. Occasionally, sympathetic judges make allowance for such predicaments.

Anticipating Correction of Technical Problems by Overcompensating

When an image is initially conceived, it is sometimes possible to increase the feasibility of making any needed technical improvements in the darkroom or digitally. As a general rule, provide for more of what may be needed later.

If a scene is largely backlit or shadowy, allow for sufficient exposure to assure enough detail will be recorded in the darker areas. If such areas are too underexposed, selective brightening (“dodging”) may not be viable. In photographing architecture, consider leaving some periphery or border around the subject in order to correct slanting vertical lines through Photoshop or other such program. Otherwise, the composition may emerge excessively cropped when the lines are digitally straightened. In the traditional darkroom, skilled technicians can also produce such realignment to a limited degree.

Evaluating Photography as Art

Clear of the technical obstacle course, a photograph may illustrate beauty or other impression, powerful or subtle, but still not win an award. The bar is high and may seem unreasonably difficult because of the subjective nature of art together with the straight odds of success in competition. Only one photo out of 7 or 8 entries can win or place.

Photographer Lucian Perkins, in a talk to the IPS in January 2001, advised that a winning photograph, “. . . must have something that drives me further. . . than the norm. Subtlety with complexity, and that you are compelled to study more, which grabs you.”

One theory suggests that superior photographs require two qualities:

- (a) attractive color or composition to initially catch the eye; complemented by,
- (b) detail, story or intrigue to then draw the viewer closer—all in a few milliseconds.

Some Individual Characteristics of Compelling Photographs

While there is no step-by-step recipe for producing award-winning, artistic imagery,

certain characteristics are evident. Over and above an absence of technical flaws, finalist photographs are frequently:

1. *Of character:* The subject, whether human, flora, fauna, geographic or architectural, has a distinct and appealing presence. The essence may be entirely innate—an expert rendition of reality by the photographer—or the effect may have been enhanced by the photographer, using techniques to bring out the essence of the subject, such as selective focus or lighting.

2. *Creative:* Judges tend to prefer subjects and compositions they have not seen before, rather than common themes. While most judges would not rule out selecting a sunset as a winning photograph, such an effort would have to be absolutely spectacular to make up for its commonality. Photo entries featuring popular landmarks (e.g., national monuments) and what appear to be family pictures also tend to fare poorly in competitions, because of a sense that these subjects lack the originality expected of art.

3. *Direct and to the point:* The subject and theme of a great photo are immediately obvious. A not infrequent critique is that an image is “too busy” or multifaceted, which is an aesthetic rather than technical judgment.

4. *Either rich in color saturation or delicately shaded:* Both approaches accentuate mood. In black-and-white images, high contrast without sacrificing detail creates a compelling tension.

5. *Composed to “Rule of Thirds”:* An image structured as if set on a grid of thirds tends to appeal to the aesthetic senses of balance and order.

6. *Light transcendence:* Highlighting the essence of the subject through a delicate interval of sunlight or other bright illumination tends to create inspiring photography. Ansel Adams applied this technique in many of his works intended to portray heavenly nature on earth.

A truly great photograph and sure winner evokes awe, a compelling sense of wonder and admiration that returns with anticipation when the picture is viewed again.

The subjective nature of art cannot be overemphasized. In assessing photographs in

competition, judges often reach a point in narrowing the field through the reluctant, albeit straightforward admission that one photograph impresses them personally more than another. Lesson: If you believe you have a winning photo, are sure it projects a strong impression and has no technical flaws to speak of, do not be discouraged. Continue to compete the image, and it will likely achieve the recognition it deserves.

Order of Presentation

Last, a word on submitting images for competition. Many photographers prefer that their multiple entries not be grouped in succession, but appear mixed with others, because of a desire that the judge not identify their body of work. In practice, judges often associate works by individual photographers regardless of the order of presentation. Moreover, such recognition often helps, rather than hurts, the chances of the contestant. Judges frequently face the quandary of deciding between two highly impressive entries by different photographers. The scale frequently tips in favor of the photographer who has obviously submitted other quality images—he or she is seen as the more deserving of recognition.

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IPS Print Rules *by Aquiles Almansi*

If you are still shooting only slides, and you are getting your prints from a professional lab, you are probably wondering whether this note is for you. Please read on, because IPS print rules might be affecting you much more than you suspect.

In an obvious way, print rules directly determine the cost of participating in the Annual Exhibition for members who only shoot slides, and the cost of participating in all IPS activities for those who also enter in the monthly prints competitions. Additionally, in a subtle way that I'll briefly explore below, they also affect the type of photography that succeeds in IPS competitions. Hence, if both

the costs of, and rewards from, participation in IPS activities are affected by print rules, it would be most surprising if they do not affect participation itself. IPS sets the rules and members and potential members choose whether to participate in IPS activities or not!

All prints from slides are currently printed in the standard 9x13.5 inches format, and I am one of those who feel that the Annual Exhibition would look nicer if we adopted a somewhat larger format. But how much larger should it be? Some members would love to see print sizes up to the 20x30 inches maximum that still applies for the monthly prints competitions (in spite of the fact that its winners compete with the prints from slides in the AE). Additionally, some members would like to impose a minimum size for prints at the AE. I must confess that I am one of those who would probably not like to see a 4x6 print next to one of my usual 11x14 prints. But, does it make artistic sense to set a minimum print size? If yes, how small should it be?

If there are some difficult questions regarding maximum and minimum print sizes (and standard sizes, in the case of prints from slides) eligible for the Annual Exhibition, I submit to you that there are even tougher questions regarding the rules for the monthly prints competitions. To present up to five different Annual-Exhibition sized prints per month, none of which can be presented more than three times in a single season, is obviously a very expensive sport. To make it more affordable, should a maximum size, smaller than the Annual-Exhibition maximum, be set for the monthly prints competitions?

Finally, let's recognize an obvious fact, often repeated by our judges: print size matters in competition, and it most frequently matters by making larger prints more attractive. Given the maximum prints size, there is an obvious competitive incentive to get as close as financially and technically possible to the maximum. Certain types of photography do not enlarge as well as others. Action photographs, for example, can never be as sharp as still life photographs. Hence, by increasing the

maximum prints size we improve the competitive advantage of still life relative to action photography. Similarly, the image of an average 35mm slide can be enlarged considerably more than that of the nowadays standard 8 megapixels sensor. Hence, by increasing the maximum prints size we improve the competitive advantage of 35mm slides over standard digital images.

aalmansi@worldbank.org

COURSES & SEMINARS

**The PSA Mid-Atlantic Chapter Presents
“The Promise of Digital”
A free program by George Lepp
1:00 PM, May 14, 2005**

This is a presentation you will not want to miss! George will present information and some demonstrations about the latest equipment and techniques on the positive use of the digital format in outdoor and nature photography.

World-renowned outdoor and nature photographer George Lepp has been making trips from his home on the Central Coast of California to many areas of the United States and around the world for about twenty-five years now. For more than twenty of those years he has led photographic workshops, sharing his extensive photographic and biological knowledge with groups of photographers. He has also educated other photographers through his books, newsletters, monthly Tech Tips column in *Outdoor Photographer* magazine, and feature articles in *Outdoor Photographer* and *PC Photo* magazines. He has lectured around the US and internationally for over thirty years. Most recently the Lepp Institute of Digital Imaging has been established, which provides interactive photographic workshops with a state-of-the-art digital darkroom lab.

During his decades as a professional photographer, George has captured many extraordinary images, representing his unique style and vision. Most recently, George has pioneered a process of creating composite

panoramas. These consist of multiple sequential 35mm or medium format photographs that are digitally assembled and printed. He has used this technique extensively to create unique images of many different subjects. He made use of this and many other photographic techniques during his recent trips to Africa, The Netherlands, Yellowstone, and our Central Coast of California.

George's work has been displayed in major shows featuring photographic exhibitions on hummingbirds, monarch butterflies, and nature photography. His work has been exhibited at the following institutions: Oakland Museum, Pacific Grove Museum of Natural History, Santa Barbara Museum of Natural History, Riverside Museum, Pioneer Museum (Stockton, CA), Los Angeles County Museum of Natural History, Brooks Institute of Photography photo gallery, Western States Museum of Photography, International Center of Photography in New York, Canon USA corporate offices, Eastman Kodak Company corporate offices and Epson America corporate offices.

Besides his passion for photography, George has a strong interest in preserving our natural resources, and has focused much of his efforts on this. Through his support of various organizations, educational workshops, and in his various writings, George has promoted responsible enjoyment and preservation of our natural world.

After decades photographing, George continues to find new ways to look at and photograph many varied subjects at many locations.

PLACE: Leisure World, Clubhouse II, Norbeck Road, Silver Spring, Maryland

DIRECTIONS: From the Beltway (I-495), take Georgia Avenue north approximately 7 miles. Go past the main entrance to Leisure World and turn right at the second light (Norbeck Road). Turn right at the first light (Norbeck Blvd.) into Leisure World. Tell the guard you are attending the photography event in Clubhouse II. Go straight. At the stop sign,

go straight into the parking lot for Clubhouse II and park.

N.B.

The auditorium holds only 300 people, so space is limited. The MAC will not be taking advanced registration for the program_first come, first seated, no exceptions! The program will begin promptly at 1:00 p.m.

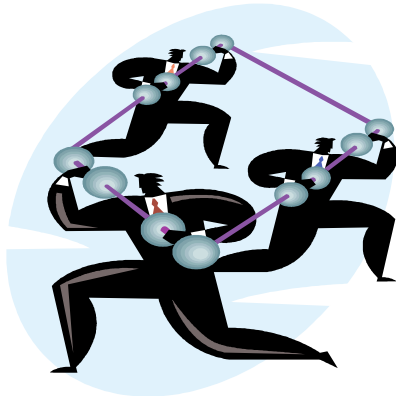
WELCOME NEW MEMBERS

Chad Chitvaranund, World Bank

Amy Beth Curry, World Bank

Kia Rassekh, World Bank

**YOUR SOCIETY NEEDS
YOU TO VOLUNTEER**



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

IPS Competition Themes for 2005/2006

Season

September 2005, Favorite Activity/Hobby

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

October 2005, Simplicity

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

November 2005, Zoo Animals & Backyard Habitat

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

December 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 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 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 2006, Food

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

April 2006, Urban Landscapes

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

May 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.

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:

____ Programs ____ Print competitions ____ Slide competitions

____ Hospitality ____ Publicity ____ Membership

____ Exhibits ____ Classes/Workshops ____ Field Trips

____ *Shutter Release* ____ 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)

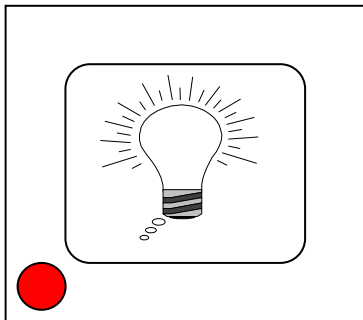
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

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:

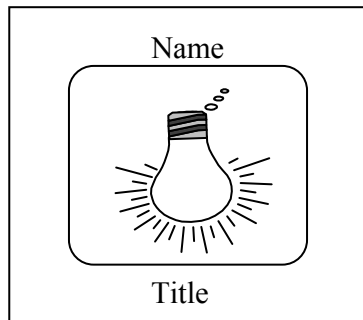
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1				
2				
3				
4				
5				

(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".