

Keep on Clicking

December 2007



IPS will meet on Wednesday, December 19, 2007
Time: 5:45 pm
Venue: Hall B: 3-500B (3rd Floor)
IMF HQ (Bldg 1)
700 19th Street, N.W.
Washington, DC 20433

DECEMBER PRESENTATION:

**"Women Helping Women Gain
Economic Justice"**

by
Taisie Berkeley

**OPEN COMPETITION IN
SLIDES AND DIGITAL**

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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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<p>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 mrani@worldbank.org as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.</p>			

FROM THE PRESIDENT'S NOTEPAD

Greetings to everyone,

I hope you all had a great Thanksgiving. I must say that our Executive Council and Volunteers have been particularly active over the past weeks. Just reading this notepad makes me dizzy !

First of all, those of you who have read this year's Fund Annual Report may have noticed a familiar IPS image from Mary Wilson on page 15 . Well done Mary ! Further competition opportunities are presented in this issue.

As you may have also noticed, the web team has made good progress in updating IPS' presence in cyberspace. I hope you will enjoy reading and seeing pictures from some of our past events. We have also reactivated our practice of posting winning images on the web. Thanks Marina Typakina and Per Jartby for making this possible.

Thanks also Per for launching our technical luncheons or knowledge forum (we have not settled yet for a definite name), running us through the 101 of cropping, resizing, and compression. For those who could not make it, please find the article in this issue of Shutter Release.

The idea of this forum is for IPS members to share their knowledge in an informal setting. So if you wish to share any information or technique, please get in touch with Christy Gray (cgray@imf.org) who is coordinating these events.

Last, but not least, our General Assembly was held on November 28. This was the opportunity to take stock of our experience with the new competition rules. Thanks to all the members who could make it and to all those who have sent their views by email. The sense was that prints should be given a greater role, while keeping the length of our meetings reasonable. There was also an agreement that the pre-selection competition offered an important alternative form of selecting images and should be maintained. The Executive Council will now reflect

on these views and will try to come up with amendments for members' consideration.

Finally, we thank you all for paying your dues. IPS is, however, a volunteer-based organization and is always in need for some helpful hands to make things happen. So if you have some time to help us, please contact Mary Wilson (mwilson@imf.org).

Thanks a lot !!!

— *Raju Singh*

DECEMBER SPEAKER: Taisie Berkeley

"Women Helping Women Gain Economic Justice"

— *by Caroline Helou*

Taisie's presentation will examine through words and images the lives of women working in the informal sector, those earning daily wages with no benefits. She tells their inspiring stories in trying to make a difference for their children and generations to come with the help of such leaders as Lila Poonawalla, Kiran Bedi, and Ela Bhatt through their NGOs.

Taisie excels in capturing the emotions of those she photographs, especially during weddings. She has won national recognition for her photojournalism of people. These images have been featured in *The Washington Post*, *Washingtonian* magazine, *The New Republic*, *Kiplinger Personal Finance* magazine, and elsewhere.

In 2006 she returned from a Fulbright Scholarship to India, where she documented, through images and interviews, the plight of India's poorest women. She is currently turning the project into a book. In Delhi, her project was exhibited at the Indira Gandhi National Centre for the Arts.

As a fine-art photographer with an MFA, Ms. Berkeley has studied with Sally Mann, Mary Ellen

Mark, Bruce Davidson, Eugene Richards, Joyce Tenneson, Christopher James, and Amy Arbus. Her work also has been exhibited at The Arlington National Cemetery's Faces of the Fallen Exhibition and Washington, D.C.'s Corcoran Gallery of Art.

NOVEMBER SPEAKER: SUSAN RUDDIC BLOOM

"Digital Fine Art Photography"

— *by Fred Cochard*

Hmm... where does one start? Maybe with a telling anecdote that our November presenter told us about herself, amid the maelstrom of images she pulled from her various portfolios for us.

The anecdote goes like this: Some time ago, when Susan was working primarily in infrared photography, the medium's extreme demands prompted her to haul along, literally, a whole darkroom with her on a trip to Australia; she then spent one evening after another holed up in some hotel bathroom processing the day's worth of shooting (while her husband spent his time watching TV next door).

I find the anecdote most revealing in a couple of ways. First, it shows our presenter's capacity to "go the extra mile" in her exploration of photography, as well as her seemingly boundless energy (which was, needless to say, plenty in evidence on our November 14 evening gathering). Second, and maybe more to the point, it presents her as one photographer who has indeed "paid her dues" to what may, in today's watershed era for the medium, be referred to as "traditional" photography.

And not so incidentally, this presentation (under its decidedly unambiguous title) may, if anything, have offered an opportunity to open and close in one fell swoop the debate around the very issue that arguably may be the last valid one left to raise, in the midst of

this watershed era: if digital is slowly but surely taking over the world of once-traditional photography, is it still photography? The issue was not raised that evening, neither by our presenter nor by our members, which is an interesting point in itself.

Now, this may be due to the very fact that Susan Ruddic Bloom, as noted, is no newcomer to the world of photography, and also lists photography as but one element in a well-rounded art résumé that includes, interestingly, an earlier incarnation as a courtroom sketch artist. Most interesting, indeed, is the fact that Susan, as she explained, assigns herself one night a week to continue drawing.

"It's about your eye," she noted. "Training your eye to really see." At this, I couldn't help but draw a parallel in my mind with this legendary photographer who ended up, in the later stages of his career, making photography secondary to his interest and talent in drawing: Henri Cartier-Bresson. And when Susan said, "Drawing makes us slow down... Sometimes, as photographers, we go too fast," I heard, as an echo, Cartier-Bresson describing photography as "instant drawing" — quite an interesting parallel indeed.

And it is a parallel worth making when leafing through Susan's portfolios, especially those she calls Digital Collage and Digital Paintings, which were among the central elements of her presentation. Some of the pictures she showed did combine hand-drawing and photography, with often stunning results — in terms of texture particularly.

Finally, there is one aspect of Susan's approach to photography that makes the digital-versus-nondigital issue or debate perhaps irrelevant, in my mind. It is encapsulated in this quote I noted in the course of her rapid-fire presentation, and which may well be a sort of artist statement for her: "Pushing an image to see how far you can take it."

Beyond collaging and painting, there was a lot of strength in her work with Polaroid transfers — a technique by which the emulsion of an instant print is lifted off and transferred (hence the name) to a different paper surface (often textured art paper).

Another most impressive component of her portfolios consisted of panoramas. “I’m completely addicted to them,” she said. “And once you start, you can’t stop.”

As she also explains on her website (www.suebloom.com): “Panoramas are the ultimate truth and also the exquisite lie. They represent what it was like to be in a certain place, in a moment in time. In that way, they are truthful to what I saw, including the lighting and weather conditions. The lie becomes apparent as you see a complete 360-degree image in one, long, linear image. Buildings appear to bow and a road or path will appear in two locations (in front of me and behind me) simultaneously. They are endlessly fascinating.”

Anyone who has tried his hand at photographic panoramas would no doubt be impressed by that part of her portfolios. If anything, the renderings on her website, due to size limitations, don’t do justice to the images (she explains on that same page of her website that the printed versions are 3 to over 6 feet wide), and for good reasons: most of her panoramas are stitched together from 50 to 60 individual shots — and from 160 in the case of one Scotland spread.

Now, talk of going the extra mile in one’s exploration of photography, and providing in the process some definite inspiration for the rest of us in this International Photographic Society...

MEMBERS’ FORUM

The Electronic Image Competition (EIC)

— by *Per Jarthy*

During the 2006/2007 season the IPS introduced the Electronic Image Competition. This was in response to members who had switched over to digital photography and wished to have their images projected without first having to convert them to slides.

IPS members contacted North Bethesda Camera Club (NBCC), who had started EIC in 2005. Tom Field, a member of the NBCC, had developed macros for PowerPoint and Excel, which made it possible to run EIC and easily sort and eliminate images. Tom was kind enough to give us the macros and explain how to use them. He has also been very helpful in answering any questions related to EIC. If you want to know how NBCC is organizing their EIC, I suggest you go to their excellent web-site <http://www.nbccmd.org/EIC.htm>.

With the introduction of EIC in January 2007, IPS issued guidelines (based on the NBCC guidelines) on how to best prepare images for the EIC. In short, the guidelines state:

1. Submitted image files must be in **JPEG** format (i.e., with jpg extension), and the images must be in **sRGB** color space
2. Submitted image files should not exceed **1.5 MB** (1,548,576 bytes) in size.
3. The maximum horizontal size of the images submitted must be 1400 pixels and the maximum vertical size 1050 pixels.
4. File names should adhere exactly to the following convention:
class (A or B), hyphen, Member Name, hyphen, Image Title, period, “jpg”.
Example:
A-John Doe-Cloud Sculptures.jpg
B-John Doe-Purple Flower.jpg
5. Please **DO NOT** use any punctuation marks in the title of your entries. This creates a lot of problem and is very time consuming to fix it in order for the macro to recognize your entries.

Our experience so far is that most members follow the guidelines. Unfortunately, some members do not closely follow the critical guidelines covered in 1 to 5 above.

The following explanations should assist an efficient downloading of images, preparations for the

competitions and image projection during competitions:

File name

For the macro to work it is **absolutely** necessary that you follow the convention explained under point 4 above. In case you insert (or omit) any hyphen, your images may not be included in the competition (by the macro).

File format

You **must** make sure that your images are saved as jpg (JPEG format).

File size

1.5 MB is enough for images to be projected. Many Internet Service Providers (ISPs) may limit the size of attachments, but most allow at least 1.5 MB. Images larger than 1.5 MB may also take longer to project. Even though images larger than 1.5 MB would be projected without problem, we have decided to notify those who exceed the limit and ask them to resubmit. Images exceeding 1.5 MB will **not** be accepted.

Color space

We **recommend** sRGB. If your images are in a different color space, such as Adobe RGB, it is likely the profile tag will be ignored and your colors misinterpreted. The result would be disappointing: color shifts and reduced saturation. We normally don't check the color space.

Pixel dimensions.

We **recommend** maximum width to be 1400 pixels and the maximum height 1050 pixels. If your images exceed these values they may still be projected satisfactory. Since many IPS members exceeded these values I decided to contact Tim. This is what he said:

"We don't actually require people to resize their images, but we do recommend it. There are two reasons for downsizing to the resolution of the projector. Most current projectors are 1024 x 768 unless you have a high resolution projector (1400 x 1050, or even 1600 x 1200). First reason is that the image quality can (in theory) be better. Photoshop can do a better job

of resizing the image than PowerPoint. We don't know how PowerPoint does resizing, and we don't have any control over the method used (such as bicubic, bilinear, nearest neighbor). As a photographer, I'd rather do my own resizing in Photoshop than letting an office application like PowerPoint do it for me. Maybe there's no apparent difference with some images. Then also, final (output) sharpening is best done at the final image resolution.

The second reason is that file size will be smaller for a given JPEG quality level. We limit file sizes to 1 megabyte. If you try to compress a 10-megapixel image down to 1 megabyte JPEG, the quality will usually suffer. In contrast, if you resize first to 1024 x 768 and then compress to JPEG, the quality can be very high.

Finally, I have noticed that our laptop tends to slow down when displaying high-resolution images to the projector. The resize calculations that PowerPoint performs during display do take a while. Normally this doesn't matter, but it does cause noticeable delays when presenting the "Show" sequence of all images."

In summary, submit your entries on time, make sure that each filename is correct and that no image exceeds 1.5 MB. In addition, we **recommend** that you resize (1400x1050 pixels) your images and use sRGB color space

A TRIP TO MEFOU PARK IN CAMEROON

— by the IMF Cameroon Team

The recent PRGF mission to Cameroon had a chance to discover what it was like to have the IPS President in its midst while taking a trip just outside the capital. What else was there to see besides the airport, the ministry of finance, and the Hilton? Rumors that a wildlife center close to the capital was

nursing large primates intrigued your President. Coming face-to-face with gorillas in a wild setting and hiking through a beautiful rainforest (not to mention the opportunity to shoot some images)—now that would be a change from his spreadsheets! After a bit of research on the Internet and securing four-wheel-drive vehicles the team was able to hit the road. It made its way through the jungle for a half-day trip to the Mefou National Park. The team faced some obstacles, of course, not the least of them getting stuck in the mud in its 4x4s. But thanks to its extensive mission experience, and with the help of the local community, all was resolved pretty quickly.



Cameroon’s Mefou National Park is located about 40 minutes from Nsimalen airport in Yaoundé. It covers about 1,000 hectares of rainforest and houses gorillas, chimpanzees, and baboons. It is run by the Cameroon Wildlife Aid Fund, a British charity, in conjunction with the Cameroon government. Bushmeat hunters and loggers in the Cameroon rainforest leave a large number of orphaned wildlife in their wake; the Aid Fund helps nurse these youths, and introduce them back into the wild. It also works with the government, local communities, and other ecological groups worldwide to showcase the amazing diversity of Cameroon’s wildlife and to educate people about how and why it should be protected. Last but not last, for a photographer, the park offers a wealth of shooting opportunities.

ANNOUNCEMENTS



PSA (Photographic Society of America) is an international photographic association, to which camera clubs – including IPS – and individuals around the world subscribe. There are club competitions as well as personal competitions, salons, and a wide variety of other activities and services. For more information, please contact Linda Galatin, our PSA representative, at cvmlinda@verizon.net, or consult the PSA web site (<http://www.psa-photo.org>).

28th Annual George W. Glennie Nature Exhibition

IPS is cordially invited to participate in the 28th annual George W. Glennie Nature Exhibition, which will be held by the Merrimack Valley Camera Club, North Andover, MA on March 26, 2008. This digital-only premier showcase event is conducted as an interclub competition, although individual awards are made as well.

Each club submits ten (10) images, which conform to the PSA Nature definition and guidelines for the manipulation of Nature images. An individual may submit no more that two (2) images, regardless if it is through one or more clubs. The scores for those

acceptable images will be given to the first club(s) submitting them. All additional images will be disqualified.

Awards are presented for the 4 highest scoring clubs, including ties. Recognition is also given to the Best Animal, Best Bird, Best Botany, Best Insect, Best Landscape and the Best Seascape, as well as the Best of Show. A number of Honor Awards will also be given in those categories, depending upon the level of participation in each one. It is possible that some categories may be sub-divided due to the number of entries received. Each of the 3-person panel of judges will make a selection as will the Chairperson, who will present a medal provided by the Yankee Photographic Society.

The maximum width and height for the images is 1024 and 768 pixels, respectively, regardless of image orientation – portrait or landscape. The image file must be in JPG/JPEG format and not exceed 1 megabyte (MB) in size. For best projection, the images should be in the sRGB color space.

Entry forms may be obtained on-line at www.mvcameraclub.org or upon request to the Exhibition Chairperson. Registration may be performed on-line, submission by E-Mail or sent, along with the images on a non-returnable CD, by postal mail.

Additional information concerning a closing date and the entry fee will be provided at a later date.

Enter the ARD Photo Contest

Deadline January 31, 2008

The Agriculture and Rural Development (ARD) family of the World Bank invites you to participate in a Photo Contest, with a main theme of “**Sustainable Agriculture for Development**,” that is being organized as part of the upcoming SDN Week, February 19-29, 2008. We particularly encourage colleagues to submit entries who in their work may not be directly associated with agriculture and/or rural development.

The recent [WDR2008 on Agriculture for Development](#) is renewing the consensus on the positive role that Agriculture plays at three levels: agriculture as an engine of growth, agriculture as an instrument of poverty alleviation, and agriculture as a provider of environmental services. ARD 2008 Photo Contest will address these three functions of agriculture through the following three sub-themes:

1. Linking Small-Scale Farmers to Input-Output Markets:

Well-functioning agricultural markets can reduce the cost of food and uncertainty of supply, improving food security for poor and non-poor households. Farmers are defined broadly to include those who make a livelihood through crops, livestock, agro-forestry, fisheries, and aquaculture. The contest will seek photographs highlighting the importance of markets to small-scale farmers.

2. Improving Land Access and Tenure for Poor Farmers:

Land is the key asset for hundreds of millions of poor around the globe who work in agriculture. Land is the primary source of not only nutrition and income, but wealth, status, and credit access. Thus, the contest will seek photographs on productive use of land by the poor, especially women.

3. Promoting the Environmental Services of Agriculture in Addressing Climate Change and Biodiversity Conservation:

Agricultural development and environmental protection are closely intertwined. Agriculture's reliance on natural resources means that it can create good and bad environmental outcomes. The contest will elicit photographs highlighting the use of agriculture in addressing two global environmental problems of climate change and biodiversity conservation.

Send us a photo or photos that capture your vision on the sub-theme(s) indicated above and include a brief description of why you think the photo is relevant. Besides the coverage of the theme, the photos will also be judged on light, composition and, if applicable, color. They should, as much as possible, have an emotional and/or esthetic impact,

and be able to tell a story at a glance. **Entries should be received by January 31, 2008.**

CONTEST RULES:

Eligibility: This Photo Contest is open to all World Bank Group staff members. Staff organizing this contest are not eligible for prizes. We would like you to send up to three, unpublished color or B&W photos that capture the thematic areas that are mentioned above. All photos submitted must be the work of the contestant. No photos submitted for last year's Photo Contest will be accepted for judging.

Procedure for Submission: For the purposes of judging, all images must be digitized in jpeg format, with 900 pixels as their widest dimension, and must be submitted by email with an official [entry form](#) to ardphotocontest@worldbank.org.

Deadline for Submission: All entries must be received by **January 31, 2008**

Judging: There will be two stages of judging. A first screening will be conducted by ARD colleagues to ensure that the pictures are aligned with the thematic areas. The second and final stage will be done by a panel consisting of external judges, along with Bank colleagues who will assess picture quality based on light, composition, and if applicable, color. The judges' decision will be final. Photographers of the shortlisted pictures will be notified and requested to submit higher resolution files (that would allow printing at least 8x10 inches at 300 dpi).

Announcement of Winners: The photos will be displayed at an exhibit during SDN Week (February 19-29, 2008) and the winners will be announced at the SDN Reception on February 19, 2008, followed by an announcement online on the ARD Intranet and through the Bank Kiosk.

Publication: All photos submitted remain the property of the photographer. The World Bank reserves the right to use, name and publish any entry at its discretion, without additional compensation to the photographer. Credit will be given to the photographer when possible. Uses of the photographs may include, but not be limited to, print

or electronic publications, promotional brochures, posters, or other corporate materials. The photographer also grants the Bank the right to distribute to third parties any photographs submitted for this contest, for the purpose of promoting Bank group activities or for other purposes deemed to further the mission of the Bank group.

For Information: Marketa Jonasova



PHOTO 08

A Juried exhibition for photographers who live, work or have a studio in Virginia, Maryland, West Virginia or Washington, DC

FRIDAY FEBRUARY 22 - SATURDAY APRIL 12, 2008

CALENDAR

TUESDAY, JANUARY 29

Deliver: 11 am – 7 pm

THURSDAY, JANUARY 31

Pick up work not selected: 11 am – 7 pm
 THURSDAY, FEBRUARY 21
 Opening reception: 6 – 9 pm
 THURSDAY, MARCH 6
 Juror’s Talk: 6 – 9 pm
 THURSDAY, MARCH 13
 Discussion on digital photography: 7 pm
 SATURDAY, APRIL 12
 Exhibition closes: 2 pm
 Artist pick up: 2 – 5 pm
 For further information (703) 228-7710
 www.arlingtonarts.org/ellipseartscenter.htm

JUROR: DAVID GRIFFIN
 Director of Photography for National Geographic Magazine
 David Griffin is the Director of Photography of National Geographic magazine headquartered in Washington, DC. He is responsible for the overall photographic direction of the magazine, working with a staff of photo editors and photographers from around the globe. Previously he was the Creative Director of U.S.News & World Report, Design Director of National Geographic Books, Associate Director of Layout & Design at National Geographic magazine.



ELIGIBILITY: This exhibition is open to all amateur and professional photographers 18 years and older working in any photographic medium who live or work in Virginia, Maryland, West Virginia, or the District of Columbia.

ENTRY FEE: For \$20, photographers may submit a maximum of three entries. Checks should be made

payable to TREASURER, ARLINGTON COUNTY and delivered with a completed entry form.

Garden in the Gallery

Capitol Arts Network is organizing a juried all-media exhibit (February 8 – March 10, 2008). Capitol Arts Network is a Maryland nonprofit providing both traditional and non-traditional fine arts and high-end crafts workshops/classes and opportunities for artists to network and display their work.

Garden in the Gallery is a floral and plant art show designed to give artists worldwide an opportunity to showcase their best flower, garden, or plant artwork. This show is open to all media, including 3-d.

Juror M. Lynn Devore is an instructor of nature photography, and long-time contributor to Sierra Club’s publications. His work can be found in model’s portfolios, in magazines, and on the walls of homes and corporations.

Entries – all artwork will be judged from slides or digital submissions.

Fee – the entry fee is \$25 for 4 entries. Additional entries are \$5 each. Enclose your entry form and a check or money order for the total fee payable to Capitol Arts Network.

Send your entry to Capitol Arts Network, PO Box 7541, Gaithersburg, MD, 20898. The postmark deadline for entries is December 31, 2007.

Further information – www.capitolartsnetwork.com.

Frank Van Riper Master Classes and Field Trips, Spring 2008

For details contact registrar, Glen Echo Park: www.glenechopark.org (“classes & workshops,” “photography”)

Master Class with Dr. Flash**Class Price:** \$350**Meeting Day:** Thursday evenings**First Class Meeting:** 4/3/08**Last Class Meeting:** 5/1/08**Start Time:** 7:00:00 PM**End Time:** 10:30:00 PM**Location:** Photoworks, Glen Echo Park, Md.

Description: Five-week hands-on studio class (an outgrowth of Frank's popular one-evening flash workshop) helps you master small flash units and studio strobes. Students will learn still life, tabletop and portraiture techniques in step-by-step demonstrations and individual exercises with professional flash gear.

Number of Sessions: 5**Field Trip, National Gallery of Art East Wing****Class Price:** \$150**Meeting Day:** Sunday, with before and after sessions**Date:** 4/27/08**Start Time:** 10:30:00 AM**End Time:** 4:00:00 PM

Description: A three-meeting National Gallery of Art workshop. A brief organizational meeting will be held one week prior to the trip at Photoworks and a follow-up critique potluck at Frank's house. You will find endless opportunities for shooting - people, architecture, abstracts in beautiful light. Lunch and discussion at the gallery. A fun and educational trip. For additional info, contact instructor at GVR@GVRphoto.com

or 202-362-8103

Number of Sessions: 1**Basic Flash Workshop****Class Price:** \$275**Meeting Day:** Thursday evenings**First Class Meeting:** 5/15/08**Last Class Meeting:** 6/5/08**Start Time:** 7:00:00 PM**End Time:** 10:30:00 PM**Location:** Photoworks, Glen Echo Park, Md.

Description: Four weeks hands-on workshop will help students get the most out of their small flash units to mimic results obtained with much larger professional gear. Similar to Frank Van Riper's more advanced "Master Class with Dr. Flash," this workshop concentrates on the basics, with surprising results.

Number of Sessions: 4**Field Trip, National Building Museum****Class Price:** \$150**Meeting Day:** Sunday**Meeting Date:** 5/18/08**Start Time:** 10:30:00 AM**End Time:** 4:00:00 PM

Description: Join Frank Van Riper for a photo excursion to one of Washington's most unusual interior spaces - the ornate Italian Renaissance building that now houses the National Building Museum - and some of the tallest interior columns in the world. Tripods permitted for great architectural shooting. Briefing meeting approximately one week prior to trip followed by post-trip potluck at Frank's house. For additional info contact instructor at GVR@GVRphoto.com

or 202-362-8103

Number of Sessions: 1

And there is still room in Frank's final winter classes:

Flash Photography Demystified (\$95)

Stop being intimidated by your flash. Frank's intense, user-friendly one-morning hands-on seminar will help you beat your flash unit into compliant submission. **Sunday, February 3, 2008, 9:30am-12:30pm**

Documentary Photography: Digital or Film
(\$300)

Taught by an acclaimed documentary photographer and author. Will help students document their world, more easily photograph people, and work in unfamiliar surroundings. Film or digital welcome. Basic flash instruction included, and darkroom instruction for those interested. Students wishing to accompany their projects with text are encouraged to do so. **Thursdays, February 7-March 13, 2008** (6 weeks, Thursdays, 7-10:30pm)

**November 2007 Winners:
Open, Prints Only**

Class A	50 Entries	
1 st place	Emine Gurgun	Cappadocia
2 nd place	Marco Pinon	Minnesota Winter
3 rd place	Frederick van Bolhuis	Autumn Yellow
HM	Frederick van Bolhuis	At the Pharmacy, Hoi An
HM	Carmen Machicado	Melancholy
HM	Raju Singh	A Boy, A Book, A Tower
HM	Raju Singh	St Peter's Organ
HM	Sigrid Vollerthrn	Dreaming at the Library of Congress
Class B	23 Entries	
1 st place	Willem Bier	Marine Corps Marathon I
2 nd place	Per Jartby	Antelope Canyon
3 rd place	Per Jartby	Best of Friends
HM	Per Jartby	Humble Beginnings

IPS Competition Themes for 2007/2008

Kindly Check Shutter Release or IPS Website for Latest Updates

September 26, 2007: Open Competition in EIC and Slides

October 29, 2007: Theme Competition in EIC and Slides – Nature

Defined as various aspects of natural plant and animal life in a living state; natural features of land and sea; or natural phenomena, such as cloud formations, light refractions (sunset, auroras), precipitation, frost, ..

November 14, 2007: Open Competition in Prints

December 19*, 2007: Open Competition in EIC and Slides

January 16*, 2008: Theme Competition in EIC and Slides – People

Defined as 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.

February 20*, 2008: Open Competition in EIC and Slides

March 19*, 2008: Theme Competition in EIC and Slides – Architecture

Defined as buildings, interiors, ruins, bridges, statues, sculptures, doors, windows, monuments, memorials, or anything where man-made structures are the principal interest.

April 16*, 2008: Open Competition in Prints

May 21*, 2008: Open Competition in EIC and Slides

June 18*, 2008: Theme Competition in EIC and Slides – Details

Defined as images depicting close-ups of a subject

**These dates may change depending on various circumstances out of our control.*

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 renowned photographer who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- In January, mandatory theme is "People".
- Prints are not judged every month.
- 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 slides and prints entries to the Chairperson [for Competitions] at least half an hour before the competitions commence. Entries must be collected by the contestants after the competition is held. Any uncollected entries will be retained by the Chairperson [for Competitions] without any liability whatsoever for their safekeeping."



POINTS STANDINGS 2007/2008 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class</u>	<u>Sep-07</u>	<u>Oct-07</u>	<u>Nov-07</u>	<u>Dec-07</u>	<u>Jan-08</u>	<u>Feb-08</u>	<u>Pre-selection</u>	<u>Mar-08</u>	<u>Apr-08</u>	<u>08A/E</u>	<u>May-08</u>	<u>Year-End</u>	<u>Total</u>
Gürgen	Emine	A	8	9	10										27
Singh	Raju	A	7	12	7										26
Machicado	Carmen	A	5	11	6										22
Helou	Caroline	A	7	8	5										20
Navaro-Martin*	Miguel	A	10	5	5										20
Rani	Manorama	A	10	5	5										20
Järtby	Per	B	5	9	5										19
Jirousková	Markéta	A	9	10											19
Tyapkina	Marina	A	8	6	5										19
Hoffmaister*	Alex	B	6	6	5										17
Majaha-Järtby	Julia	B	7	5	5										17
Palmioli	Manuella	A	10	7											17
Vollerthun	Sigrid	A	5	5	6										16
Bier	Willem	B		5	10										15
Franzetti	Carlos	A	5	5	5										15
Pinon	Marco	A		6	8										14
Van Bolhuis	Frederik	A		6	8										14
Nardello	Renato	B	8	5											13
Otoo	Samuel	A	6	7											13
Gahima	Lionel	B	6	5											11
Pascual*	Sebastien	B	6	5											11
Sikkema*	Dawn	B		6	5										11
Arin	Tijen	A	5	5											10
Thomas	Lindsey	B	5	5											10
Carnemark	Curt	A		6											6
Cochard	Fred	A		6											6
Farchy	Daniel	B	6												6
De Biasi	Severina	B	5												5
Katzenstein	Bill	A	5												5
Lawton	Anna	B			5										5
Macedo	Antonia	A	5												5
Ouzhinskaya	Nadia	B		5											5
Peabody	S.N.	B	5												5
Romero	Marta	B		5											5
Sriram	Subramaniam	B	5												5

* Eligible for the Rookie of the Year

COMPETITION REMINDERS



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

INTERNATIONAL PHOTOGRAPHIC SOCIETY
MEMBERSHIP APPLICATION/RENEWAL

Send a check for \$20, payable to *International Photographic Society*, to:
Mary Wilson (IMF), HQ1 Room 6-700 (phone: 202-623-0004)*

Name: _____

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

Fax (if outside Bank/Fund): _____

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

Mailing address (if outside Bank/Fund): _____

E-mail address (MANDATORY): _____

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

Please check below the activities you could help with:

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

My main media is: slides _____ prints _____ digital _____

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

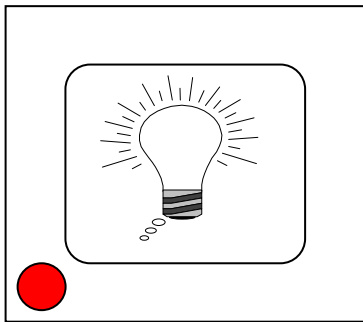
(Fill out and hand in with your entries)

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

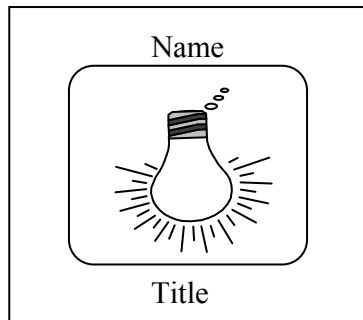
Note: Monthly competition winning photos/slides will be used on the IPS web site
 If you do **not** wish to have your photos/slides posted on the web site please indicate this:

		Category (check one for each photo)					
		Slides		Prints		EIC	
		Theme	Open	Theme	Open	Theme	Open
1	Title						
2							
3							
4							
5							
<i>Five entries per member maximum</i>							

(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".

DIGITAL

All images must be sent to EIC@ips-imfwb.org, Friday before the IPS meeting which takes place on 3rd Wednesday of each month.