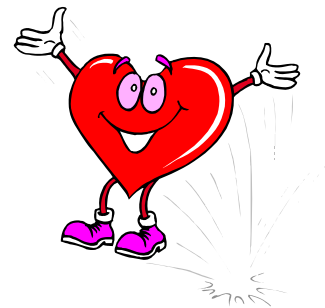




COMING-UP! IPS ANNUAL EXHIBIT



THIS MONTH AT THE IPS

Wednesday, February 16, 2005 at 5:45 p.m.

IMF Meeting Hall B
700 19th Street, N.W.

(3rd floor, up the stairs from the IMF Gallery)

February 2005

PRESENTATION

“Florida”

by

Sherwin Kaplan

COMPETITION THEME:

SLIDES ONLY

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.

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Food and refreshments at 5:45 p.m.

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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	Samuel Otoo	(202) 458-7256	WB H4-402

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

I am pleased to report that the Digital wizards lead by IPS unsung volunteer Aquiles Almansi along with Bill Katzenstein, Samuel Otoo and Gore Verheyen enthusiastically embarked in their mission.

Congratulations to all January competition winners (see page 6), which was judged by Washington Pulitzer Prize winner for photo criticism Henry Allen. It's worth noting that we had 97 entries from 21 members. And guess who went home with three top awards - Samuel, of course and - Carmen got three awards out of three entries. KUDOS to Lyndsey and Aude. I hope this opens the door to continued participation in monthly competitions by new members as well as the seasoned IPS photographers.

Attention to Annual Exhibit Participants: The printing of winning slides (see listing below) of this year's Annual Exhibit will be done again by Chrome. You must bring your winning slides to the meeting on **February 16** and hand them to John Saville, or arrange with John an **earlier** delivery date. PLEASE BRING YOUR SLIDES IN A PROTECTIVE SLEEVE OR BOX. You must also bring a check made payable to IPS to cover the full cost of the prints (\$38.00 per print) and mats (\$8.20 per mat). If you prefer to make your own arrangements for printing, remember that you have to make sure that your print sizes and photo quality conform to the **IPS standard**. Prints made from slides have to be **9" x 13 1/2", on an 11"x14" paper**. Mats used for printed slides must be the ones ordered through IPS. Matted prints that do not conform to these specifications will be **ineligible** for the exhibit.

***Mats for prints (which won in monthly competition as prints) are not required to conform to the same color or size, **however**, they may be rejected if the IPS Manager for the Annual Exhibit determines that they are unsuitable for display in our exhibit. If in question, please contact John Saville or Caroline Helou in advance so that we may check for quality.

The IPS will instruct Light Impressions to cut mat openings 1/8th of an inch smaller than the print size. If you desire to have your mat cut at a different specification, please request a worksheet from John, you should indicate on the worksheet which print(s) this worksheet is to represent.

Winning slides and prints from the March competition will be collected by John Saville during that meeting, unless you request to take them for printing on your own. An additional check made payable to IPS must be given to John Saville at the March meeting for the March winners.

There will be no pre-selection this year for the Annual Exhibit since we have increased the number of winning entries allowed in each monthly competition.

The following is a general timeline of events for preparation of the Annual Exhibit:

Late March: Prints and Mats will be delivered to us. You may make arrangements around this time to check your prints and mats for quality.

1st week of April: Matting Session: We will receive the printed slides and the mats in March and will hold our matting session around the first week of April. At this matting session, we will provide members with the materials necessary to mat your own prints and cut the Velcro strips. If you are not able to attend the matting session, you must request another member to mat your prints on your behalf.

Saturday, April 30 - morning - Hanging of matted prints in IMF atrium.

Sunday, May 1st - private judging of prints.

Monday, May 2nd - Annual Exhibit Opening

List of Slides & Prints for the Annual Exhibit

Aquiles Almansi

Tulip 101

Mannequin (P)

Bahiana

Dancers (P)

Triangle

Jean Boyd

Red Canyon

WWII Memorial (P)

Halloween Pumpkin (P)

Sydney Seagull (P)

José Cartas

Iguazú Waterfalls

Aquiles

Spiral

Leaf

Musée d'Orsay

Rodeo

David Cieslikowski

Reflections in Spring (P)

Frédéric Cochard

Canal Palette

Great Falls Pool

Idaho High Meadow

Pool Mirrors

Vendée Lighthouse

Black Sand Shadows

Carlos Franzetti

Antietam – Cemetery

Antietam – 4th of July

Shining Guns

D'Altri Tempi

Elisabeth Fekete

Paris

Rose

Strawberry

Symphony of Red

Red Barn

Reflection

Eiffel Tower

Flower

Aude Gerrucci

Barcelona

By Night

Theodora et Dominique

Emine Gürgen

Red and Green

Sunrise Silhouettes (P)

Hardship

Caroline Helou

Natural Floral Arrangement, Namaqualand

Lake McDonald, Mt.

Leilifontein Smiles, SA

A touch of Green

Zion Land

Sandstone Walls, Slot Canyon

What is going on?

Lower Antelope (3)

Marketa Jirouskova

Wait Until Dark (P)

Red Carpeted Backyard

Dune 45 (P)

Carolyn Johnson

Southwest Light – 2

Layers of Light

Bill Katzenstein

Stockholm Metro (P)

Lisbon Metro

American Indian Museum

Phillips Gallery Construction

Westminster Station, London Underground (P)

Meenu

Oksana Khadarina

Opening Magnolia (P)

Anna Lawton

Blue Shadow (P)

Upwards (P)

Red Daisy (P)

Antonia Macedo

Enigma

Glow of Time #3

Goreme House

Carmen Machicado

Caribbean Reflections

Rose river Trail # 7

Sunday in Copan

Antigua

Cooking

Samuel K. Otoo

Fluid (P)

Beach Boys (P)

Tea Carrier (P)

Nadia Ouzhinskaya

Untitled

Manuella Léa Palmioli

Borders

“Fanees” but still beautiful

DC Carnival

Tomas Point

Angel

Milagros' Procession

Sibramanian Sriram

Cars in Sahara Desert (P)

S. Lyndsey Thomas

Sleeping

Marina Tyapkina

Ants (P)

Lotus Trio (P)

Lily and a Damselfly (P)

Modest Beauty (P)

Garlic Bud (P)

Sigrid Vollerthun

Lotus Beauty

Luminous Fuchsia

*White Peony Candle
Tulip Balloon*

***(P) = Prints**

***February & March winning images will be included in the exhibit.**

— *Caroline Helou*

FEBRUARY SPEAKER: SHERWIN KAPLAN

“FLORIDA” __ Sherwin Kaplan

Sherwin is a long time member of the Northern Virginia Photographic Society and a past president of that club. He shoots exclusively color slides and has been NVPS's photographer of the year six times in the advanced slide category and had one slide of the year twice. His main interests are landscapes (broadly defined), macro, animals (both wildlife and captive animals) and flowers. He avoids photographing people. When not photographing, he is an attorney with Thelen Reid & Priest in Washington DC, specializing in pension and health law, with a specialization in the Employee Retirement Income Security Act.



He travels a lot in connection with his work (unfortunately, only domestically) and one state he has been to a lot is Florida. Florida (except for its wildlife refuges) has never had much of an attraction for him, but on several trips he took with him his camera equipment. He found it a good exercise to try to do quality photography in a location for which he had no natural affinity. The results were much better than expected. The show will start with the Disneyland area, which has some remarkably fine photo opportunities, and include work shot at Cypress Gardens, Merritt Island Wildlife Preserve, the Everglades and the Ocala National Forest.

The moral of the program is that, if you just look, there are wonderful photo opportunities everywhere—even in a place you don't especially care for.

JANUARY SPEAKER: JOE ELBERT by *Mary Wilson*

This month's meeting was unusual (at least in the three years I've been with the club) for two reasons – firstly, we had a separate presenter (Joe Elbert, Assistant Managing Editor of Photography at the Washington Post) and judge (Henry Allen, Pulitzer Prize winning photography Critic at the Washington Post) - secondly, unlike most presentations (where we see images which the photographer comments on), this month we were treated to a show with spectacular accompanying music, and then the presenter answered questions at the end – not surprising really, since Joe has a bachelors degree in music.

Joe described how he stumbled into photography – when he was working in a mental health institute many years ago and saw an ad saying “be a newspaper photographer”. He described how his first teacher cured him of his shyness by making him go out and take shots of 30 strangers, but he had to get their names, so that he was forced to approach them.

Each year Joe and his staff of 30 take about 25,000 images and condense them into about 150 to put together a presentation for all the “big names” at the Post for a “feel good” session to promote funding, which is the presentation we were shown. He also presented a shorter slide-show entitled “Kosovo” by the Posts Pulitzer Prize winning photographers - who can forget the Pulitzer winning shot of the child being passed to safety through barbed wire on the Kosovo border by Lucien Perkins!

The main show was called “Pugwash 2004”. It was a 20 min show. The music was a wonderful accompaniment to the shots. It began as a melancholic Celtic song, accompanying shots of prominent world figures, then fathers going off to war, kissing goodbye to family. Then the tempo became more dramatic, as we saw images of war-

torn cities (perhaps Iraq or Afghanistan), children playing in these surroundings and finally the music returned to the quieter Celtic melody as we saw shots of the rebuilding process - schools, weddings, training camps, all taking place in these difficult circumstances. The last shot was of a woman hidden behind cracked, red, swollen hands, held over her face, with a wedding band pinching her swollen finger.

When the show ended, Joe answered questions on technique, photographers credentials, how he selects images, and how he handles permission to take shots. He said when choosing shots he looks for three things - the image “grabs you”, “holds together well”, and “is a moment in time”. The Washington Post has about 30 photographers - all have diverse backgrounds – none are the same. In some situations where the photographer is taking shots overseas, sometimes the subjects don’t speak English, and so the photographer simply makes eye contact with the subject and it is an ‘implied consent’ to take the shot.

The Washington Post now uses all digital images (apparently it was one of the last newspapers to convert to this medium) and the biggest effect Joe noticed was cost savings, which he described as “amazing.”

Henry Allen judged the prints, and the surprising thing about Henry was his humility, despite being the recipient of the Pulitzer prize for photography critique, he kept saying he was a bad judge!

It was a truly inspiring show, with a lot of extremely useful information. We were very lucky to have such accomplished photographer and critic presenting to us this month.

Mwilson2@imf.org

JANUARY WINNERS

MANDATORY THEME “PEOPLE”

Prints Open Class B (24 entries)

1 st Place	Samuel Otoo	Fluid
2 nd Place	Samuel Otoo	Beach Boys
3 rd Place	Jean Boyd	Checking Change
HM	Samuel Otoo	Tea Carrier

Prints, Class A (5 entries)

1 st Place	Aquiles Almansi	Dancers
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Slides, Class B (20 entries)

1 st Place	Aude Gerruci	By Night
2 nd Place	Lyndsey Thomas	Sleeping
3 rd Place	Aude Gerruci	Théodora et Dominique

Slides, Open Class A (48 entries)

1 st Place	Emine Gürgen	Hardship
2 nd Place	Fred Cochard	Black Sand Shadows
3 rd Place	Carmen Machicado	Sunday in Copan
HM	Bill Katzenstein	Meenu
HM	Aquiles Almansi	Triangle
HM	Carmen Machicado	Antigua
HM	Carmen Machicado	Cooking



POINTS STANDINGS, 2004/5 SEASON

<i>Last Name</i>	<i>First Name</i>	<i>Class Openin g</i>	<i>Sep- 04</i>	<i>Oct- 04</i>	<i>Nov- 04</i>	<i>Dec- 04</i>	<i>Jan- 05</i>	<i>Total</i>
Helou	Caroline	A	10	11	10	12	5	48
Fekete	Elizabeth	B	10	12	13	8	5	48
Cartas	José	A	7	12	10	10	5	44
Katzenstein	Bill	A	10	5	10	10	6	41
Palmioli	Manuella	A	10	11	5	7	5	38
Almansi	Aquiles	A	5	8	8	5	11	37
Franzetti	Carlos	A	13	7	7	5	5	37
Tyapkina	Marina	B	8	10	8	5	5	36
Machicado	Carmen	A	5	5	7	7	9	33
Boyd	Jean	B		8	8	10	7	33
Gürgen	Emine	A	5		10	5	10	30
Cochard	Fred	A	8	5	6		8	27
Dick	Malise	A	5	5	5	5	5	25
Guerrucci*	Aude	B				10	12	22
Rani*	Manorama	B	5	5	5		5	20
Vollerthun	Sigrid	A	6	5		8		19
Thomas*	Lindsey	B			5	5	8	18
Lawton	Anna	B			6	10		16
Sriram*	Subramaniam	B	10	5				15
Romero	Marta	B		5	5		5	15
Jirousková	Markéta	A	6	10				15
Otoo*	Samuel	B					14	14
Krupa	Bozena	B			5			14
Johnson	Carolyn	B			6	8		14
Ouzhinskaya*	Nadia	B	5		5			10
Wilson	Mary	B	5				5	10
Van Bolhuis	Frederick	A	5	5				10
Cieslikowski	David	A	8					8
Verheyen*	Gero	B					5	5
Reisman	Judy	B					5	5
Macedo	Antonia	A				5		5
Hobbs	David	B			5			5
Galantin	Linda	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</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</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</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</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.”



Field Trip to the National Building Museum, Saturday, February 26, 2005, 1:30 p.m. – 3:30 p.m.

Participants are requested to sign up in advance because we are limited to 12 tripods. The National Building Museum is housed in a grand structure of Italian renaissance design that opened in 1887. At the time, the building was the second “great hall” structure (after the Capitol) in Washington D.C., the equivalent of 15 stories high with a central atrium supported by grand Corinthian columns.

IPS has been given permission to conduct a field trip for photography of this great hall. For most intents and purposes, a tripod will be necessary to take high-quality photographs, so if you would like to participate, please let me know via email to reserve a place. In the event we have more than 12 participants, we'll arrange to share tripods. There is no limit per se on the number of participants. Compelling images can be had of sections of the great hall with lenses of any focal length, but to photograph the entire hall from top to bottom requires a super wide lens on the order of 18-21mm (24mm would get much of it) for film cameras, and about 15mm for digital cameras. Note that we are not authorized to photograph individual galleries or exhibits in the Museum, just the great hall. If you wish to use a view camera on this field trip, please let Bill Katzenstein know well in advance because they require individual permits.

The National Building Museum is located at 401 F St NW, between 4th and 5th Sts—the red brick building opposite the north entrance to the Judiciary Square Metro station on the Red Line. We will be meeting at 1:30pm at the building entrance just across F St. from the Metro entrance. Updates will be sent to participants as the date approaches.

Bill@IconicPhoto.com

MEMBERS' FORUM

Book Reviews

by *Bill Katzenstein*

Cuba: 400 Years of Architectural Heritage
Rachel Carley; Photography by Andrea Brizzi;
Whitney Library of Design, Watson-Guptill
Publications; New York, NY; 1998

You know coffee-table books. If the subject is of interest, it's difficult to resist a quick browse in the bookstore. By then you've already glimpsed much of the content. The cover and lead photographs are indeed impressive, but many images between front and back don't really excite. Probably not worth the rarefied price, and where can you make room for another big book?

Most large, lavishly illustrated books appeal to specialized or esoteric tastes, and quickly go out of print. Often the photography does not live up to the cover. The high price is a factor of the limited production.

Yet there are exceptions. Occasionally a coffee-table book provides exquisite images throughout, each a pleasure to behold. Not just a few but many images, in the context of extensive coverage of the topic, so that the book becomes a de facto reference source. Accompanying text is informative yet eminently readable. One such book is *Above Washington* by Robert Cameron, in print since 1979, still widely sold in area bookstores.

Cuba: 400 Years of Architectural Heritage is of similar excellence. Virtually every image has been thoughtfully composed to illustrate the essence of the architecture in its tropical environment. Photographer Andrea Brizzi dramatically draws upon the bright Caribbean sun, clouds billowy to stormy, and strong shadows. Backlit scenes are well saturated. Yet this is not storybook photography or

beach-and-palm panoramics. The potent sunlight illuminates earthy baroque courtyards, dilapidated colonial lanes, gritty art deco, delicate restorations, and austere post-revolutionary projects. Emerald green forest or farmland frequently frames the architecture.

Andrea Brizzi weaves creative tension by engaging the interplay of sunshine, remnant beauty, shadow, nature and grit. Interiors are beautified by stressing their contemporary condition using natural light. The imagery is vibrant. In many photographs, sunlight uplifts the architecture whatever its state or condition. Deep shadows accentuate the effect; contrast is managed exceptionally well. While the approach of the photographer is refreshingly clear and consistent, the photography is anything but predictable because of the diversity of vivid colors, architecture, geography and mixed sun, shade and backlit effects. Each image is quite different and artfully created.

No wonder that *Cuba: 400 Years of Architectural Heritage* continues in print since first published in 1998, and has appeared in soft cover and in a German-language edition—an uncommon achievement in publishing architectural photography in the U.S.

Dumbarton Oaks: Garden Into Art

Susan Tamulevich (author, not the photographer); Monacelli Press, New York, NY; 2001

Virtual technical perfection, with or without imagination, is expected of photography published in books. The photographer must not only master the craft but also master the scenes, which often requires identifying and then waiting for ideal conditions. Tedious trials may have to be undertaken until results shine. In the worst cases, if the desired

visualization cannot be achieved with quality, the photographer or editor should have the self-discipline and humility to give up on the particular image, and move on, which is especially difficult for ardent planners.

Over and above technical concerns, photographers are normally expected to be creative. In my view, when photographing gardens, the “thousand flowers” approach should apply. The photographer should be encouraged to produce imaginative and colorful perspectives, which for gardens would call for at least some bright imagery.

Unfortunately, many images published in *Dumbarton Oaks: Garden into Art*, are problematic. The four seasons are covered, so it cannot be concluded out of hand that the photographer was allotted only a short time to produce the images (as was the case with the recently published book on the architecture of the World Bank Main Complex). Yet in some images of Dumbarton Oaks, ideal conditions are wanting. In fairness, the publication was not intended as a book of photography in itself but as an informative text celebrating the gardens and landscape architecture with complementary photographs. Still, the quality of the images in such efforts should be paramount as it is mainly the photography that makes the case.

Take the cover photograph of Dumbarton Oaks, featuring an expansive view of the Ellipse fountain and circular hedge. It would have been nice if not for the seriously distracting patches of desiccated yellow grass on the lawn—an off-putting aberration to those who take landscaping or Dumbarton Oaks seriously. The grass normally is not that way. The cover of a book on one of the foremost gardens in the United States should show the sweeping green expanse in all its glory. Granted that beautiful images of lawns can be surprisingly difficult to produce; still,

we expect quality in published photography. What happened? Possibly, the editor or another individual decided that the scene had to be on the cover, despite that area not being photogenic at the time the photography was done.

The book includes some beautiful photographs of Dumbarton Oaks through the seasons, some truly memorable. My favorite is a poignant view of the Lover's Lane pool with a delicate reflection of the surrounding woods, and the terraces of blue scilla in the foreground. An autumn view from the Fountain Terrace offers a panoply of red and orange leaves in the most delicate hues. Solemn wintry scenes of snow-dusted walls and statuary further impress. The photographer is highly skilled and able to adapt to and superbly capture the essence of place under varied and difficult conditions.

Yet overall the selection of photography does not meet expectations, not only because of lapses such as the cover photograph, but because apparently a decision was made at some point that the photography in this book would be under subdued lighting. There is no sun! That is wrong. We are not in stereotypical England where skies are supposedly always gray. I looked in vain for images of bright, sunlit gardens and flowers crowned by blue skies. Instead there is page after page of understated blossoms topped by bald skies. Tulips shimmering under overcast light may be pretty, in their turn, but page after page of such settings do not do justice to Dumbarton Oaks.

Bill@IconicPhoto.com

Field trip to Botanical Gardens, DC *by Manorama Rani*

Samuel Otoo organized a field trip to Botanical Gardens in Washington, DC, for IPS members. This trip was heaven for flower lovers and also for those who like to take

pictures of flowers. Ten members took advantage of this exciting field trip. We had to wake-up early on Saturday morning to get to the gardens by 9:45 am. The garden opens at 10:00 am for the public. In spite of being a cold and snowy day, we gathered in front of the Gardens at 9:45 and anxiously waited outside for the door to open, as our hands and feet were getting cold.

At 10:00 sharp, the door opened and we all were allowed to proceed inside, in batches. I along with another member were the lucky ones who were part of the first batch allowed in. Others had to wait a few minutes longer outside in the cold. After going through the security check, we finally went inside where the flowers and plants are. We also needed special permission for the tripods. Those who brought their tripods felt, I am sure, that this was the first time their tripods were given more attention than their cameras. After an initial gathering inside, Caroline gave a short briefing on the garden's layout. Then, we dispersed on our own and agreed to be back at the entrance by 12:00 noon. For me, it was very exciting because I love flowers and like to take pictures of flowers. I am sure others had an equally exciting time there.



After the shooting, six of us packed ourselves in two cars and took a short journey to "Teaism" for lunch. I had never been there before. It is a nice place with variety of international dishes to satisfy most tastes.

Decor is nice and pleasing. I particularly noticed their crockery, which is very nice and quite different from other restaurants. We reflected on our trip and chatted on various issues. Like all good things, our field trip also ended.

Overall, it was a very nice and productive field trip. Thanks Samuel for organizing it!

mrani@worldbank.org

Exhibitions

Connie Bransilver

On Friday, February 18th at Baird Auditorium, Museum of Natural History, at 12:00 noon and on Friday, February 25th, at the Meadowlark Botanical Gardens, Connie Bransilver, a nature photographer, writer and speaker, will be presenting a photographic program on Orchids.

Wild Love Affair: Essence of Florida's Native Orchids is inspirational, informative, deeply spiritual and passionate. Based on her book of the same name, Connie immediately WOWS the audience with the jazz guitar sounds of Santana and the vocals of Dave Matthews singing "Love of My Life." Up beat and fun, sounds merge with digitized images of orchids and their habitat to take audiences on a wild ride, a wild love affair, with orchids and wilderness. She then moves to readings from her book, poetic prose, science and stories melded again with flowing, dancing images. This is followed by a lecture exploration of native orchids and their Florida habitat, scientific material dispensed with a spoonful of sugar. She closes with a foot-stomping ride through the swamps with Cindy Hackney's "Gator in the Slough" or a similar piece. Author/photographer Connie Bransilver's work has appeared in local, national, and international publications. Connie serves on

the board of directors of the Infinity Foundation of the North American Nature Photography Association (NANPA) and was President of NANPA in 2001. She is Vice President of the Images for Conservation Foundation Pro-Tour of Nature Photography and she is on the Board of the Native Orchid Restoration Project (NORP). Connie is active in the Jane Goodall Institute and the Duke University Primate Center. She is a Canon Pro, on the Fuji Pronet Talent Team, and is widely known for her multi-media slide and music, poetry, lecture presentations on Florida conservation and on the lemurs of Madagascar.

Mary Lang

Fraser Gallery Georgetown. February 18 - March 16, 2005.

The DC solo debut of this acclaimed New England photographer, who holds a Master of Fine Arts in Photography from Pratt Institute. She has taught photography at the College of the Holy Cross in Worcester, UMass-Lowell, New England School of Art and Design and Bunker Hill Community College. Her work is in the permanent collections of the Museum of Fine Arts, Boston, the DeCordova Museum and Sculpture Park, Lincoln, the Fogg Art Museum, Harvard University, Cambridge, Smith College Museum of Art, Northampton, MA, and the Spencer Museum of Art, Lawrence, KS. An opening reception will be held on Friday, February 18 from 6pm - 9pm.

André Kertész

National Gallery of Art, West Building,
Ground Floor, Inner Tier
February 6 - May 15, 2005

In a 70-year career, which spanned much of the 20th century, André Kertész (1894-1985) made some of the most deceptively simple yet compelling and poetic photographs that have

ever been created. This retrospective of approximately 113 photographs, including some of the most celebrated works in 20th-century photography--such as *Chez Mondrian* and *The Satiric Dancer*, both from 1926--will feature images from all periods of Kertész's exceptionally diverse oeuvre, from his early photographs of his native Budapest made in the 1910s and early 1920s, to his studies of Paris in the 1920s and 1930s, and the final series of photographs he took of New York in the 1970s and 1980s, shortly before his death. The exhibition will focus on several themes Kertész explored throughout his life, including the unexpected and often bizarre juxtapositions that often occur in modern urban life. Demonstrating the intensely autobiographical nature of his work, it will also show the strategies he used throughout his life to interject his image, both literally and metaphorically, into his work. Organization: The exhibition has been organized by the National Gallery of Art, Washington. Sponsor: The exhibition at the National Gallery of Art is made possible through the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation. Passes are not required for this exhibition.

Baltimore Craft Show 2005

Baltimore Convention Center
February 25-27, 2005

Be inspired by the best of art and design at the 29th annual American Craft Council Baltimore Show. Featuring the distinctive work of more than 650 of America's top craft artists www.craftcouncil.org/baltimore

Equipment for sale

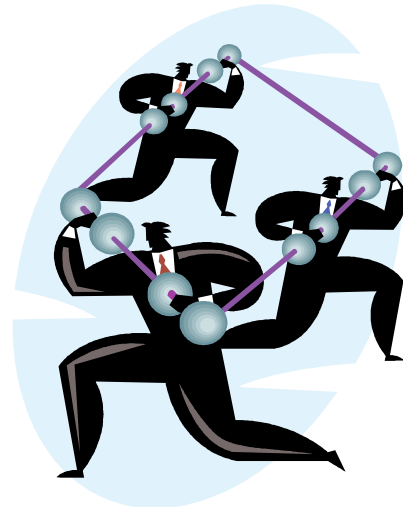
Nikon LS-2000 Film Scanner

If you want to try scanning without spending a lot of money, I am selling a Nikon LS-2000. This scanner can convert your slides and

negative film into sharp digital images. Uses the highly-regarded Digital ICE technology to minimize scratches, noise and other film defects. Will scan both color and black-and-white film; strips can be up to six frames. The light source is three LEDs for better color separation and consistency. The sensor is 2592 linear pixel CCD; optical resolution is 2700 pixels or 2700 dpi; 8 or 12-bit color. This scanner never got that much use, probably less than 100 images were scanned. It is in perfect shape. I have all the documentation and paraphernalia that was included. Includes scanner, SA-20 adapter, power cord, SCSI cable, Reference Manual; also downloaded copy of Nikonscan 3.2.1. Other specs: 3.37"x10.83"x5.59"; 5.4 pounds; 120volt AC. Requires SCSI connection at computer. Price US\$ 320.

Contact Carmen Machicado at 202-473-5761

YOUR SOCIETY NEEDS YOU TO VOLUNTEER



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

**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"/> <i>Shutter Release</i> | <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)

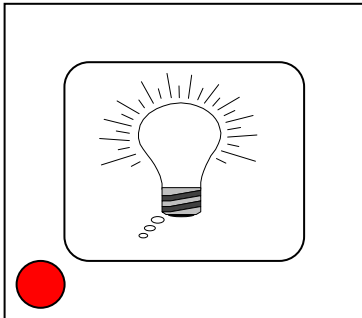
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

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:

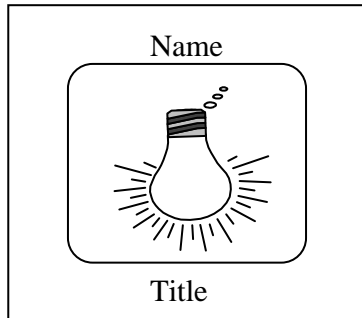
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1				
2				
3				
4				
5				

(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".