

# COMING UP! IPS ANNUAL EXHIBIT

## THIS MONTH AT THE IPS

Wednesday, February 15, 2006 at 5:45 p.m.  
IMF Meeting Hall B  
(3<sup>rd</sup> floor, up the stairs from the IMF Gallery)  
700 19<sup>th</sup> Street, N.W.

### PRESENTATION

“Understanding Light in Nature Photography”

by

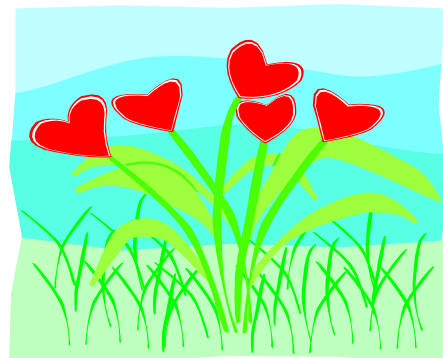
Timothy Edberg

### COMPETITION THEME:

**(SLIDES ONLY)**

#### 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.



**FEBRUARY 2006**

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### NOTE TO CONTESTANTS

Please bring all entries to the meeting with the entry form appended at the end of this issue.  
Entries will be accepted between 5:45 and 6:15 p.m. ONLY.  
For inquiries, call Carmen Machicado (202) 473-5761

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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](mailto: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](http://www.ips-imfwb.org)*

## FROM THE PRESIDENT'S NOTE PAD

One last opportunity to participate in the IPS 2006 Annual Exhibition is through the pre-selection process, which has been re-scheduled for **Friday, February 17, at 5:30 p.m.** This special event is open to all IPS members.

Three professional judges have been invited to select the best 15 percent out of the total entries. The selected images will be shown in the Annual Exhibit. The entry form is attached in the back of this issue of Shutter Release. Each IPS member is entitled to present a maximum of 10 prints or slides or combination of them. There will be one open category for slides and another open category for prints. All classes are combined.

As per IPS Competition Rules for the pre-selection winners, points will be awarded toward Photographer of the Year, and Rookie of the Year will be as follows: 7 points for 1<sup>st</sup> place, 5 points for 2<sup>nd</sup> place, 4 points for 3<sup>rd</sup> place, and 2 points for honorable mention. **There will be no points for entering the pre-selection competition.**

Please note that the **cost** of printing and framing the exhibit photos will be the responsibility of the individual exhibitors. 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 on **February 17** and hand them to Carolyn Johnson or arrange with her an **earlier** delivery date. **PLEASE BRING YOUR SLIDES IN A PROTECTIVE SLEEVE OR BOX.** 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" x 14" paper.** Mats used for printed slides must be the ones ordered through IPS. Matted prints that do not conform to these specification will be **ineligible** for the exhibit. Carolyn is negotiating the final cost for the print with Chrome and the Mat with Light Impressions. **The exact cost will be communicated to you via email.** You must bring a check made payable to IPS to cover the full cost of prints and mats when you deliver your slides.

Remember that last year the cost per print was \$38 and per mat was \$8.20.

**Mats for prints** (which won in monthly competition and pre-selection as prints) are not required to conform to the same color or size; **however**, they may be rejected if the IPS Managers for the Annual Exhibit determine that they are unsuitable for display in our exhibit. If in doubt, please contact Carolyn Johnson, Anna Lawton or Caroline Helou in advance.

IPS will instruct Light Impressions to cut mat openings 1/8<sup>th</sup> 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 Carolyn, 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 Carolyn Johnson 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 Carolyn or Anna at the March meeting for the March winners.

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

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

**1<sup>st</sup> week of April:** We will receive the printed slides and the mats in late 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 unable to attend the matting session, you must request another member to mat your prints on your behalf.

**Saturday, April 29** – morning – Hanging of matted prints in IMF Atrium.

**Sunday, May 30** – private judging of prints.

**Monday, May 1<sup>st</sup>** – Annual Exhibit Opening.

—Caroline Helou

**Pre-selection Judges:**

**Colleen Spencer Henderson,  
Stephen Harris Jaffe and Walter P. Calahan**

■ **Colleen Spencer Henderson:** a fine art photographer, developed an interest in photography from her time spent during childhood sorting through family pictures with her dad. But it wasn't until the mid 90's, when she gave up her career in public accounting, that she began to focus her energies on making fine art photographs.

Colleen's photographic interests are varied and include land and seascapes, cityscapes, (especially night images of Washington, DC), and still life. When focusing on land and seascapes she is drawn to wide-open, unspoiled spaces, and prefers photographing during the half-hour just before and after sunrise and sunset. When the city is her inspiration she prefers nighttime photography, especially after a snowfall which can turn the city into something magical. Her studio still life subjects allow her far greater control over image content and lighting while she explores nature's structures, patterns and rhythms up close.

Initially Colleen worked strictly with black & white films, processing and printing all of her work using traditional darkroom techniques. In the late 90's she began exploring the emerging field of digital photography and now shoots both film and digital, creating color and black & white images printed on Epson printers using pigment inks and artist papers.

Over the last several years Colleen has developed a series of workshops to teach others how to use digital technologies to enhance their art. She enjoys sharing her knowledge and experiences and has helped numerous students become productive using these new echnologies. See her website, [www.colleenhenderson.com](http://www.colleenhenderson.com), for additional information about her digital workshops.

Colleen's work has been recognized in many regional and national competitions and receives favorable reviews. Her photographs are included in several private and corporate collections. She adheres to strict archival processing techniques and uses

museum quality materials during all phases of the printing, mounting and framing of each image.

Colleen Spencer Henderson's photographs can be viewed by appointment at her studio in Bethesda, Maryland, (see contact information below), or daily at Multiple Exposures Gallery, Torpedo Factory Art Center, 105 N. Union Street, #312, Alexandria, Va., 22314, 703-683-2205.

■ **Stephen Harris Jaffe:** an award winning photojournalist Stephen Jaffe has covered the White House for 15 years. Jaffe who has been a professional photographer for more than 20 years after receiving his undergraduate degree from James Madison University and doing his graduate work at Ohio University. Jaffe has photographed everything from the Berlin Wall, World Summits, Olympics, Super Bowl, Politics and Wars. Jaffe has traveled to 6 continents and over 85 countries to photograph stories. His pictures have graced the covers of Time Magazine, Newsweek along with hundreds of other magazines and newspapers around the world. He has won numerous awards including White House News photographer Association's Pictures of the Year and a first place in the prestigious World Press contest. He has worked with digital photography and Photoshop since its infancy. Jaffe took over as the Team Leader for Imaging at the International Monetary Fund after 2004 Presidential election.

■ **Walter P. Calahan** is a commercial photographer based in Westminster, Maryland, where he lives with his sculptor wife, Donna McCullough, their two horses, Trickster and Dreamer, and their two dogs, Riley and Whiskey.

Trained as a Photo-Journalist at Syracuse University's SI Newhouse School of Public Communications, Calahan has worked for *The Billings Gazette*, *The Courier-News* and *USA Today*.

For the last 18 years, Calahan has completed assignments for *Time*, *Newsweek*, *US New & World Report*, *Fortune*, *Forbes*, *Business Week*, *the National Geographic Society*, *Rolling Stone*, *Vanity Fair*, *Bon Appétit*, *Boys' Life*, *Family Fun*, *Car & Driver*, *Sports Illustrated*, *ESPN the Magazine*, to

name a few. His work has also appeared in corporate annual reports and national advertising.

Calahan has served on the Board of Directors of the Washington DC chapter of the American Society of Media Photographers. He works in all film formats from 35 mm to 8x10, as well as digital. Calahan's web site is <http://www.walterpcalahan.com/>

### List of Slides & Prints for the Annual Exhibit of 2006 (April 2005-January 2006)

#### Aquiles Almansi

Baterist St. Lucia  
Fisherman

#### José Cartas

Wine Glass  
Pages of a Book  
Glass Painting  
Street Vendor, Dhaka  
Helicornia  
Lines

#### Frédéric Cochard

Potomac Icy Pool  
Clarmont Pearl  
Montana Bluebird  
Norris Yellow in Green  
Vendée Salt Works

#### Mal Dick

Nouma 5

#### Melike Egilmezler

Untitled

#### Carlos Franzetti

Close-Hauled  
Mooring Capstans  
Farm House  
Reflections

#### Aude Guerrucci

End of the Day (P)  
Shh...He is Sleeping  
Hygienic Dog Food (P)  
National Gallery Fountain  
Svetlana

#### Emine Gürgen

After the Rain (P)  
Conspiracy  
Aged Reflection  
Circles  
Rooster

Awakening

Harmony

#### Caroline Helou

Granite Design of Namaqualand  
Serenity at Lake Powell  
A perfect Mess  
Juicy Cantaloupe  
Simplicity  
Orchids  
Oops, What is Next?

#### Per Järtby

Cicada-Time (P)  
A Puff

#### Carolyn Johnson

Big Foot, Little Foot  
Winter Paint and Shadow  
Two Nuns at Convent

#### Bill Katzenstein

National Building Museum (P)  
New York City Subway Escalator  
Stockholm Metro IV (P)

#### Julia Majaha-Järtby

De Boyz (P)

#### Carmen Machicado

Zongo Laguna 1  
Fez Pots  
The Blues in Lago Titicaca  
Fall Tree Abstract  
Make Room for the Cows

#### Renalto Nardello

Fellow Photographer (P)  
Aflac (P)  
Oh Deer! (P)

#### Nienke Oomes

Rajasthani Gypsy Singers (P)  
Giraffe at Lunch (P)

#### Samuel K. Otoo

Attitude (P)  
Red Knot in Blue  
Symbolism  
Waiting for the Magic (P)  
Fading Hopes

#### Manuella Léa Palmioli

Simplicity

#### Manorama Rani

Public Phones (P)  
White Rose (P)  
Horizon (P)  
Enjoy What you do (P)

Are you talking to me (P)

**Sibramanian Sriram**

Lone Tree in the Desert (P)

Multnomah Falls (P)

**S. Lyndsey Thomas**

Lantern Glow

**Marina Tyapkina**

Dew Drop (P)

Childhood (P)

**Fredrik Van Bolhuis**

Deventer Wall

Watering Disney Hall

Gokarna Boy

Vishmu Devotee, Madurai

**Sigrid Vollerthun**

Steel Butterfly

Blue Mood

Landing Field

Evian Bottle Abstract

Namaqualand Ghosts

Iris-Close, Closer, Closest

Colorful Bottles

The Mark of Time

The Smile

\* (P) = Prints

**FEBRUARY PRESENTATION: TIMOTHY EDBERG**

**"UNDERSTANDING LIGHT IN NATURE PHOTOGRAPHY"**

The lighting in a scene has a profound effect on the look and feel of a photograph. Direction, hardness, and color all play a role in creating the emotional impact you want in your photos. Tim will discuss and illustrate each of these qualities of light, and explain how they can sometimes be controlled. While his examples will be taken primarily from his nature photography, light is light, and therefore its understanding is vital for *all* styles of photography.

Timothy Edberg is an award-winning professional nature photographer who lives in Bowie, MD, but shoots all across the nation and overseas in pursuit of life-affirming images of the natural world. He picked up his first 35 mm SLR in 1985 and has been a full-time professional since 1995. He had been widely published in books and magazines, including

*Shutterbug*, *Petersen's PHOTOgraphic*, and *Outdoor Photographer*. His fine-art photography has been represented by agents and galleries in California, New Jersey, and Maryland. His photographs are in private, corporate, and university collections on three continents. He has taught photography at the University of Maryland, and currently teaches at the Washington School of Photography and Prince George's Community College. "I have faith in nature's emotionally healing powers," says Edberg, "and I am never more alive and truly myself than when I'm in the wilderness. If I can convey to the viewer even a small portion of the nurturing I experience in the wild, then I feel I've made a real contribution." You may view Edberg's photography and read his photo tips on his website, [www.edbergphoto.com](http://www.edbergphoto.com)

**JANUARY 2006 WINNERS**

***Prints, Theme (People), Class B (29 entries)***

<i>1<sup>st</sup> Place</i>	<i>Enjoy What you do</i>	<i>Manorama Rani</i>
<i>2<sup>nd</sup> Place</i>	<i>Waiting for the Magic</i>	<i>Samuel Otoo</i>
<i>3<sup>rd</sup> Place</i>	<i>De Boyz</i>	<i>Julia Majaha-Järtby</i>
<i>HM</i>	<i>Are you talking to me?</i>	<i>Manorama Rani</i>

***Slides, Theme (People), Class B (20 entries)***

<i>1<sup>st</sup> Place</i>	<i>Fading Hopes</i>	<i>Samuel Otoo</i>
<i>2<sup>nd</sup> Place</i>	<i>Two Nuns at Convent</i>	<i>Carolyn Johnson</i>
<i>3<sup>rd</sup> Place</i>	<i>A Puff</i>	<i>Per Järtby</i>

***Slides, Theme (People), Class A (54 entries)***

<i>1<sup>st</sup> Place</i>	<i>Baterist St. Lucia</i>	<i>Aquiles Almansi</i>
<i>2<sup>nd</sup> Place</i>	<i>The Mark of Time</i>	<i>Sigrid Vollerthun</i>
<i>3<sup>rd</sup> Place</i>	<i>Vendée Salt Works</i>	<i>Fred Cochard</i>
<i>HM</i>	<i>Nouma 5</i>	<i>Mal Dick</i>
<i>HM</i>	<i>Fisherman</i>	<i>Aquiles Almansi</i>
<i>HM</i>	<i>The Smile</i>	<i>Sigrid Vollerthun</i>
<i>HM</i>	<i>Vishmu Devotee, Madurai</i>	<i>Frederik van Bolhuis</i>
<i>HM</i>	<i>Oops, What is next?</i>	<i>Caroline Helou</i>

**JANUARY PRESENTATION: FRANK VAN RIPER**

*by Mal Dick*

**FRANK VAN RIPER ON "PHOTOGRAPHING PEOPLE – WHY CLOSER IS BETTER".**

The January presentation was memorable for several reasons. First, we were celebrating the 40th birthday of IPS (originally the International Camera Club) and



secondly, we were treated to a most instructive presentation by one of Washington's best known photographers.

Before offering some comments on the presentation, I would like to say how much I personally appreciated the assistance Frank gave with handing out champagne. It is a tribute to his genuine warmth towards IPS that he so voluntarily entered into the spirit of the evening.

It was a tribute to Frank's reknown that we had one of the largest attendances at an IPS meeting for some time. I stopped counting when I ran out of fingers and toes!

There were a number of themes to Mr. van Riper's presentation, all of which are worth reiterating. First, as his presentation title presaged, he placed a lot of emphasis on getting up close. This meant that the tendency some amateur photographers have of preferring to use a long focus lens for photographing people should be muted. There were several apparent reasons for this. First, the long-focus lens distances one from the subject, both literally and psychologically. Secondly, almost by definition long focus lenses are more noticeable and obtrusive Frank noted that Henri Cartier-Bresson worked exclusively with a Leica rangefinder camera and 35 and 50mm lenses; a photographic ensemble which was small, unobtrusive and easy to handle. Mr. van Riper adopts this principle in his own work as a professional photographer and has cut down his equipment to two Leica 35mm cameras and a NikonFlow (have I got this right?) and his equally talented wife has done the same.

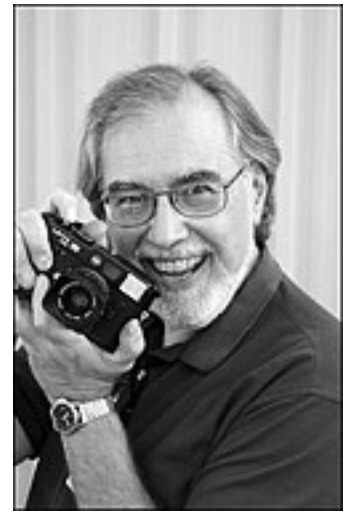
The second major point was "Engage the subject!". He noted that contact can be made formally, by asking permission to photograph or, in some cases, informally by catching the potential subject's eye and obtaining tacit permission to photograph. Sometimes subjects don't want to be photographed and their wishes should be respected, but, where permission is obtained, experience shows that the subjects soon forget that the camera is there and thus, whatever stiffness is initially encountered, soon vanishes. Engaging the subject implies that he/she is important to the photographer and that the photographer does

not represent a threat, which in turn gives the subject self-confidence.

Further on the theme of engagement, Frank recommended that when photographing children, one should get down to their level as this gives them confidence and produces results which put photographer and subject on the same level. (Presumably when photographing giants, one should bring a step-ladder!).

Mr. van Riper pointed out that it is not necessary to see the subject's face. Photographs from the back can be effective in conveying a good impression of the subject's character and/or activities. What is necessary is a clear indication of what the subject is about, what is the activity, what is the mood....One of his photographs, of oyster shuckers, admirably illustrated this.

On a more general note, Mr. van Riper offered the tip that, when there is a significant area (e.g. of sky) and the subject needs flash, a reading should be taken on the sky and then the flash intensity should be adjusted to achieve the desired balance.



Many of the examples presented illustrated the great variety of ways in which people can be photographed. There were photographs in which the subjects were very serious, others in which they were uninhibited, still more where one had the sense of power (the aforementioned oyster shuckers) others where attention was deliberately drawn to the setting. These themes were also noticeable in the winners in the competition, in which only one or two were examples of formal portraiture.

There was only one slightly disquieting note. Some of the illustrations offered did not seem to fully accord with the principles enunciated. Some (like the

photograph of an anesthetized bear) struck me as a bit too fussy, and one or two seemed to lack strong focus. The carefully prepared photograph of a celebrity (I forget whom) seemed to me to be just too posed. These, however, are only minor criticisms of what I thought was one of the most enthusiastic and infectious presentations I've seen in a long time!

[ekalnay@erols.com](mailto:ekalnay@erols.com)

## MEMBERS' FORUM

### MADAME YEVONDE: A WOMAN'S POINT OF VIEW

by Oksana Khadarina

"Women would always be better portraitists than men because of their innate characters, their sympathy, patience and intuition," said Madame Yevonde (1893-1975), one of the most interesting and non-traditional European women photographers of the 20th century. At age seventeen she decided to become a photographer, and at age 21 opened her first studio in London. Yevonde was attracted to a relatively new color process called Vivex, which allowed her to produce color prints of subtle and soft hues (at that time color photography was quite rare and often unappreciated by the general public). Yevonde made it her personal mission to convert the color-blind public to appreciate color. She was convinced that women are better equipped to deal with color, since they used it so extensively in their everyday life.



She was inspired by the work of the Surrealists Man Ray and Salvador Dali, whose art had been exhibited in London in the 1930s. Through her photographic career, Madame Yevonde was an innovator, an experimenter, and to some extent a visionary. She created at once recognizable, unusually composed, strongly personal and highly artistic work, mainly

portraits and advertising photographs. "I have tried to show that personality, tact, patience and intuition are all very valuable to the portrait photographer, that women possess them to a far greater degree than men," wrote Yevonde. She was probably right.

Yevonde's Goddesses series is a unique collection of photographic portraits of her aristocratic clients, dressed as Greek and Roman mythological figures and muses. These

painting-like photographs portray gorgeous women in beautiful dresses with numerous accessories and props (pistols, swords, daisies, Roman busts, just to name a few). Sweet and gentle Flora



(Goddess of Flowers and Spring) and Thalia (the Muse of Comedy), powerful and strong Ariadne, dramatic Penthesila (Queen of the Amazons), mesmerizing Medusa, and seductive and dreaming Clio (the Muse of History) and Helen of Troy... Each image has its own idea and tells a compelling story. The composition of each

portrait is carefully thought through and realized with a unique, recognizable style.

Carefully selected accessories and color selection serve to highlight the character of the heroine, her mood and personality. Yevonde was





trying to find ways to personalize her work and she definitely succeeded. The photographs are both surreal and instantly recognizable as hers.

Yevonde's exhibit of color portraits at the Albany Gallery in London was a tremendous success. This was the first exhibition of color photography in England. Critics proclaimed: "Madame Yevonde has most emphatically established her place among the leading and up-to-date exponents of photographic portraiture." "Madame Yevonde would never have claimed to have been influential in the history of photography. She chose to specialize in a medium that had a limited life span. She was rather a brief shooting star." She should be remembered for her strengths in unceasingly creative experimentation, her active and highly developed feel for color, and, probably most important of all, her humor, fun, and imagination. Madame Yevonde was an artist with a woman's special touch, approach and point of view. She was a woman and an extraordinary artist.

Madame Yevonde: "1930s Advertising + Fashion and Goddesses Photographs". January 20 - February 25, 2006. Kathleen Ewing Gallery, 1609 Connecticut Avenue, NW, Washington, DC 20009  
<http://www.kathleenewinggallery.com/>

[okhadarina@imf.org](mailto:okhadarina@imf.org)

#### QUOTE OF THE MONTH

*"Too often, amateurs think that the longer their telephoto lens, the better they'll be able to capture someone unaware-that, in effect, they'll be able to capture an intimate moment without having to be intimate themselves. Sometimes, this 'I Spy' technique may work, but most times it doesn't. Successful people photography, whether portraiture or documentary, is really collaboration between photographer and subject. Your input can be as strong as dictating what your subject wears or how he or she poses, or it can be as subtle as merely being a nonthreatening presence."*

From *Talking Photography*, by Frank Van Riper (Allworth Press, New York 2002, pp 164-165)

#### THE DIGITAL STORM

#### KONICA MINOLTA ANNOUNCES WITHDRAWAL PLAN FOR CAMERA BUSINESS AND PHOTO BUSINESS

Press Release, January 19, 2006: "Konica Minolta Announces Withdrawal Plan for Camera Business and Photo Business Konica Minolta has long been a leading company in photo imaging business covering wide range of imaging from input to output. In addition, we have provided inspiring products and services by fusing our unique technologies.

In camera business, we have expanded picture-taking opportunities by developing innovative technologies such as the world's first autofocus cameras. In 1962, our camera, well-accepted for its high reliability, boarded on the US's first manned spaceship "Friendship 7." Also, ever since introduction of the world's first body-integral autofocus SLR camera, Maxxum/Dynax series, in 1985, SLR cameras have become more popular among picture-takers, and we have succeeded in selling 16 million units of interchangeable lenses since then.

However, in today's era of digital cameras, where image sensor technologies such as CCD is indispensable, it became difficult to timely provide competitive products even with our top optical, mechanical and electronics technologies.

In photo business, represented by the silver-halide photography such as color film and color paper, we have produced Japan's first photographic paper in 1903, and Japan's first color film in 1940, thus pioneering joy of photography for more than a century. In 1984, we introduced the world's first compact washless photofinishing system known as a minilab system. The minilabs contributed to the expansion of worldwide photographic market by making photos closer to consumers and amazingly shortening delivery time.

However, traditional silver-halide photographic market is shrinking astonishingly by the surge of the worldwide digitization. In such a changing world, profits for camera and photo businesses worsened in recent years, and it became necessary to drastically

reform business structure for the further growth of Konica Minolta. Ever since we decided and announced restructuring guidelines of our businesses on November 4, 2005, we have been considering practical and detailed plan, and we would like to announce our decision made today as follows:

### *1) Camera Business*

In camera business, we have reached an agreement with Sony Corporation(Sony), having numerous image sensor technologies such as CCD and CMOS, to jointly develop digital SLR cameras in July 2005. In order to continue to have our customers use Maxxum/Dynax lenses, and to maximize possibilities of the optical, mechanical and electronics technologies accumulated through development of SLR cameras in the years to come, we came to the conclusion that it was best to transfer assets concerning camera business to Sony. Since then, we have been negotiating with Sony, and as a result, we have reached an agreement with Sony to transfer a portion of assets regarding digital SLR camera system to Sony\*1. In this relation, we have decided to withdraw from camera business\*2, such as film cameras and digital cameras, within Konica Minolta Group as of March 31, 2006.

Sony is planning to develop digital SLR cameras compatible with Maxxum/Dynax lens mount system, so that the current Maxxum/Dynax users will be able to continue to use them with Sony's digital SLR cameras. In addition, we will consign camera service operations for Konica Minolta, Konica, Minolta brand cameras and related equipment to Sony.

### *2) Photo Business*

In today's shrinking photographic market represented by color film and color paper, we have been considering to scale back and to continue photo business at an appropriate size; however, when we foresee the photographic market, it is quite difficult to maintain profitability in this field, and we have decided to withdraw from photo business. As schemed below, we will, as much as possible, avoid causing any inconvenience in providing products to our worldwide customers in the course of withdrawal.

For color film and color paper, while considering our customer needs, we will step-by-step reduce product lineup and cease our color film and color paper production by the end of fiscal year ending March 31, 2007.

For minilab business, we will cease production of the system by the end of fiscal year ending March 31, 2006; however we will have such company as Noritsu Koki Co., Ltd to provide maintenance and customer services so as not to cause any inconvenience to our customers.

In line with the above scheme, with consideration to our customers and regional situations, we will step-by-step reorganize our sales offices and withdraw from all of our photo sales activities by September 30, 2007.

### *3) Personnel Management*

As a part of Konica Minolta Group's restructuring, we will proceed with withdrawal plan for camera and photo businesses and aggressively shifted their management resources to other Konica Minolta Group companies. While continuing this effort, in order to rationalize a number of employees, we have decided to reduce worldwide Konica Minolta Group employees by 3,700 from the current 33,000 including early retirement offering by September 30, 2007.

The expenses to be incurred with this restructuring are already included in the forecast for fiscal year ending March 31, 2006.

Konica Minolta Group will make our utmost efforts not to cause any inconvenience to our customer due to the decision we made this time. At the same time, camera and photo businesses are our traditional businesses ever since our founding, and we wish to express our heartfelt appreciation to the worldwide Konica Minolta fans for their patronage to our products for more than a century.

Konica Minolta Group is aiming to become more powerful corporate group by swiftly meeting market changes and pursuing "selection and concentration". We will, from now on, be concentrating our business resources on non-consumer businesses, such as the

core "business technologies" field, the strategic "optics and display devices" field, and the growth expected "medical imaging" and "sensing" fields, increase competitiveness, and endeavor to further expand corporate value.

### FUJI PHOTO TO CUT 5,000 JOBS

Jan. 31 (Bloomberg) -- Fuji Photo Film Co., the world's fifth-biggest digital camera maker, will eliminate 5,000 jobs and shift some production to China from Japan, in a reorganization that it expects to reduce full-year profit by 77 percent.

Net income will fall to 20 billion yen (\$170 million) in the year ending March 31, compared with its previous 85 billion yen forecast, the company said in a statement today. The company, which makes FinePix digital cameras, had 75,638 workers worldwide as of March 2005, according to its Web site.

Fuji Photo, founded in 1934, is the latest in the industry to cut costs amid falling prices and as people switch to digital cameras from film. Eastman Kodak Co., the world's largest photography company, yesterday posted a fifth straight loss, while Konica Minolta Holdings Inc. earlier this month said it will exit its century-old camera business.

"Fuji Photo's plan symbolizes an end to the film camera era," said Hiroshi Chano, who helps oversee \$6.7 billion at Yasuda Asset Management Co. in Tokyo. "The digitalization of the camera industry occurred at much faster pace than I expected. Reorganization will be a painful process for Fuji Photo."

The company will incur an 80 billion yen charge this year to cut its domestic digital camera production while boosting output in China, according to the statement.

"By taking these restructuring steps, we hope to reduce fixed costs and secure stable profits in our imaging solutions division," the Tokyo-based company said in the statement.

### WORKSHOPS/FIELD TRIPS

#### TILAK HETTIGE'S MID-DAY PHOTOGRAPHY SESSION

Mark your calendar, Monday, February 27, 2005 at 12:15 p.m., at the IMF Auditorium (Red level R-710) for Tilak's "Inner Vision" and "New Eyes". Bring your friends and colleagues, and do not miss this informative and entertaining presentation.

If you were a member of IPS between the years 1993 and 1996, most likely you will remember one of its shining stars, Tilak Hettige. Tilak's extraordinary photographic talent became evident almost from the day he joined the Society and his spectacular winning images contributed to IPS' prestige in Washington's photographic community. In one season of photographic competitions sponsored by the now defunct Greater Washington Council of Camera Clubs alone, he won 21 awards for his images. He was among the top of the chart of IPS monthly winners and, not unexpectedly was named IPS' Photographer of the Year in 1996, in addition to awards for Slide of the Year and Black and White Print of the Year. IPS lost a valuable member when Tilak and his family moved to Manila in late 1996 when his wife accepted a position with the Asian Development Bank. Since then, his mastery of the craft has made him blossom into a true professional and he has made a name for himself in his adopted country, traveling, lecturing, exhibiting, and publishing his works widely.

#### DOCUMENTARY PHOTOGRAPHY WITH FRANK VAN RIPER AND JUDY GOODMAN

This is an excellent opportunity to learn the secret of photographing people from Judy and Frank. The Field trip is scheduled for April 23; we shall meet during the mid-week before with the instructors for the briefings. The critique session will be scheduled during the 1<sup>st</sup> or 2<sup>nd</sup> week of May. Attendance is limited to **10 participants**. Cost is \$150 per person. If you are interested you should call or email Severina De Biasi, Tel. 623-9709, email [Sdebiasi@imf.org](mailto:Sdebiasi@imf.org) to reserve your place, first come first served.

## FRANK VAN RIPER'S 6-WEEK WORKSHOP ON DOCUMENTARY PHOTOGRAPHY AND PROJECT PRINTING

Thursday evening classes begin February 16th and run from 7pm to 10:30pm each week. Students will be expected to initiate or continue a project of their choosing, with the goal of producing a finished picture story by the end of the session. Course includes basic location lighting instruction and practical hints on both assembling a picture story and approaching people in order to photograph them. Students wishing to accompany their photo essays with written text are encouraged to do so. Class size is limited. Early registration is suggested. [Note: Though the class offers hands-on b&w darkroom instruction, students who prefer to work digitally may do so and are welcome.] For information: 301-320-7757. Or see website: <http://www.glenechopark.org/>

## WASHINGTON PHOTO SAFARIS

- "April In Paris ", April 1-2, with John Egan
- "April In Another Paris", April 8-9, with John Egan
- Cape Ann, MA, May 12-14, with Judy Reisman
- New York City - the Battery , Times Square and Midtown, May 20-21, with David Luria
- Hershey Park and Indian Echo Caverns PA, June 25, with Judy Reisman
- Cape May NJ, July 28-30, with Judy Reisman
- Prague: City of Golden Spires, August 3-6, with Suresh Shivdasani
- Machu Picchu and Cuzco, Peru, August 18-22, with Eddie Arrossi
- Lancaster and Amish Country PA, August 25-27, with Judy Reisman
- Yellowstone National Park/Grand Tetons, August 27-September 3, w/ John Witschey
- Quebec City in the Fall, September 22-24, with E. David Luria
- Barcelona: Home of Gaudi, Picasso and Miro, October 5-8, with E. David Luria

- Scenic Byways of Virginia, October 28 with John Witschey/ Judy Reisman
- Buenos Aires/ Iguacu Falls, December 1-5, with Eddie Arrossi

For more information and reservations, go to [www.WashingtonPhotoSafari.com](http://www.WashingtonPhotoSafari.com)

## CONTESTS

### WB H CAFETERIA; CALL FOR ENTRIES

IPS has been invited by the World Bank's Art Curator to exhibit our best work in the World Bank H Cafeteria. The theme is Food or Kitchen Utensils. The Curator is looking for striking images. Images that rise above the routine, transcend the ordinary and convey the feeling of passion and beauty captured by creative and imaginative photographers.

Upon the request of the Curator, **IPS re-scheduled the pre-selection for May 2006. The deadline for submission will be announced in April.** Each submission is limited to a total of 15 images. The final selection will be made by the World Bank Art Curator. Entries will be judged on technical quality, composition, originality, and artistic merit. Entries may be in slides or digitally captured images.

Digitally captured images must be taken at the camera's highest resolution. For preliminary judging, digital files must be submitted in JPEG format and the image must be in Adobe RGB color space (even if they are monochrome). The maximum horizontal size of the image submitted must be 1024 pixels and the maximum vertical size 768 pixels (See Guidelines for Electronic Submission published in June 2005 Shutter Release). However, If an image is selected, a high resolution electronic file will be required for printing. Printing will be handled by the WB Art Program. There will be contact information and sales price for exhibited work.

Questions regarding electronic submissions should be addressed to [aalmansi@worldbank.org](mailto:aalmansi@worldbank.org) ; and questions regarding slide submissions should be addressed to [chelou@imf.org](mailto:chelou@imf.org) . Don't miss this great opportunity to exhibit your work!

NATIONAL GEOGRAPHIC , PHOTO CONTEST WINNERS

[http://www.nationalgeographic.com/traveler/photos/photocontest0601/photocontest\\_gallery10.html](http://www.nationalgeographic.com/traveler/photos/photocontest0601/photocontest_gallery10.html)

**EXHIBITIONS**

**WORLD BANK'S J-CORRIDOR EXHIBIT**



This exhibit has been now replaced. The official opening celebration will be on **March 2, 2005 at 12:30 p.m.** You should collect your previous images from Anna Lawton's office in the World Bank, Room: J2-003, Tel. No. 458-5938.

**4th ANNUAL MEADOWLARK NATURE PHOTOGRAPHY EXPO – February 25-26**

**WHO:** The Northern Virginia Alliance of Camera Clubs (NOVACC) and Meadowlark Botanical Gardens.

**WHAT:** The Northern Virginia Alliance of Camera Clubs (NOVACC) presents the 4th Annual Meadowlark Nature Photography Expo at Meadowlark Botanical Gardens.

NOVACC consists of the following six Northern Virginia Camera Clubs representing a combined membership of over 600 photographers:

- Loudoun Photography Club
- Manassas-Warrenton Camera Club
- McLean Photography Club
- Northern Virginia Photographic Society
- Reston Photographic Society
- Vienna Photographic Society

The exhibition portion of the 4th Annual Meadowlark Nature Photography Expo is a juried event featuring outstanding works of nature photography — only images of the highest standards are accepted.

This expo will also feature a variety of photography related activities including: guest speakers, book signings, photo critiques, sponsor displays, camera check-ups, opportunity to photograph hawks and owls, raffle items, and much more.

**WHEN:**

Friday, February 24:

Keynote presentation by Mr. Bobby Harrison on the Rediscovery of the Ivory-Billed Woodpecker and Photographing Birds. From 7:00-9:00 pm at the Tyson's Corner Marriott, Vienna, Virginia. Registration required. Tickets are \$30 per person. Register at the Expo website: [www.MeadowlarkPhotoExpo.com](http://www.MeadowlarkPhotoExpo.com)

For more than 60 years, every potential sighting of an ivory-billed woodpecker was met with ridicule and scorn. But Bobby Harrison and Tim Gallagher refused accept the grim conclusion of most scientists that the ivory-bill was extinct. Together they traveled through the South, interviewing people who claimed to have seen this ghost bird of the shadowy swamp. And if a sighting seemed credible, they hit the swamp, wading through hip-deep, and boot-sucking mud and canoeing through turgid, mud brown bayous where deadly cottonmouths abound.

On one of these trips, checking a recent sighting by an Arkansas kayaker, an unmistakable ivory-bill flew past at close range in front of their canoe. This sighting—the first time since 1944 that two qualified observers had positively identified an ivory-billed woodpecker in the United States—quickly led to the largest search ever launched to find a rare bird and ultimately to the announcement this past April of the rediscovery of the species. Bobby will tell the story of the ivory-bill's near demise and miraculous resurrection and discuss how the Grail Bird was rediscovered.

Saturday and Sunday, February 25-26:

4th Annual Meadowlark Nature Photography Expo at Meadowlark Botanical Gardens, Vienna, Virginia, from 9:00 am to 4:30 pm daily. \$3 per person entry donation requested.

(See schedule of activities for both days below.)

WHERE: Meadowlark Botanical Gardens, a property of the Northern Virginia Regional Park Authority. 9750 Meadowlark Gardens Court, Vienna, Virginia. Phone: 703-255-3631, ext. 304. Web: <http://www.meadowlarkgardens.org>

Directions: From the Beltway/I-495 – take Exit 47A onto Route 7 West. Drive 5 miles through Tysons Corner, turn left onto Beulah Road and drive 2 miles to park entrance on the right.

From I-66 – take Exit 60 onto Route 123 north. Drive 4.5 miles through Vienna and turn left onto Beulah Road. Follow Beulah for 2 miles, then take a left at stop sign to remain on Beulah Road. Drive 1/2 mile to park entrance on the left.

### **EXPO SCHEDULE OF ACTIVITIES:**

Saturday, February 25 at 9:30 am:

*Joe Miller presents Visual Design in Nature Photography*

Joseph Miller conducts workshops for serious photographers, teaches photography at the Northern Virginia Community College, Manassas Campus, and frequently speaks, critiques, and judges at photographic societies. He writes extensively on a number of photographic subjects with particular interest in visual communication and design, judging photographs, and judging judges. He was instrumental in the creation of the Northern Virginia Alliance of Camera Clubs. He works out of his Center for the Photographic Arts in Northern Virginia. His photography has been influenced by the renowned international photographer, Freeman Patterson, from whom he has taken workshops in Canada and Africa.

Saturday, February 25 at 2:00 pm:

*Pat & Shirley Collins present A Minimalist Approach to Nature Photography*

Sam Shutterpudtz (a.k.a. Patrick M. Collins) has over twenty-five years of photography experience, in addition to photographing in Shenandoah National Park for over 15 years. He has been published in National Wildlife, Petersen's Photographic, Outdoor & Travel Photography, Birders World, Richmond

Surroundings, Blue Ridge County, Virginia Wildlife, Sierra Club Calendars and others. His work has been featured in calendars of Virginia for Graphic Arts Publishing. Pat & Shirley's work can be found on AGPix.com, Portfolios.com, or the Tater website, which is [www.shutterpudtz.com](http://www.shutterpudtz.com). Pat lives in Manassas, Virginia with his lovely wife Shirley.

The philosophy they put forth is for serious nature photographers. While they use humor to instruct, quality photography and protecting the environment is very important to them. Their goal is to help you enjoy the experience.

Saturday, February 25 at 3:30 pm:

*William B. Folsom presents Adverse Weather Photography*

William B. Folsom began working as a professional photographer while employed in the U.S. Government. His photograph of an infantryman in the 29th Infantry Division was featured on the cover of Time International in 1995. More than 100 of his photographs have since been chosen as covers on various magazines and books. In recent years he began working on commercial projects and is currently working with Extreme Graphix on a variety of commercial assignments as well as with the Greater McLean Chamber of Commerce as their lead photographer.

Mr. Folsom has always enjoyed nature photography. His skill at photographing butterflies enabled him to publish Art and Science of Butterfly Photography, one of the first books devoted solely to photographing butterflies. Many of the images in that book were taken in Meadowlark Botanical Gardens where he joined the staff as the resident photographer. He lectures on photography and takes people out for butterfly walks on most Sundays, weather permitting.

Sunday, February 26 from 10:00 – 3:30 pm:

*Wildlife Encounter & Photo Opportunity- Live Owls and Hawks!*

Enjoy a wonderful viewing of live hawks and owls--a heartwarming demonstration of the outstanding contributions performed by The Raptor Conservancy



of Virginia. This dedicated team of professionals rescues, treats, rehabilitates, and if possible releases raptors. A \$20 fee will be charged to photograph the hawks and owls for 40 minutes.

Sunday, February 26 at noon:

*Tim Edberg presents On the Road Again: Traveling for Nature Photography*

Timothy Edberg is an award-winning professional nature photographer who lives in Bowie, MD, but shoots all across the nation and overseas in pursuit of life-affirming images of the natural world. He picked up his first 35 mm SLR in 1985 and has been a full-time professional since 1995.

He had been widely published in books and magazines, including Shutterbug, Petersen's PHOTOgraphic, and Outdoor Photographer. His fine-art photography has been represented by agents and galleries in California, New Jersey, and Maryland. His photographs are in private, corporate, and university collections on three continents. He has taught photography at the University of Maryland, and currently teaches at the Washington School of Photography and Prince George's Community College

Sunday, February 26 at 1:30 pm:

*Tony Sweet presents Fine Art Flower Photography*

Tony Sweet's work is published on greeting cards, calendars, post cards, posters, annual reports, movie sets, catalogs, articles, and electronic mediums. He is represented by Getty, PanStock, Natural Selection, and ChromaZone.

He conducts his Visual Artistry and Field Mentorship workshops from April thru October. Tony's articles and photography are featured in Shutterbug magazine in 'The Tip-off' column, Rangefinder magazine, Nikon World, and as contributor to NikonPro.com. His first book, "Fine Art Nature Photography: Advanced techniques and the Creative process" was published by Stackpole Books in July, 2002. Tony's second book, "Fine Art Flower Photography," will be published in April, 2005. His award winning instructional DVD, "Visual Rhythm," (out of print) was released, December 2002. His third book, "Fine

Art Photography, the Art of Interpretation," will be released summer/fall 2006.

Sunday, February 26 at 3:00 pm:

*Susan Ellis presents Bugs in the System*

A lifelong nature lover, animal lover and a self-proclaimed bug-hugger, Susan Ellis's academic background in English Literature and behavioral ecology provides a unique context for her observations of living things. The field research for her masters' work led her to the South African bushveldt where she developed a strong sense of being the newly arrived guest in the home of other animals. There she began to appreciate insects as neighbors, each with a unique history, preciousness, individuality and story to tell.

She works at the US Department of Agriculture, where she started out as a canine handler and trainer and now works as Deputy Program Manager for Remote Pest Identification, a program that features digital imaging as a means of expediting identification of potentially harmful or invasive pests arriving on foreign commodities.

Saturday, February 25 from 9:00am – 4:30pm:

Free camera check-ups provided by Strauss Photo-Technical Services.

Saturday and Sunday, February 25 & 26 from 10:00 – 4:30 pm:

Free Photography Critiques provided by the Washington School of Photography

Instructors from the Washington School of Photography will provide free photography critiques. Bring your prints and receive valuable feedback on how to improve your images. Any subject matter is welcome.

**SPONSORS:**

The 4th Annual Meadowlark Nature Photography Expo is made possible in part by the following generous sponsors: The Northern Virginia Regional Park Authority and Meadowlark Botanical Gardens, Ace Photo of Sterling, Virginia, Kodak Professional Products, Penn Camera, The Audubon Society of Northern Virginia, Hunt's Photo and Video of

Melrose, Massachusetts, REI, Nature's Best Magazine, Extreme Graphix of Gaithersburg, Maryland, DigiPixArt, Inc. of Fairfax, Virginia, Tony Sweet Photography, Inc., Marriott Tysons Corner, Nature's Image Photography Workshops, Strauss Photo-Technical Services, Inc. of Washington, D.C., FrameMasters of Fairfax, Virginia, 1st Service Bank (McLean Branch), Bank of America (Oakton Branch), Fuji Film, Amore String Trio

**American Craft Council  
Baltimore Craft Show 2006  
February 24-26, 2006**

Baltimore Convention Center  
One West Pratt Street

[www.craftcouncil.org/baltimore](http://www.craftcouncil.org/baltimore)

Tel. 800-836-3470

Featuring the distinctive work of more than 700 contemporary craft artists.

**TIPS AND TECHNIQUES**

**FROM THE DIGITAL DARKROOM**

Sometimes ago I made reference to a product called Deep Paint, which enables you to transform photographs into incredible paintings with realistic brush strokes. What I didn't know at the time was that the current (and expensive) version known as Deep Paint 3D wasn't the only option. As it turns out, the original Deep Paint that I have used was discontinued in March, but is available in a freeware version that can be downloaded from [www.downloads.com](http://www.downloads.com). So, if you're looking for a great tool for creating "painted photos", now there's a free product you can use to achieve incredible results"

<http://www.photocritic.org/>

*by Carmen Machicado*

**CLASSIFIEDS**

All in good order:

- Wooden Plan Cabinet, 5-Drawer, inside dimensions 42"X27" -- \$30
- Slide Projector, 35mm Kodak Ektagraphic III w/Stackloader & 3 Trays -- \$20

- Lightbox, Bretford Acculight, 17"X13", w/Sorting Tray & Cover -- \$15
- DA-LITE Projection Screen, 50"X50" -- \$15
- Monopod -- \$10

Numerous Photo books and magazines – free to whoever takes them away.

Michael Wishart, [mwnjw@aol.com](mailto:mwnjw@aol.com), (202)265-3676



**Competition Themes for 2006/2007**

We will be reviewing the competition themes for next season, on **February 23**, you may send your suggestions with a brief description of the subject by e-mail to Sigrid Vollerthun, [svollerthun@verizon.net](mailto:svollerthun@verizon.net) and a copy to me [chelou@imf.org](mailto:chelou@imf.org). The deadline for submission is February 20, 2006. Looking forward to hearing from you.



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

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

**October 19, 2005, Simplicity**

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

**November 16, 2005, Zoo Animals & Backyard Habitat**

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

**December 21, 2005, Abstract**

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

**January 18, 2006, People (Mandatory)**

Images in which the major point of interest is one or more human beings. It is not sufficient that people are merely included in the image. Excluded are photos of statues, mannequins, etc.

**February 15, 2006, Nature**

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

**March 15, 2006, Food**

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

**April 12, 2006, Urban Landscapes**

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

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

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

To be inserted in your camera bag

## 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 1<sup>st</sup> place;
- **3 points** for 2<sup>nd</sup> place;
- **2 points** for 3<sup>rd</sup> 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 1<sup>st</sup> place;
- **5 points** for 2<sup>nd</sup> place;
- **4 points** for 3<sup>rd</sup> place;
- **2 points** for Honorable Mention.

At the end of the season, those with the most points win 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> place as **Photographer of the Year**. There is also an award for new members who start off in B Class and who gain the most points; it's called **Rookie of the Year**.

## Art 1.7 of the IPS Competition Rules

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

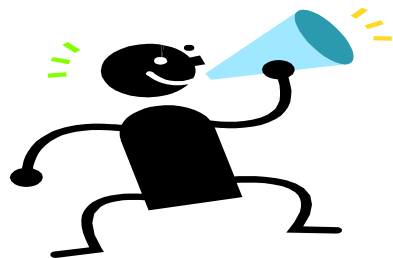


## POINTS STANDINGS, 2004/5 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep-05</u>	<u>Oct-05</u>	<u>Nov-05</u>	<u>Dec-05</u>	<u>Jan-06</u>	<u>Feb-06</u>	<u>Pre-selecti on</u>	<u>Mar-06</u>	<u>Apr-06</u>	<u>06A /E</u>	<u>May-06</u>	<u>Year-End</u>	<u>Total</u>
Gürgen	Emine	A	5	12	12	8	5								42
Otoo	Samuel	B	10	5	8	5	13								41
Vollerthun	Sigrid	A	10	5	6	10	9								40
Cartas	José	A	11	8	5	10	5								39
Johnson	Carolyn	B		5	10	10	8								33
Franzetti	Carlos	A	7	10	5	5	5								32
Rani*	Manorama	B			8	13	11								32
Sriram	Subramaniam	B	5	10	5	7	5								32
Helou	Caroline	A	6	7	7	5	6								31
Machicado	Carmen	A		5	13	7	5								30
Oomes*	Nienke	B	10	8	5	5									28
Palmioli	Manuella	A	5	8	5	5	5								28
Järtby*	Per	B		5	7	5	7								24
Nardello*	Renato	B	8		11	5									24
Cochard	Fred	A			9	6	7								22
Dick	Malise	A		5	5	5	6								21
Guerrucci	Aude	A	10	10											20
Katzenstein	Bill	A	5	10	5										20
Van Bolhuis	Frederik	A				13	6								19
Majaha-Järtby	Julia	B			5	5	7								17
Tyapkina	Marina	B	7	5	5										17
Almansi	Aquiles	A				5	11								16
Galantin	Linda	B	5	5			5								15
Windheuser	Chris	B			5	5	5								15
Egilmezler*	Melike	B		8	5										13
Thomas	Lindsey	B				8	5								13
Singh	Raju	B				5	5								10
Balkind	Jeffrey	B					5								5
Fekete	Elizabeth	A					5								5
Fernandez	Enric	B	5												5

\* Eligible for Rookie of the Year

## COMPETITION REMINDERS



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

**INTERNATIONAL PHOTOGRAPHIC SOCIETY**  
**MEMBERSHIP APPLICATION/RENEWAL**

Send a check for \$20, payable to *International Photographic Society*, to:  
Mary Wilson (IMF), Room 12-530.02 (phone: 202-623-0004)\*

Name: \_\_\_\_\_

Phone/ext.: \_\_\_\_\_ Mail Stop Number/Room: \_\_\_\_\_

Fax (if outside Bank/Fund): \_\_\_\_\_

IMF Staff \_\_\_\_\_ World Bank Staff \_\_\_\_\_ Retiree \_\_\_\_\_ Spouse/Partner \_\_\_\_\_

Mailing address (if outside Bank/Fund): \_\_\_\_\_

E-mail address (MANDATORY): \_\_\_\_\_

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

**Please check below the activities you could help with:**

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

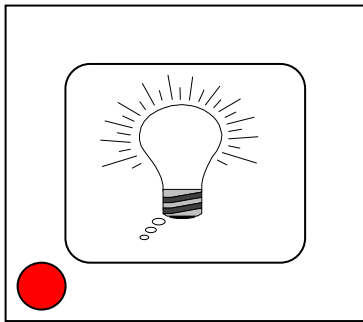
**Name:** \_\_\_\_\_ **Class:** \_\_\_\_\_  
**Room:** \_\_\_\_\_ **Phone:** \_\_\_\_\_ **Month:** \_\_\_\_\_  
**Theme:** \_\_\_\_\_

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:

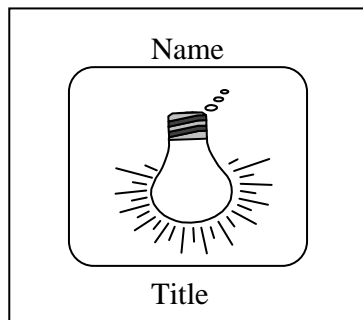
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>4</b>				
<b>5</b>				

*(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".

**INTERNATIONAL PHOTOGRAPHIC SOCIETY**  
**2006 ANNUAL EXHIBIT PRE-SELECTION FORM**  
*(Fill out and hand in with your entries)*  
*Friday, February 17, 2006*  
*IMF Meeting Hall B*

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**Name:**

**Room:** \_\_\_\_\_

**Phone:** \_\_\_\_\_

<u>Title</u>	<u>Slide</u>	<u>Print</u>
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1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

8. \_\_\_\_\_

9. \_\_\_\_\_

10. \_\_\_\_\_