



THIS MONTH AT THE IPS

Wednesday, January 18, 2006 at 5:45 p.m.
IMF Meeting Hall B
(3rd floor, up the stairs from the IMF Gallery)
700 19th Street, N.W.

PRESENTATION

“Photographing People: Why Closer is Better”

by

Frank Van Riper

COMPETITIONS

MANDATORY THEME:

(SLIDES & PRINTS)

People

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.

HAPPY



IPS



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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

Visit our website at www.ips-imfwb.org

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SHUTTER RELEASE welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is **close of business on the last business day of the month prior to the issue month**. Please send submissions by e-mail to ips_sr_editor@yahoo.com as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.

Visit our website at www.ips-imfwb.org

FROM THE PRESIDENT'S NOTE PAD

Greetings! and Welcome to 2006, I hope you had an enjoyable Holiday Season. This month marks the 40th anniversary of the International Photographic Society.

We are fortunate to have both the Fund and the Bank continue to show their support in significant and different ways. The IPS enjoys the use of Fund's facilities for its meetings and the highly professional service of its Multimedia Services Division for all its printing needs. In addition, the Bank Art Program Curator offered us couple of opportunities to promote IPS members work in spaces at the Bank. Last but not least, both institutions grant us an annual subsidy to support our activities. As a result, many IPS members progressed in their craft to the extent that they are found engaging in commercial photography, exhibiting their works in art galleries teaching photography in prestigious institutions etc. Knowing this, one must conclude that IPS programs, competitions and activities are **really important**.

Our Society is run by a volunteer group; by people with many **other obligations**. In order for IPS to continue as a leader in teaching and helping people to enjoy photography (**film or digital**), participation by the greatest number of members is a **NECESSITY**. In just couple of months, the election of officers for next season will be upon us. According to the IPS by-laws, the president and the treasurer must be elected. The rest of the Council is appointed by the president. If anyone wishes to serve on the Executive Council in any capacity, please let me know, a Nominating Committee will be appointed pretty soon.

This topic is not closed and help is needed to get the electronic competition rolling. Furthermore, the IPS website needs extensive updates and a new facelift, if you have the expertise in this important task, please see me.

I hope with your help we will make this year a wonderful year at IPS.

—Caroline Helou

**Competition Themes for 2006/2007**

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

World Bank's J-Corridor Exhibit

This exhibit has been now replaced. Stay tuned on the date and time of the official opening. You may collect your previous images from Anna Lawton's office in the World Bank, Room: J2-003, Tel. No. 458-5938.

**Mark your Calendar – IPS Annual Exhibit**

It is time to begin planning the 36th Annual Exhibit. This year the exhibit will be on display for six weeks from May 1st through June 9. If you have winning prints and slides from any of the IPS competitions held between April 2005 and March 2006, your photographs will be included in the annual show.

In addition, a special pre-selection session of prints and slides will be held on **Friday, February 10 at 5:30 p.m.** This special event which is open to all IPS members, will be judged by three professional judges. An entry form will be sent by email in due time. There will be one open category for slides and another open category for prints. All classes combined. Each IPS member is entitled to present a maximum of 10 prints or slides or combination of them. The selected pictures will be shown in the Annual Exhibit.

Fifteen percent of the entries in each category will be selected, with a first, a second and a third place, as well as honorable mentions. As per IPS

Competition Rules, points awarded toward Photographer of the Year and Rookie of the Year will be as follows: 7 points for 1st place, 5 points for 2nd place, 4 points for 3rd place, and 2 points for honorable mention. In addition, five points will be awarded to each member entering the pre-selection.

JANUARY PRESENTATION: FRANK VAN RIPER

"PHOTOGRAPHING PEOPLE: WHY CLOSER IS BETTER"

One of the hardest things for an amateur photographer to learn is how move out from behind a long telephoto lens and actually engage the people he or she wants to photograph. Photographer, author and journalist Frank Van Riper will describe the techniques he has used during his long career to set his subjects at their ease in order to get marvelous, spontaneous images of people. He will illustrate his slide lecture with photographs from his widely acclaimed books, including *Faces of the Eastern Shore*, *Down East Maine / A World Apart*, as well as his current book-in-progress *Serenissima: Venice in Winter*, a joint project with his wife and partner, photographer and sculptor Judith Goodman.

Frank is an award-winning documentary and fine art photographer and author whose work has been published internationally.

His work is in the permanent collections of the National Museum of American Art and the National Portrait Gallery (Washington, DC) as well as the Portland Gallery of Art (Portland, Maine.) His 1998 book of photography and essays, *Down East Maine/A World Apart*, was nominated for a Pulitzer Prize and won the silver medal for photography from the Art Director's Club of Washington.

Since 1992, Van Riper has been the photography columnist of the Washington Post, where his column now appears exclusively in the Camera Works section of Washingtonpost.com. *Talking Photography*, a ten-year collection of his columns and other photography writing, was published in 2001. Before turning fulltime to photography he was

a political writer and editor in the Washington Bureau of the New York Daily News. During that time he wrote his first book, the nationally acclaimed biography of Sen. John Glenn, *Glenn: The Astronaut Who Would be President*.

His first book of photography, *Faces of the Eastern Shore*, was published in 1992.

Van Riper's writing has appeared in The New Republic, Rolling Stone, The Saturday Evening Post, Nieman Reports, Lenswork and in newspapers across the United States. He was a 1979 Nieman Fellow at Harvard and holds the 1980 Merriman Smith award (with the late Lars-Erik Nelson) from the White House Correspondents Association for deadline coverage of the successful negotiations to free the American hostages held in Iran during the Carter administration.

Van Riper lives and works in Washington, DC with his wife and partner Judith Goodman. They recently finished work on their next book, *Serenissima: Venice in Winter*.

Website: www.GVRphoto.com

DECEMBER 2005 WINNERS

Prints, Open Class B (21 entries)

1 st Place	<i>White Rose</i>	Manorama Rani
2 nd Place	<i>Horizon</i>	Manorama Rani
3 rd Place	<i>Multnomah Falls</i>	Subramanian Sriram

Slides, Theme "Abstract" (All classes combined, 34 entries)

1 st Place	<i>Lines</i>	José Cartas
2 nd Place	<i>Harmony</i>	Emine Gürgen
3 rd Place	<i>Deventer Wall</i>	Frederich van Bolhuis
HM	<i>Norris Yellow in Green</i>	Fred Cochard
HM	<i>Fall Tree Abstract</i>	Carmen Machicado

Slides, Open Class B (10 entries)

1 st Place	<i>Winter Paint & Shadow</i>	Carolyn Johnson
2 nd Place	<i>Lantern Glow</i>	Lindsey Thomas

Slides, Open Class A (32 entries)

1 st Place	<i>Watering Disney Hall</i>	Frederich van Bolhuis
2 nd Place	<i>Iris-Close, Closer, Closest</i>	Sigrid Vollerthum
3 rd Place	<i>Colorful Bottles</i>	Sigrid Vollerthum
HM	<i>Gokarma Boy</i>	Frederich van Bolhuis
HM	<i>Make Room For the Cows</i>	Carmen Machicado

DECEMBER PRESENTATION: JOSEPH MILLERby *Michael Wishart*

Of all of IPS's guests over the years, there can be few who have given as good value to the Society as Joe Miller. He has been a guest presenter and judge many times, and a high quality instructor to those members who have attended classes at Joe's Catharpin (near Manassas, Virginia) studio. (Joe, incidentally, is by trade a furniture conservator and restorer. FurnFoto@aol.com)

Much of his studio instruction has been free or at a very nominal charge. He has produced concise easy-to-understand booklets of photographic instruction at little cost to purchasers. Caroline Helou and Sigrid Vollerthun are two IPS people who have clicked their cameras under Joe's watchful eye and have benefited considerably.

So it was a pleasure to see Joe and Amie once more at our annual Christmas get-together. With his beard and infectious grin, Joe would not have been out of place in a Santa Claus suit! And his guest column in December's "Shutter Release", *My Take On Photoshop*, provocatively stirred some useful dialogue on digital photography. Joe apologized with tongue in cheek for the small controversy, but you could see that he delights in the ongoing discussion.

His presentation subject was Abstracts, covered under three different headings. First was "Found" [objects] whereby the photographer seeks to portray visual mysteries – "free verse written in color and tone" – from things encountered casually in the world around us. "[Found] Subjects are literally all around us", Joe pointed out. "But you should never tell anyone what it is... In an abstract, there should be no immediately recognizable object. Making and seeing these [abstracts] requires the participation of both photographer and viewer". Junkyards are one of Joe's favorite sources of "found" objects.

Second was "Created" abstracts, wherein Joe used mostly close-ups in conjunction with his light table and colored gels. (You place your subject on a sheet of glass above the light table and the colored gel/s.) He pointed out that the most effective and inexpensive close-up lens was a (say 28mm) wide-

angle lens reversed on the camera with a simple reversing ring. This gives an extremely large magnification; if you haven't previously done really "close" photography, try it – you'll be amazed and it's huge fun! Joe told of shooting 20 rolls of film in close-ups of a single shot glass and never once duplicating another frame! He seeks out suitable subject objects in Dollar Stores, etc...

The final program section was "Making the Ordinary Extraordinary" and this was truly memorable, using images we had never seen before. In effect, Joe roamed his house with camera and close-up lens making unforgettable abstracts out of the mundane. And if he hadn't told us, we would not have known what we were seeing: toothbrush bristles, head-on, extremely close; a comb and scissors likewise; even the curve of a toilet seat, and toilet paper!

"If there's a rule in abstract photography," Joe says, "it's isolate, isolate, isolate". That is, keep it simple. Joe also listed his elements of visual design: color, tone, lines, shapes, texture, perspective, proportion, dominance, balance, imbalance, harmony, conflict and rhythm. "Visual Design" is the choice and placement of these elements within the picture space. When various of these elements are successfully fused in an abstract, it can become a joy... and even art.

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MEMBERS' FORUM**ALL IN A NAME: THE ROMANCE AND ECCENTRICITY OF CAMERA NAMES**by *Bill Katzenstein*

In the movie "Road to Perdition" set in the 1930s, a crazed news photographer and his Speed Graphic appear prominently in some gruesome scenes. Why did this camera figure in the plot? In the America of the Depression era, the instrument was the popularized camera of news reporters. Hand-held and at the time fashionably cumbersome, this large-format camera enabled journalists to do what its succinct name suggested: take high-quality photographs quickly, notwithstanding the film holders that had to be inserted and pulled out of the camera. Such was the image of a reporter cinching

the perfect shot and yanking the negative out of the inimitable Speed Graphic, that endured through the advent of television in the 1950s.

Camera names are usually chosen to indicate the nature or leading characteristics of the design in one or two words, catchy if possible. A review of some of the more notable names of cameras and lenses highlights the class, character and occasional quirks of the photographic medium.

Sea, Land and Air

Jacques Cousteau was honored in song by John Denver in his lyrical "Calypso," understood as the spirited explorer's remarkable vessel ("Aye Calypso, the places you've been to, the stories you tell. . .") I submit a different theory. The song could well have been about Cousteau's camera, also called the **Calypso**.

The Calypso, an ingenious design by Cousteau himself, was the first camera purpose-built for underwater use. As such it did not need bulky housing. Nikon was highly impressed with the instrument, and purchased the design and production rights, renaming it the Nikonos. Three newer cameras designed for underwater photography are the Aquatica, the Sea & Sea (sic) Motormarine Endeavor (featuring motorized film drive), and a digital model, the Sealife Reefmaster.

Moving ashore, the original Polaroid Land Camera comes to mind. No doubt this camera was in its element on terra firma, but actually was named after Dr. Edwin Land, inventor of the Polaroid process, rather than to signify terrain. As to cameras adapted for aerial photography, most have the prefix Aero-attached to the name of the root camera, such as the Linhof Aero-Technika produced in Germany.

For Explorers

My favorite camera name is the Wisner Expedition. This handsome cherrywood field camera with brass couplings is manufactured in Massachusetts by Ron Wisner, a mountain climber who tests his company's new models in the field. Taking this camera outdoors, it is a short stretch to imagine you are on an

expedition similar to climbers and trekkers a century ago with their hulking wooden view cameras. Another large-format model built for excursions is the Arca-Swiss Discovery. And if your hike is in the Alps, what better instrument to lug than the Sinar Alpina view camera, also made in Switzerland. Teleconverting to the tropics of Africa and imagining yourself on a photo-safari, an ideal 500mm telephoto lens would be the Tele-Congo, from the line of Congo large-format lenses produced by the Yamasaki Optical Company of Tokyo.

Does the Photographer Qualify?

Certain names appear to challenge the photographer, who may wonder if they are up to the standards of the Sinar Expert or Cambo Legend. Arguably the finest metal field camera in the world is the Linhof Master Technika.

Other names suggest character traits to which photographers may aspire, such as the Canon EOS Rebel and Polaroid Swinger (I admit to having owned the latter in my otherwise conventional youth.) Fortunately, naming conventions for the most part have reverted to more refined practices since the 1980s. The Canon EOS acronym, by the way, stands for Electro-Optical System.

Functionality in Name

Kodak made history in 1959 with the introduction of a single-lens reflex camera coupled with a built-in light meter. What better name for this early autoexposure camera than the Kodak Retina Reflex, the reflex referring both to the instant-return mirror and the automatic response to light as through a retina.

Overshadowing such crucial innovations in the late 1950s were new lines of mass-market cameras that offered utter simplicity and ease of use, at a cost of excluding most of the creative features desired by serious photographers. In the US, the Kodak Instamatic emphasized quick loading and picture taking with flashcubes, a marvelous improvement over flashbulbs. Similar but typically more stylish European and Japanese models were the Agfa Click and Clack, the Boots Lady Carefree (British), the

Droog ("Friend," Soviet Union), the Olympus Pen, the Pronta (Spain), the Robot Junior (Germany), the Savoy (France) and Yashica EZ-matic. A number of basic European models were named Blitz. Merely a footnote on the evolutionary path, the Deceptive Angle Graphic camera was nonetheless an innovation in its own right, and could have been commended for truth in labeling. A Graflex catalogue called it, ". . . in every sense of the word a detective camera, being thoroughly disguised to resemble a stereo camera and so arranged as to photograph subjects at right angles to its apparent field of vision."

Odd Ducks

The Nikkoblad, a 300mm Nikon lens adapted for use on Hasselblads, was an awkward convention. Long-time readers of this column are familiar with an early Soviet camera, modeled after the Leica IID, called the FED (after Felix Edmundovich Dzerzhinsky). A Soviet camera that came to close to cult status was the Ionkor, an abbreviation colloquially translated as "Cub Reporter." Produced in the early 1960s, the camera was a simple medium-format 6x6cm rangefinder built of rugged bakelite. Colored jet black or deep red-orange with a catchy art-deco logo fronting the lens, the camera quickly became a collectible.

Names of panoramic cameras often end with the "rama" suffix. When Linhof introduced a panoramic camera branching off its Technika line, it combined the two descriptives into the Linhof Technorama. The Hulcher family of Hampton VA named the ultra-wide camera it produces the Hulcherama, which takes a 360-degree view, competing with the purposefully named Swiss Roundshot. A Soviet panoramic was aptly called the Horizon. All three cameras descended from the Lumiere Periphote cylindrical 360-degree panoramic camera introduced in France in 1901.

If you are into small, the Canon Elph may appeal, or the Soviet Lilliput 8mm camera. The first, original small camera of quality dating from the 1930s was the Latvian-German Minox; the mark continues in production. The petite, elegant Narciss did not have a self-timer, its name notwithstanding. On the large

side, the Arca-Swiss Monolith is a view camera weighing 15 lbs. that takes 8x10 inch negatives. Yet the Walker Titan is a regular-size view camera. Many Japanese manufacturers and Swedish Hasselblad have been reluctant to name their cameras. Among the few Hasselblad products with at least a semblance of a name is its wide-angle camera with premium non-distorting lens, called simply the Hasselblad SWC for Super-Wide with Crank.

Euro for Lenses

The quality lensmakers Schneider and Zeiss named many of their medium and large-format lenses with suggestive derivations of Euro-language roots that would subtly appeal to speakers in much of the Continent and the US. The Schneider series of superwide lenses is called Super-Angulon. An artistic telephoto lens is the Tele-Arton. The Zeiss moderate-wide and normal lenses are the Distagon and Planar, while its moderate telephoto lens is the Sonnar (the Vario-Sonnar being the zoom version). The collaborative Hasselblad/Zeiss lunar lens of quartz fluorite glass features virtually perfect color rendition, and has since been commercially available as the Super-Achromat telephoto lens. A custom-designed wide-angle lens produced for the Alpa 12 camera made in Switzerland is aptly named the Apo-Helvetar.

I would not consider buying the dated Bausch & Lomb Anastigmat because it reminds me of my astigmatism despite the an- prefix indicating it is not astigmatic. Another bygone lens, which suggestively captured more than light, was the Gundlach Radar Wide Angle.

The Digital Age

Pixel power and clarity count heavily in marketing digital cameras, and have been brought to bear in naming the new models. The Canon PowerShot, the Fuji FinePix, the Minolta DiMAGE, the Nikon Coolpix and the Sony CyberShot speak to this need. Leave it to Leica to produce the Digilux. More intriguing naming conventions come into play as digital capacity and price increase to the professional level where youthful hip counts for less. The CS Leaf Contare and Leaf Volare were digital camera backs

designed for large-format studio cameras, at a price of \$20,000-25,000. More basic to the subject of digital technology, JPEG stands for Joint Photographic Experts Group, while TIFF means Tagged Image File Format.

Lest you dismiss the importance of names in photography, the following case is illustrative. A local wag named his photography practice IconicPhoto. Ultimately he received an unsolicited offer to purchase rights to the name for substantially more than he will probably ever earn from photography. He never considered selling out, for as they say, it's all in a name.

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MY TWO CENTS ON PHOTOSHOP (A reply to Joe Miller's column)
by *Aude Guerrucci*

Mr. Joe Miller has been freely exposing his views about digital camera and Photoshop during the last few months. After reading his last article on the December shutter release p7, I would like to express mine.

Before the digital area (and that's not so long ago) I would only shoot Black and White. The reason is that I could have some control on my photos. I would spend hours in the dark room to get the right contrast and the right exposure. Eventually I would dodge and burn some of my photos. For me, the photograph job does not end after pressing the shutter release. It is a process that end when a (as good as you can get) print is made out of that photo.

I bought my first digital camera three years ago. I have been extremely happy to have the choice between getting color and B&W photos. I am using Photoshop to do exactly the same thing I used to do in the darkroom (mentioned above). Instead of manipulating chemicals I am now manipulating pixels. Does that make me a digital artist? Well, nobody ever called me a chemical artist when I was working in the dark room. I was called a "photographer" back in the days and still is today. If my picture is technically poor, with no real interested there is not much I can do, no matter if I am working in the dark room or in the "dry room".

Today, in the photojournalistic world almost everybody is shooting digital, from the tiny newspapers to institutions like the Washington Post or National Geographic. Are we going to call those people "computer artists" because they enhanced the contrast of their pictures with the Photoshop curve function?

Finally let's talk about dramatic manipulations, which is, when the final result is really "far" from the original picture. In that aspect, I do agree that if too much work has been done on the picture, it can be hard to call it photography and yes, some of them could be called "computer artist". But then again, people did not start to manipulate their pictures with photoshop. "Chemical artists" like Man Ray started doing that a long time ago.

That was my two cents on digital photography. For me, most of the time, using Photoshop does not make you a computer artist, and once in a while, it does.

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QUOTE OF THE MONTH

"Photography is a means of recording forever the things one sees for a moment."

-Aaron Sussman

SEMINARS

TRAVEL PHOTOGRAPHY IN THE DIGITAL WORLD

National Geographic Traveler magazine photo editor, Dan Westergren, and contributing photographer Ralph Lee Hopkins, offer a one-day seminar discussing Travel Photography in the Digital World. This seminar is intended for amateur to advanced amateur photographers new to digital or considering making the switch from film to digital capture. Using a slide show/lecture format, Dan and Ralph will help ease the transition into the digital world. Sunday, January 29, 2006, at National Geographic Society, Grosvenor Auditorium, 1145 17th Street NW, Washington, DC 20036. \$195.00 per person (includes lunch). Sessions will run from 9:00 am — 4:00 pm. For more information visit www.nationalgeographic.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; and questions regarding slide submissions should be addressed to chelou@imf.org. Don't miss this great opportunity to exhibit your work!

THE DIGITAL STORM**NIKON STOPS PRODUCTION OF MOST FILM CAMERAS**

Excerpts from a press release issued in the UK on January 11, 2006:

"As the film camera market shrinks and the popularity of compact digital cameras increases, demand for products that offer advanced features and extra value is continuing to grow. High performance digital SLR cameras are performing well as users shift from film-based SLR cameras or upgrade from compact digital cameras to digital SLR cameras."

"As a result of the new strategy Nikon will discontinue production of all lenses for large format cameras and enlarging lenses with sales of these products ceasing as soon as they run out of stock. This also applies to most of our film camera bodies, interchangeable manual focus lenses and related accessories. Although Nikon anticipates that the products will still be in retail distribution up to Summer 2006."

"In recognition of Nikon's commitment to professional photographers we will continue to manufacture and sell the F6, our flagship film model, as well as a number of manual interchangeable lenses. Sales of the manual FM10 will also continue outside Europe."

PHOTO ART DEALERS SHOW**The Association of International Photography Art Dealers (AIPAD) Exhibit**

The AIPAD show featuring 83 international exhibitors will be held in New York City, February 10th – 12th at the 7th Regiment Armory, Park Avenue & 67th Street, New York City. For additional information contact AIPAD, 1609 Connecticut Avenue, NW, Washington, DC 20009. You can email them at aipad@aol.com or phone them at 202-986-0105. Also, you may check out their website at www.aipad.com

EXHIBITIONS**"Sudan: The Land and the People" Exhibit by Michael Freeman**

This exhibit is at the Meridian International Center's White-Mayer Galleries, 1624 Crescent Place N.W., Washington, D.C. 20009. Tel. No. (202) 939-5573.

Museum hours are 2 to 5 p.m. Wed-Sun, closed on any national holidays. The exhibit is open now to January 29, 2006.

Body of Work #3

A photography Exhibit by Tony Sweet through February 4, 2005. The opening reception is on January 15, 1:00 p.m. – 5:00 p.m. at the MFA Circle Gallery, 18 State Circle, Annapolis, MD, 21401 Tel. No. (410) 268-4566
mdferart@aol.com; tony@tonysweet.com

MEMBERS ACTIVITY

The Results Gallery presents “Diverse Impressions”. Four fine-Art Photographers including our own Antonia Macedo. For more information contact Gray Fisher at (202) 669-4226 or visit www.fishergallery.com

IPS Competition Themes for 2005/2006 Season

Kindly Check Shutter Release or IPS Website for Latest Updates

September 14, 2005, Favorite Activity/Hobby

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

October 19, 2005, Simplicity

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

November 16, 2005, Zoo Animals & Backyard Habitat

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

December 21, 2005, Abstract

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

January 18, 2006, People (Mandatory)

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

February 15, 2006, Nature

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

March 15, 2006, Food

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

April 19, 2006, Urban Landscapes

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

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

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

To be inserted in your camera bag

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."



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									37
Cartas	José	A	11	8	5	10									34
Vollerthun	Sigrid	A	10	5	6	10									31
Oomes*	Nienke	B	10	8	5	5									28
Otoo	Samuel	B	10	5	8	5									28
Franzetti	Carlos	A	7	10	5	5									27
Sriram	Subramaniam	B	5	10	5	7									27
Helou	Caroline	A	6	7	7	5									25
Johnson	Carolyn	B		5	10	10									25
Machicado	Carmen	A		5	13	7									25
Nardello*	Renato	B	8		11	5									24
Palmioli	Manuella	A	5	8	5	5									23
Rani*	Manorama	B			8	13									21
Guerrucci	Aude	A	10	10											20
Katzenstein	Bill	A	5	10	5										20
Järtby*	Per	B		5	7	5									17
Tyapkina	Marina	B	7	5	5										17
Cochard	Fred	A			9	6									15
Dick	Malise	A		5	5	5									15
Egilmezler*	Melike	B		8	5										13
Van Bolhuis	Frederick	A				13									13
Galantin	Linda	B	5	5											10
Majaha-Järtby	Julia				5	5									10
Windheuser	Chris	B			5	5									10
Thomas	Lindsey	B				8									8
Almansi	Aquiles	A				5									5
Fernandez	Enric	B	5												5
Singh	Raju	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:

____ Programs ____ Print competitions ____ Slide competitions

____ Hospitality ____ Publicity ____ Membership

____ Exhibits ____ Classes/Workshops ____ Field Trips

____ *Shutter Release* ____ Other (please specify)

I understand that the club depends entirely on the time contributed by its members.

Signature: _____ Date: _____

**Note to new members: If you joined in April, May or June, you don't have to renew for the next year; you're paid through the end of the season.*

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

(Fill out and hand in with your entries)

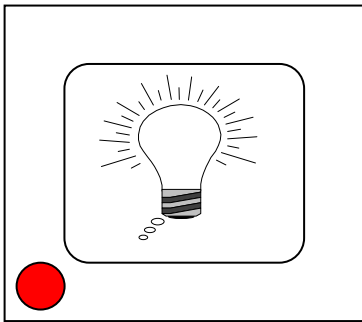
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

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

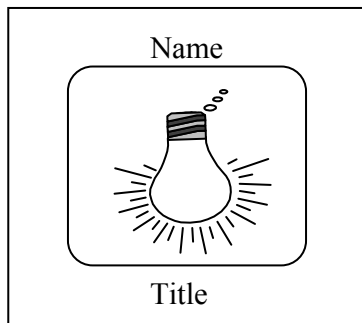
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1				
2				
3				
4				
5				

(Five entries per member maximum)

(FRONT OF SLIDE)



(BACK OF SLIDE)



GUIDELINES FOR SUBMISSION

SLIDES

- Holding the slide the way it is to be viewed (front of the slide), put a red dot in the lower left-hand corner of the mount.
- Flip the slide over vertically, so that you are looking at the back of the slide (with the picture upside-down). Add your name and the slide title.
- Mark your slides clearly by using bold print letters on a special label. Please do not use tapes, as they get jammed in the projector when it is heated.

PRINTS

- All prints must be mounted or matted, with the title of the photo and the name of the maker affixed on the back. No loose or framed prints will be accepted for competition.
- Maximum size of mounted or matted prints is 30"x30".