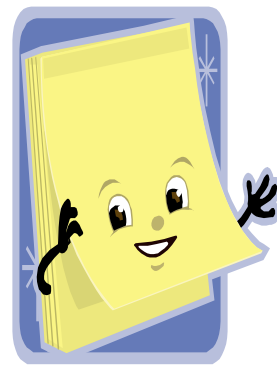




**TIME TO RENEW
YOUR IPS MEMBERSHIP
FOR NEXT SEASON**
(Form included in this issue)



JUNE 2005

**THIS MONTH AT THE IPS
IPS GENERAL MEETING
YEAR END WINNERS SELECTION**

BY

JUDY GOODMAN & FRANK VAN RIPER
Documentary & Fine Art Photographers

Friday, June 10, 2005 at 6:00 p.m.
IMF Meeting Hall B

(3rd floor, up the stairs from the IMF Gallery)
700 19th Street, N.W.

ANNUAL YEAR END DINNER

SELECTION OF:

Slide of the Year
Print of the Year
Photographer of the Year
&
ROOKIE OF THE YEAR

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

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

Visit our website at www.ips-imfwb.org

FROM THE PRESIDENT'S NOTEPAD

The following are the guidelines for submission of electronic images. The goal is to have a **trial electronic** competition projection session in our first meeting next session, whether you shoot digitally or use scanned images. Depending on the interest of the membership and the result of the trial session a proposal to change/add to the competition rules will be submitted to all IPS members for voting via e-mail. Proposals that receive a majority of the votes cast will be implemented.

The primary purpose of the rules is to address the increasing use of digitally generated and computer manipulated imagery in the Club's competitions and to ensure a reasonably fair competitive outlet for the members' creative expression in view of the new technology. The process of revising the rules required considerable work by the digital team. We have to keep in mind that (a) no set of rules could cover every contingency; (b) no set of rules would please all members; (c) compromise is essential to moving forward. Thus, we have not tried to solve all problems for all time – room for growth is built in – and while a new category might be created for electronic images, the slide category is retained essentially as is.

I encourage you to read and become familiar with the electronic Competition rules, questions may be directed by email to Aquiles Almansi aalmansi@worldbank.org; Gero Verheyen Verheyen@worldbank.org; or Samuel Otoo sotoo@worldbank.org.

Caroline Helou—

Guidelines for Submission of Electronic Images

- 1) An electronic image is defined as a computer file containing an image of photographic origin. All shall include color and (B&W) images. All entries must be an honest photographic depiction of observed reality, with no manipulations that alter the truth of the photographic statement. They can be images scanned from slides, film or prints or captured using a digital camera.

Acceptable manipulations would be the following: color correction not modifications, saturation adjustment, brightness, dodging and burning, sharpening, flipping, cropping, repairing scratches, digital noise etc...

Not acceptable manipulations are the following: inserting forms or shapes blurring or softening, significant alteration to colors, adding fog, rain or mist or using artistic filters.

- 2) The digital competition shall be an open competition and shall combine all classes.
- 3) Submissions shall be emailed to Volunteer #1 with copy to Volunteer #2 and Volunteer #3, at least three working days in advance of the competition day.
- 4) Volunteer #1 will acknowledge the reception within one working day. Submissions received by the deadline shall be copied in a single folder on erasable media (CD-RW or jump drive), and shall be erased by the end of the competition. The volunteers will keep no copies of the files received, once they have been copied on the erasable media to be used during the competition.
- 5) Files must be submitted in JPEG format, and the images must be in Adobe RGB color space (even if they are monochrome).
- 6) Files shall be named according to the following rule: TITLE_AUTHOR.JPG
Example :DARK LIGHT_JOHN SMITH.JPG
- 7) The maximum horizontal size of the images submitted must be 1024 pixels and the maximum vertical size 768 pixels. However, since awarded images in classes A and B compete in the Annual Exhibit against standard prints and prints from slides, the image size of print from the electronic category should be the same as prints from slides (currently: 9" x 13.5"). This typically requires an original image file of six (6) megapixels.
- 8) Files shall be projected in the exact state in which they are received, without resizing or editing of any sort. In the event the volunteer encounters an obvious technical

problem or error with the digital submission, he/she will notify the entrant within 36 hours of the competition, by email. If the entrant does not respond, the entry will be entered 'as is,' if it is technically presentable.

- 9) The volunteers, shall rename each entry with an image number to prevent disclosure of authorship during the projection. The image number shall be assigned randomly. The volunteer receiving the submissions will print a page listing the files received and the image numbers assigned to them and will deliver it with the erasable media to the director of the competition.
- 10) If there are fewer than five entries, or fewer than three contestants. There shall be no competition.

**IPS END OF THE YEAR COMPETITION
JUDGES - PROFILES**

Goodman Van Riper Photography

Frank Van Riper and Judith Goodman are husband and wife documentary and fine art photographers, whose work has been published internationally.

Goodman’s photography has hung in the Corcoran Gallery of Art in Washington, DC and the Baltimore Museum; Van Riper’s 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.

Each has achieved distinction in other fields: Judith as a widely exhibited sculptor; Frank as a journalist and nationally acclaimed author.

Since 1992, Van Riper has been the photography columnist of the Washington Post. Before that he was a political writer and editor in the Washington Bureau of the New York Daily News, serving as White House correspondent, national political correspondent, and Washington bureau news editor.

His 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.

They live in Washington, DC.

IPS 35 TH ANNUAL EXHIBIT WINNERS		
1 st Place	<i>Fred Cochard</i>	<i>Nevada City Red</i>
2 nd Place	<i>Bill Katzenstein</i>	<i>Westminster Station, London Underground</i>
3 rd Place	<i>José Cartas</i>	<i>Ignazù Waterfalls</i>
HM	<i>José Cartas</i>	<i>Spiral</i>
HM	<i>José Cartas</i>	<i>Leaf</i>
HM	<i>José Cartas</i>	<i>Old Ship</i>
HM	<i>Bill Katzenstein</i>	<i>Blackfriars Shakespeare Theatre</i>
HM	<i>Carlos Franzetti</i>	<i>Antietam – 4th of July</i>
HM	<i>Carlos Franzetti</i>	<i>D'Altri Tempi</i>
HM	<i>Elisabeth Fekete</i>	<i>Flower</i>
HM	<i>Elisabeth Fekete</i>	<i>Eiffel Tower</i>
HM	<i>Aquiles Almansi</i>	<i>Mannequin</i>
HM	<i>Marketa Jirouskova</i>	<i>Wait Until Dark</i>
HM	<i>Caroline Helou</i>	<i>Natural Floral Arrangement, Namaqualand</i>
HM	<i>Samuel Otoo</i>	<i>Fluid</i>
HM	<i>Sigrid Vollerthun</i>	<i>Tulip Balloon</i>
HM	<i>Emine Gürgen</i>	<i>Hardship</i>
HM	<i>Aude Guerrucci</i>	<i>Un jour de printemps</i>

***Congratulations to Elisabeth Fekete
On her Promotion to Class A***



35TH ANNUAL EXHIBITION -
A PHOTOREPORTAGE

By Henrik Gschwindt de Gyor





MAY PRESENTATION JOSHUA TAYLOR
by Mary Wilson

May’s Guest Speaker, Josh Taylor, is a long-time friend of IPS, not only as a speaker and judge but also as a leader of IPS field trips.

This month’s presentation was entitled “Photographing Flowers and Gardens.” Josh’s slide presentation combined shooting tips with some of his shots to illustrate the results one can achieve.

Josh began by asking, What is Composition? – “Everything should fit harmoniously and in a pleasing way.” He discussed the many details to consider when photographing gardens, such as: find the flower that screams “photograph me;” “make the ordinary extraordinary,” and look for the WOW factor.

Josh explained that garden shots are best taken in indirect sunlight: look for “great light,” which often

means long periods waiting for just the right moment, or using warming or neutral density filters to improve the final shot. On an overcast day, you can always take out the sky.

As for composition, Josh listed the following considerations: should you take the shot as a portrait or landscape? Consider selective focus and what can you do with a foreground. Take the shot from all angles, then you can choose the best one later. Look for the unusual. Study the shadows, contrasting colors. Walk around for the best angle, best light, best patterns. Consider the shot as an abstract. If there is a gate in the garden, always have it open as a “friendly gesture.”

Using a tripod (which Josh does almost 100 percent of the time) helps the photographer spend more time thinking of the composition and looking at all the angles. Ask yourself - what do you want in the shot? You shouldn’t be afraid to move items around in the photograph.

Josh moved to digital (as many photographers are now doing) last October. He said at first it was difficult, but now he is very happy; however, he is spending a lot more time at his computer. His final words of wisdom were “A good photograph doesn’t just happen, rather it is made by the photographer.”

MWilson2@imf.org

MAY WINNERS

Prints Open Class B (14 entries)

- | | | |
|-----------------------------|-----------------------|--------------------------|
| <i>1st Place</i> | <i>Samuel Otoo</i> | <i>Attitude</i> |
| <i>2nd Place</i> | <i>Aude Guerrucci</i> | <i>Hygienic Dog Food</i> |

Slides, Theme “Experimental” (All classes combined, 14 entries)

- | | | |
|-----------------------------|--------------------------|------------------------|
| <i>1st Place</i> | <i>Sigrid Vollerthun</i> | <i>Steel Butterfly</i> |
| <i>2nd Place</i> | <i>Sigrid Vollerthun</i> | <i>Purple Mood</i> |

Slides, Open (All classes combined, 38 entries)

- | | | |
|-----------------------------|-------------------------|----------------------------------|
| <i>1st Place</i> | <i>Caros Franzetti</i> | <i>Mooring Capstans</i> |
| <i>2nd Place</i> | <i>Emine Gürgen</i> | <i>Conspiracy</i> |
| <i>3rd Place</i> | <i>Bill Katzenstein</i> | <i>N.Y City Subway Escalator</i> |
| <i>HM</i> | <i>Caroline Helou</i> | <i>A Perfect Mess</i> |

MEMBERS' FORUM

New Product Updates

by *Bill Katzenstein*

The most popular photographic equipment exposition in America, PhotoPlus Expo, is held in New York City in October. To publicize new product innovations in late autumn and over the holidays, a convention sponsored by the Photo Marketing Association (PMA) is held in Orlando, Florida in February. New items are usually then introduced in the marketplace in spring, although a few don't make it. This article summarizes media reports about the PMA meeting and highlights some new product introductions of recent months.

In sum, the past half-year has been a time of relative pause and consolidation for both the digital and film spheres of photography. In digital photography generally, the inexorable march to increased resolution appears to have slowed following a jump last year to 5-6 and even 8 megapixels in several relatively low-cost models. Possibly a point of diminished returns has been perceived, at least momentarily, from both the manufacturers' and general users' perspectives. At the same time, however, significant improvements continue to be made in digital printing and accessories.

Nikon Digital D2 SLR

Only one essentially new, "serious" camera was introduced at PMA, the Nikon D2 digital SLR. This camera is intended to narrow the lead established by Canon in advanced digital photography. The Nikon D2 offers a high-end CMOS sensor with 12.4-megapixel resolution, and will be available in two versions, the D2X and D2HS. The latter is designed for sports photography, featuring part-frame images at up to 8 frames per second for up to 50 consecutive images.



Nevertheless, Nikon still does not offer a full 35mm-sized digital sensor, so that lens coverage is reduced by a factor of 1.5 as a function of focal length (similar to nearly all other digital cameras, except advanced Canon and Kodak models costing upwards of \$6000). Nevertheless, the D2 comes with Nikon's redoubtable Color Matrix Metering II (similar to its F6 flagship film camera) and offers all manner of sophisticated image processing and electronic interface. The cost of the D2X is about \$5000.

Canon EOS Digital Rebel XT SLR

Canon introduced a premium version of its popular Digital Rebel SLR, labeled the XT, offering 8-megapixel resolution, at a cost of about \$1000. The price of the original Digital Rebel drops to \$800.

Fujifilm, Ilford and Kodak Films

The recent near demise of Ilford, the British manufacturer of black-and-white film products, heightened the fears of devoted film photographers that certain of their crucial emulsions would be discontinued. For this reason, many aficionados have taken heart in light of three developments. First, sales of medium and large-format films are on the increase after having apparently bottomed-out in 2003-2004. It is hoped that professional 35mm films will experience the same kind of turnaround once a more-or-less ongoing level of core users settles irrespective of further improvements in digital imagery (hopefully not an unrealistic supposition). Second, Ilford has new owners and seems to have

recovered its balance; the company is presently marketing a full range of products. Third, Fujifilm, Kodak and Agfa as well are continuing to offer improved films for 35mm and medium-format cameras, and have not discontinued any premium lines.

Fujifilm demonstrated its new Velvia 100 color slide film at PMA, as distinct from the Velvia 100F film introduced in 2003. The new Velvia 100 has been designed to provide ultra-rich color saturation—similar to the unique Velvia 50, which is to be phased out while Velvia 100 (i.e., with twice the film speed) is introduced. As with other recent Fujifilm slide emulsions, the new Velvia 100 and 100F have no reciprocity issues (i.e., lengthy time exposures do not require disproportionately longer exposure times.)

Kodak professional films have reportedly been improved across the board in surface coating technology intended to provide better digital scanning performance.

Printers

Epson displayed its new Stylus Photo R1800 inkjet printer at PMA, similar in features to the advanced Stylus Pro 4000, at a price of about \$500. The R1800 uses 13-inch roll paper, has eight individual ink cartridges of UltraChrome pigment ink that theoretically should last for two centuries. HP showed off its Photosmart 8750 Professional that prints in nine colors up to 13x19 inches, with a projected image life of at least a hundred years. These and other Epson and HP models are progressively being improved to produce more delicate tones of black-and-white imagery.

Tripods

PMA exhibits demonstrated that tripods continue to get lighter, with carbon-fiber models more prevalent and decreasing in price. For example, Manfrotto is promoting its new line of MagFiber tripods that it describes as constructed with an amalgam of carbon fiber, aluminum, nylon polymer and magnesium, making for what it claims to be an ultra-light yet sturdy, durable support.

Bill@IconicPhoto.com

IPS Competition Themes for 2005/2006 Season

September 2005, Favorite Activity/Hobby

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

October 2005, Simplicity

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

November 2005, Zoo Animals & Backyard Habitat

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

December 2005, Abstract

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

January 2006, People (Mandatory)

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

February 2006, Nature

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

March 2006, Food

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

April 2006, Urban Landscapes

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

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

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

To be inserted in your camera bag

POINTS STANDINGS 2004/2005 SEASON

<i>Last Name</i>	<i>First Name</i>	<i>Class Opening</i>	<i>Sep-04</i>	<i>Oct-04</i>	<i>Nov-04</i>	<i>Dec-04</i>	<i>Jan-05</i>	<i>Feb-05</i>	<i>Mar-05</i>	<i>Apr-05</i>	<i>05A /E</i>	<i>May-05</i>	<i>Total</i>
Cartas	José	A	7	12	10	10	5	18	5	13	10	5	95
Katzenstein	Bill	A	10	5	10	10	6	7	11	10	7	7	83
Helou	Caroline	A	10	11	10	12	5	5	8	8	2	6	77
Franzetti	Carlos	A	13	7	7	5	5	5	5	8	4	10	69
Guerrucci*	Aude	B				10	12	10	13	13	2	8	68
Fekete	Elizabeth	B	10	12	13	8	5	8	5		4		65
Cochard	Fred	A	8	5	6		8	7	7	10	7	5	63
Gürgen	Emine	A	5		10	5	10	6	8	8	2	8	62
Tyapkina	Marina	B	8	10	8	5	5	5	5	10		5	61
Almansi	Aquiles	A	5	8	8	5	11	5	10	5	2		59
Palmioli	Manuella	A	10	11	5	7	5	6	10	5			59
Vollerthun	Sigrid	A	6	5		8		10	7	5	2	14	57
Machicado	Carmen	A	5	5	7	7	9	5	7	5		6	56
Otoo*	Samuel	B					14	10	5	5	2	10	46
Dick	Malise	A	5	5	5	5	5	5	5	5		5	45
Boyd	Jean	B		8	8	10	7		7				40
Thomas*	Lindsey	B			5	5	8	5	6	5			34
Rani*	Manorama	B	5	5	5		5		5			5	30
Lawton	Anna	B			6	10			5				21
Verheyen*	Gero	B					5	5	10				20
Johnson	Carolyn	B			6	8			5				19
Jirousková	Markéta	A	6	10							2		18
Davies	Patricia	B							10	5			15
Galantin	Linda	B			5			5	5				15
Romero	Marta	B		5	5		5						15
Sriram*	Subramaniam	B	10	5									15
Wilson	Mary	B	5				5			5			15
Ouzhinskaya*	Nadia	B	5		5								10
Van Bolhuis	Frederick	A	5	5									10
Cieslikowski	David	A	8										8
Hobbs	David	B			5								5
Krupa	Bozena	B			5								5
Macedo	Antonia	A				5							5
Reisman	Judy	B					5						5

* Eligible for Rookie of the Year

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"/> Shutter Release | <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.*