

IT'S TIME TO RENEW YOUR IPS MEMBERSHIP!

(see page 16)

THIS MONTH AT THE IPS

Friday, June 9, 2006 at 6:00 p.m.

IMF Meeting Hall B

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

IPS GENERAL MEETING

YEAR-END AWARDS & DINNER

Year-End Competition Judge

Barbara Southworth

**SELECTION OF:
2005/06 PRINT OF THE YEAR
2005/06 SLIDE OF THE YEAR
2005/06 ROOKIE OF THE YEAR
2005/06 PHOTOGRAPHER OF THE
YEAR**

**IPS
ANNUAL DINNER**



IN THIS ISSUE

JUNE/SUMMER 2006

IPS Executive Council/IPS Volunteers.....	2
From the President Notepad.....	3
Year End Competition Judge.....	3
May Presentation.....	4
Guest Columnist.....	4
May Competition Results.....	4
Member's Forum.....	5
Celebrations.....	9
Exhibitions.....	10
Workshops.....	10
2006/07 Competition Schedule & Themes.....	14
Point Standings & Competition Reminders.....	15
Membership Renewal Form	16

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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

Thank you for helping me do my part to make this a successful year. You will remember that we have had many presentations that have expanded our understanding and enlarged our experience about photographic imaging. Our monthly competitions have been popular and we have “discovered” many of our members who are exceptionally talented and dedicated! Our field trips, workshops, and seminars have provided opportunities for us to apply and extend our skills. We owe many thanks to the many members who have given extra time to make us successful. I appreciate very much the high support every member has given to all our activities.

To the Council members stepping down, I wish you many beautiful sunrises, sunsets, and may you always have your camera there to record those special moments. Thanks to the returning Council members and to the new members for stepping forward to participate on the 2006/2007 Council and Volunteers. I know you will give our new President, the same support you gave me. The Society is in **good hands**.

To all the Society's members – thank you for being a part of such a great group of people willing to learn and share your ideas, talents, and friendships. I am proud to have served as IPS President. Our members are good and interesting people and, of course, we are all terrific photographers! As time and the field of photography bring changes, so does experience change us as individuals. I hope we have all added to our techniques toolboxes, experienced insight and growth as photographers, and been inspired to stretch ourselves into higher levels of our chosen craft.

Follow your passion and may your journeys bring JOY!

—*Caroline Helou*

IPS 2005/2006 YEAR-END COMPETITION
JUDGE – PROFILE: BARBARA SOUTHWORTH

Barbara Southworth an Alexandria, VA based freelancer is a printmaking photographer with a passion to be outdoors and a vision rooted in the Eastern Seaboard's maritime and woodland habitats. Specializing in place-based imagery, her landscapes range from natural and protected to designed, cultivated and engineered, including wild places, gardens, large scale urban infrastructure and people on the land. She produces images, prints and portfolios for commercial and non-profit clients, private collectors and exhibition. She is especially known for her work with the 617 panoramic format.

Islands lure her in particular; she counts a sea kayak among the tools she uses to “land” pictures. Her recently produced limited edition portfolio, “Maine Islands in Mind” features fog forests, salt meadows, tidepools and bold heights. She was one of five photographers in Strathmore Hall's first all photography show which opened on January 12, 2006 in Maryland. She is working with a writer on a book about preserved lands in Calvert County, MD. Her experience as a custom color printer includes dye transfer and Ilfochrome printing; currently she produces Iris prints for the fine arts market, including her own exhibition prints.

Southworth is also an instructor, currently teaching courses in color photography, digital imaging, and landscapes of the Potomac at Northern Virginia Community College and the Smithsonian Institution. She offers individual portfolio coaching and portfolio seminars. Her academic background includes a BFA, in Photo Illustration (Rochester Institute of Technology) and an MS, Environmental Earth Sciences and Policy (Johns Hopkins University).

MAY PRESENTATION: GARY LANDSMAN
by *Bill Katzenstein*

MY KIND OF JUDGE!

Gary Landsman, commercial portrait photographer, provided a uniformly top-quality and fast-moving

presentation at the May meeting. So much so that the audience wanted to see a bit more.

Gary specializes in editorial and corporate portraiture, and in depicting people “in their element.” Typically his work shows subjects in full scene rather than close-up portraiture. Two characteristics stood out as I viewed his images: clarity and a subtle buoyancy. Gary achieves these effects through generous (but never garish) display of color in the setup of the background, combined with stylish composition. Further, his subjects are often exposed a tad *less bright* than the background. As a result, the viewer takes in the entire scene at first glance, rather than initially focusing on the portraiture.

Interestingly, while many portrait photographers addressing IPS have dwelled at length on the ways they encourage subjects to relax or be themselves, Gary did not find it necessary to mention.

Gary also showed some samples of his wedding photography, a relatively recent offshoot in his business. Its spontaneity usually doesn't allow for the carefully backlit settings of his portraiture, which illustrated by way of exclusion the hallmark effect of his primary technique.

Only with the judging of the competition slides and prints, following his refreshingly tightly organized presentation, did two of Gary's fine qualities have a chance to emerge: kindness and a spontaneous sense of humor. As a judge, he was so kind that only about 20-25% of entries were eliminated in his initial rounds of perusal. Gary required five or six iterations of review of the slide competitions before eliminating the necessary numbers to the 15% of entries entitled to award. Yet his decisions, once taken, were clear and unequivocal.

In sum, an excellent presenter and judge.

Billk1@bellatlantic.net

QUOTE OF THE MONTH

“There is only you and your camera. The limitations in your photography are in yourself, for what we see is what we are.” –Ernest Haas”

MAY 2006 WINNERS

Prints, Open, Class B (18 entries)

1 st Place	Kerala Kids	Nienke Oones
2 nd Place	Oaxaca Street	Nienke Oones
3 rd Place	Kuda	Per Järtby

Prints, Open, Class A (10 entries)

1 st Place	Great Horned Owl	Marina Tyapkina
2 nd Place	Rockefeller Center	Bill Katzenstein

Slides, Theme (Relationships), All Classes Combined (28 entries)

1 st Place	Secret	Lindsey Thomas
2 nd Place	Proud Grand Mother	Sigrid Vollerthun
3 rd Place	Nepalese Wedding	Emine Gürgen
HM	Mine!	Samuel Otoo

Slides, Open, All Classes combined due to insufficient entries (31 entries)

1 st Place	Tulips	Manuella Palmioli
2 nd Place	Angst	Raju Singh
3 rd Place	Queen of Orchids	Emine Gürgen
HM	Abandoned	Emine Gürgen
HM	Abandoning (2)	Caroline Helou

GUEST COLUMNIST

By Joseph Miller

QUESTIONS ABOUT CAMERA CLUB COMPETITIONS

In my view, the reasons for most camera club concerns are competitions. If it weren't for competitions who would care what is done in someone else's darkroom, wet or dry? There were complaints about competitions during the long reign of Eastman the Elder and now Adobe the Magician has introduced a sophisticated array of WMD's (Weapons of Mass Design) into camera club competitions. Which of these new design techniques are acceptable and which are not? Although I have spoken and judged at virtually every camera club in the area, I have no answers, only questions. Here are a few questions for camera clubs to consider regarding competitions in the digital world of the 21st Century:

What is the purpose / objective of a camera club competition? Are competitions primarily a learning experience for the competitors and the audience? Are competitions primarily an activity where ribbons are given and received? Are competitions primarily entertainment?

The following three questions are very important given modern technology: What is photography today? What is imaging today? Where does photography end and imaging begin?

Have we moved away from the camera as the principal image creator and accepted the computer as the principal image creator? If so, is that good or bad? In today's image-making world, what is a "camera"? The answer to that question may not be as obvious as it seems. If a camera is an image capturing device, is not a copier an image capturing device? Is not a scanner an image capturing device? Is not a computer screen an image capturing device? Is not a particular model cell phone an image capturing device? Which of these imaging capturing devices are acceptable in camera club competitions, and which are not?

How much of the image should be the exclusive creation of the "maker"? Who is the "maker" and what does "maker" mean today? Can the synthesizer of an image be considered the "maker"? Is "counterfeiting" more easily achieved in the digital world? If so, is that a problem in camera club competitions?

Should there be any limits or restrictions to the concept "an image is an image" which is held by many camera clubs?

Would a "critique evening" where there were no winners and no losers (and therefore no stress or distress) be preferable to competitions?

Could, for example, a "show and tell" evening where all participants would show two prints and/or project two images and explain how each one was created be an alternative for club members?

Given its rapid decline in number of entries, is it time to pull the plug on slide film photography in camera club competitions?

I have only touched upon a few questions that could and perhaps should be asked about that love-hate activity called camera club competitions -- an activity whose rules and regulations are constantly and perpetually being altered, modified, revised and changed. It seems we can't live happily with them, and we can't live happily without them.

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MEMBER'S FORUM

A FIELD TRIP WITH FRANK VAN RIPER AND JUDY GOODMAN

By Rudy Van Puymbroeck

On April 23, 2006 six IPS members participated in a field trip with the Frank Van Riper/ Judy Goodman team at the National Gallery of Art. But "field trip" is a poor expression. It does not begin to do justice to the whole experience, which started with a briefing at the IMF a week before the shooting and ended with a feast of food and drink at the Van Riper/Goodman residence a few weeks later. Of the latter event, you might say that it was a trip alright. But I get ahead of myself.

I was out of town at the time of the briefing, so we'll skip that—although I will be forever sorry that I was (I have the sorry pictures to prove it!).

The chill of the Sunday morning when we gathered in front of the East Wing to do the shooting was quickly chased by the animated talk of photo enthusiasts eyeing each other's equipment, outfits, camera bags, gadgets. Frank disassembled his Chinese toy camera – no great feat because there was literally nothing to it, but he later amazed us with the terrific pictures he was able to make with the darn thing.

Once let inside, we let loose. We scattered like pellets out of Dick Cheney's shotgun, left, right, up to the mezzanine, down to the walkway. Frank and Judy probably never saw such an independent bunch. Perhaps we had been properly primed, loaded for bear, as they say. One of us actually later admitted he thought of himself like a hunter or a sniper, or similar sharpshooter's similes, when going after unsuspecting visitors (or fellow IPS members!) in

grotesque or statuesque positions. Frank and Judy did their own shooting, but were gladly interrupted when one of us came with a question of equipment or technique. It was fun to follow them around, which I tried to do at times—I saw Frank seeing, aiming, and photographing a father going down the stairs with a kid on either side, hand in hand, faster than I can write hand in hand (ah! that Leica of his!), and Judy being as deliberate in the observation of her surroundings as in the carefulness of her compositions.

We took a break from all that activity over a leisurely lunch in the airy atrium café, where we had ample time again to seek advice, to learn about our own and others' equipment, and to be consoled for all the times we knew we had messed up.

Back to shooting in the afternoon, mostly in the East Wing—is there a more visually exciting national building?—but some traipsed off and took terrific images of the underground passage and moving walkway to the Main Gallery, with, yes, that blinding after-life light at the end of the tunnel. By four-thirty I was exhausted from all that concentration, and was glad to see that others too appeared to have bagged all the pictures they cared to take home. Judy enticed us with the suggestion of dessert and coffee in the large cafeteria behind the fountain on a washboard (that's how it looks to me, although Frank made a gorgeous picture there of a long-legged signorina, seemingly rising up out of the sparkling water, against a Riviera blue sky), and we gladly went, and had more opportunity to swap stories and to get friendly, informal advice.

If all this makes you feel sorry you missed the field trip, you have not heard the best part yet. Two and half weeks later we got together at the Van Riper/Goodman home for a critique of our work, not quite knowing what to expect. And how could we have known? The house is an artist's oasis, chock-full of pictures, books, sculptures by Judy, art by their friends. Beautiful gardens in front and back. A scrumptious pasta dinner and delicious tiramisu dessert (the former by none other than Van Riperoni himself, the latter courtesy of our president). And good, good pictures by your fellow IPS members, and generous counsel by Frank and Judy. The two of

them had made some images that knocked your socks off (no, it was not the wine), but you had to be there to see them. I hope that next time, you will.

Rvanpuymbroeck@worldbank.org

A FIELD TRIP WITH FRANK VAN RIPER AND JUDY GOODMAN

By Severina De Biasi, Christy Grey & Samuel Otoo

On April 23, 2006 six members of IPS met with Frank Van Riper, a noted photographer, [Washington Post columnist](#) and long-time IPS friend, for a day-long workshop at the East Building of the [National Gallery of Art](#), which was designed by I.M. Pei and houses a permanent collection of 20th century art by artists such as Picasso and Matisse. We were joined by Frank's wife Judy Goodman, who is both a sculptor and photographer.

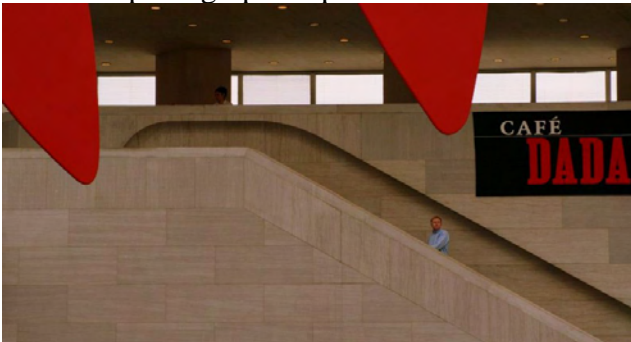
The objective of the workshop was to learn how to get the most out of documenting a public place with minimal equipment. Prior to the **Field Trip**, we had an **Orientation Meeting** where Frank explained our assignment, and illustrated key points of style and technique with his and Judy's work. Two weeks after the field trip, participants were invited to a **Review & Critique Session** at the Van Ripers' home.

We met in front of the East Building at 10:30 a.m. The morning was rainy and cool, so we were glad to be shooting inside. We had no tripods and could not use flash—both are typical museum restrictions. In the lobby, Frank gave us some final tips, both technical and practical, including what to look for and what to expect in a public place. We started off in a bit of a herd, self-consciously fidgeting with our cameras, but the hesitancy quickly wore off and we drifted in different directions in search of photographs. Once inside the gallery proper, it became immediately clear that we were in a veritable photographer's playground. The atrium alone,



© Samuel Otoo

with its triangular base, offered lots of compositional opportunities. The ground level was studded with wonderful colorful sculptures that attracted attention, both from us, as photographers, and from the rest of the visiting public, who doubled as subjects for our photographs. The concourse was dominated by a large black and white painting that drew lots of interest, as did a row of grand pianos lined up for an afternoon performance on the opposite side. The mezzanine and the upper level were ideal for taking pictures featuring Alexander Calder's massive mobile (a large red sculpture), which hangs from the ceiling like a set of kites flying high in the sky. The escalators, the colorful abstracts, the synchronous stairways, the lofty ceilings, the outside trees reflected on the internal windows, the unusual shapes of the rooms, and the visitors themselves presented abundant photographic options.



©Severina De Biasi

It was fascinating to watch the varied reactions of visitors to the East Building and its art treasures—from the emotionally enraptured to

the patently bemused. We were particularly lucky that morning as a Thai Princess walked in with her entourage. She was very eye-catching and photogenic—her demeanor demure yet commanding attention. Her shoes provided a special point of interest—colorful strap bindings for stiletto heels at least six inches high. We had a break for lunch at the café on the upper level—excellent food and service—and exchanged notes on what had caught our attention the most and what we planned to do in the afternoon. To our delight, the day cleared during our lunch break and the sun came shining through the huge windows of the Gallery offering a completely new light to the rooms, and a totally different experience from the morning. With the brighter light, I.M. Pei's mastery of geometry was fully revealed as the angles and shapes within the building were echoed and amplified by patterns of light and shadow on the floors, walls and sculptures.



©Christy Lynn Gray

The review and critique session at Frank's house was a wonderful ending to this workshop. The house was warm and inviting, and definitely belonged to artists. Everywhere you turned, you were greeted by beautiful photographs and creative art displays. And, their garden must be one of the most cunning and elegant little oases in the city. After dinner, we shared our best photographs from the field trip. Frank provided candid and detailed feedback on each image and invited IPS participants to comment on each others work as well as the images that he and

Judy had captured. Over desert, Frank and Judy brought out some of their photo albums, showcasing a variety of themes. The evening concluded with a tour of house, which allowed us to learn something of the history of some of the treasures that Frank and Judy have made or acquired over the years. Rarely do you get the opportunity to share such personal time with celebrated photographers, and have them cook for you to boot. We recommend it highly!

ANNUAL EXHIBIT 2006

By Mal Dick

The 2006 Annual Exhibition of the International Photographic Society opened on May 1st, 2006 in the IMF Gallery. Twenty –five photographers showed over one hundred and forty works. The number of photographers was about the same as in the previous year, though nearly half were changes from 2005, while there was an increase of over twenty in the number of works.



IMF Photo, M. Spilotro

The opening was well attended with, at a rough estimate, one hundred attendees at the peak. Some were friends or family of the exhibitors but there were a number of people who were themselves photographers of varying levels of experience and expertise.

The opinions of the viewers at the opening seemed to be at variance with the judges. In general, the viewers were satisfied with the quality and variety of the works though one or two – who had never attended an AE before -were surprised that the exhibit was not

larger. The choices of prizewinners, by the three judges, was not questioned and there seemed to be sufficient variety in the choices covering the gamut from abstract to nature. Of course, as about one third of the monthly competition winners are from the theme class, there is an inbuilt element of diversity in entries.

The judges and some of the Executive Council and Volunteers were somewhat more critical. There was a feeling that there was little that really stood out and that the overall quality was lower than it had been in years past.



IMF Photo, M. Spilotro

The judges – and I am considering them as a group though the intensity of their opinions varied – were rather specific. They felt there were four areas of concern.

First, there was a sense that the quality varied excessively. This was not so much in terms of the subject matter as in the final, printed product. They saw this as reflecting a lack of involvement by the photographer and possibly, in some cases, as stemming from the increasing use of digital which still generally lacks the crispness of film images.

Perhaps associate with this was a second comment; that some of the images were simply not sharp. Once your attention is drawn to something of this nature, there is a tendency to notice examples, but I think there were a number. In some cases, I feel that the photographer was working with poor available light in conditions which did not permit the use of a tripod.

A third observation was that there was insufficient variation in the choice of paper. Almost without exception – at least in color – glossy paper was employed. In many cases a matt finish was considered as more appropriate. This in general, applies particularly to portraits and perhaps by extension to people in general. Clearly this is not an invariant rule, but it often applies.

The fourth criticism was that, again in color, there was a tendency towards oversaturation, which produced deep rich tones but sometimes at the expense of detail. This could be seen in some prints and I know that the attention of the company that made the prints had been drawn to this by at least one photographer.

The question is, can anything be done about this and should it?

Some of these faults may be evident at the monthly competition stage. If a slide or print is not sharp, but the judge gives it an award, the judge presumably feels that there are other merits that offset such a weakness. The question is whether the photographer should pre-screen. I do not know, but I must say that some judges seem more obsessed with sharpness than others.

On print characteristics and quality, there seem to me to be two questions. Is the photographer satisfied and, if not, what can (s)he do about it. I certainly know that two years ago I was dissatisfied with a print quality (the color) but by the time I was able to review it, I felt time did not permit redress and I know in some cases redress is refused.

Where the fault lies with the individual, through her/his determination of the processing, it seems to me that unless there is a pre-judging scrutiny (by whom?) resulting in a recommendation to the photographer, there is limited remedy. In any case, there may not be time to remedy any defect and the photographer would not be bound to accept any recommendation.

One remedy for some or most of these faults might be better education ie classes. If, say, each member of a class was assigned to photograph the same series

of objects, all using different films or types of digital cameras, maybe the differences in quality would become obvious and change the behavioral patterns. Perhaps a technical opinion is called for!

The other possibility would be to revert to the 10% rather than the 15% rule. This would presumably result in higher standards in monthly competitions (in the sense that the bottom 5% would not win) but require more reliance on Pre-selection to achieve desired total AE numbers. As usual there are trade-offs and I do not know the answer.



I MF Photo, M. Spilotro

At any rate, after all this rumination and reading of tea-leaves, I still enjoyed the AE immensely. Apart from the photographs, it is an excellent social occasion. I would like to recognize all the hard work that was put into it by the EC and other members, and the dedicated and painstaking assessments by the judges.

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CELEBRATIONS

JUNE 15, 2006, MARKS FIRST NATURE PHOTOGRAPHY DAY

WHEAT RIDGE, CO. For the first time, there is a designated Nature Photography Day, June 15. According to Albert Sieg, president of the North American Nature Photography Association (NANPA), “We’re pleased to have an official day. Nature Photography Day is intended to promote the art and science of nature photography. We look to the esthetic elements but practical ones as well.” Sieg explained, “The influence of images on our world

might surprise some people. Photography has been used to rescue animals and plants.”

In addition, Sieg pointed out ways in which individuals, their families, and friends might celebrate Nature Photography Day. Following are several suggestions: Get your camera and visit a park—at lunchtime if you can. Learn about and photograph a species of plant or animal that is native to your region. Teach a child how to take a picture of flowers or trees in his or her own backyard. Read about the life of a famous nature photographer, such as Ansel Adams, Philip Hyde, and Roger Tory Peterson. Finally, consider how any of your photos could be used to further the cause of conservation.

NANPA, established in 1994, provides education and inspiration, gathers and disseminates information, and develops standards for all persons interested in the field of nature photography. It has a membership of approximately 2,400 throughout North America and internationally. NANPA’s website is www.nanpa.org

EXHIBITIONS

“CHARLES SHEELER. ACROSS MEDIA, “ at the National Gallery’s Est Building, includes the works of this mid-century American painter/photographer who also created drawings, prints, and an avant garde film. Sheeler was a painter until his agent suggested he take up photography as a way to pay the bills. So he often painted and photographed the same subjects – geometric forms, machinery, and industrial landscapes. The exhibit runs May 7 through August 27.

“Photographic Discoveries: Recent Acquisitions” Opens March 26. The National Gallery has added to its very good collection of Photographs. The acquisitions comprise 75 works from the 1840s to 1940s by Eugéne Atget, Brassai, Alfred Stieglitz, and other photographers who used the medium for portraits, landscapes, and still lifes- subjects that previously had been the province of other types of artists. Closes July 30. Sixth St. & Constitution Ave., N.W.; Tel. 202 737-4215; www.nga.gov

“African Gold from the Glassell Collection, Museum of Fine Arts, Houston” makes a splashy display of very fine jewelry and accessories in cast gold and gold leaf from Ghana and Côte d’Ivoire. Closes November 26.

National Museum of African Art
950 Independence Ave., S.W.,
Tel. (202) 633-4600; africa.si.edu

“Prairie Skyscraper: Frank Lloyd Wright’s Price Tower” focuses on the only skyscraper ever built by the architect. Completed 50 years ago, Price Tower in Bartlesville, Oklahoma, is looked at through drawings, models, and photographs as well as some of its furniture-tables, chairs, and textiles. Runs June 17 through September 17.

National Building Museum
401 F St., N.W., Tel. (202) 272-2448; nbm.org

WORKSHOPS

THE ALLURE OF MARITIME MAINE

Led by Barbara Southworth, Co-hosted with Island Heritage Trust
September 9 -16

Your itinerary is set on Deer Isle in island-studded **Penobscot Bay**, exploring fog forests and salt meadows, bold heights and tidepools from **Sunshine** to **Sunset**. Changing skies and sea colors magnetically draw artists, writers and craftsmen. Fishermen and women, and photographers too, venture forth with gear to land keepers. You’ll visit places it would take years to discover on your own - coves, islands, trails and hidden beaches protected on private island preserves - wonderful in September while days are still long, the water’s at its warmest and garden crops are in.

Rhythms of village life complement natural habitats. Busy working docks and harbor fringe a hillside fishing village, where men and women land lobster, scallops, crab and finfish. Sailors and kayakers heed the call to prime cruising grounds. Deer Isle’s rugged character and unspoiled beauty intrigue and inspire resourceful and creative natives and transplants of all stripes. You’ll join the flow, get out on the water, sample local seafood.

This trip features gem-like preserves, intimate and uncrowded, perfectly scaled for exploration and photographic enchantment. Whether hiking lichened woodland trails, kayaking along the shore, or documenting the active waterfront, distances to and within our sites are not long. Island Heritage Trust (IHT), a private, non-profit land trust, conserves significant open space, scenic areas, wildlife habitats, natural resources and historic and cultural features essential to the character of the Deer Isle area. You'll gain a greater understanding of the role of local land trusts in preserving local legacy places and building community. Trip participation includes IHT membership.

Join accomplished photographer **Barbara Southworth** and photographer/facilitator **Clifford Wheeler**, with IHT's Director **Mac Herrling** and friends **Max McCormick** (forester), **Bob Knowlton** (biologist), **Frank Gotwals** (musician and fisherman) - plus a surprise guest or two. They'll help photographers "read" their surroundings through lenses of multiple disciplines and perspectives. Sharing favorite spots, presenters talk informally about forests, plants, geology, the tidal zone and fisheries, sharing insights into local culture and human history to enhance your visual connection to the area.

Barbara Southworth is an experienced photographer and educator devoted to this special place. She leads field trips and teaches courses in traditional, color and digital photography and portfolio development at Maine Photo Workshops, Northern Virginia Community College and the Smithsonian Institution, and coaches privately. Known for her panoramic landscapes, Barbara's vision is rooted in connecting people to place in wooded and watered places. She is committed to guiding place-based forays supporting land conservation.

She has a BFA in Photo Illustration (Rochester Institute of Technology) and an MS in Environmental Earth Science and Policy (Johns Hopkins). She has been artist-in residence at Acadia, Glacier and Provincelands National Parks and received fellowships to photograph in Maine, Vermont and Ireland. Clifford Wheeler's photographic studio

specializes in the documentation of fine art; He creates his own distinctive work.

While in Maine you'll be well located in a spacious, comfortable house 100 feet from the water with a large deck and access to an all tide granite pier. A path climbs to an old quarry site, affording a dramatic introduction to the area's granite industry and expansive views to islands. You may choose from a range of accommodations including a master suite with tower, deck and jacuzzi, a double or triple suite, a bunk room sleeping 2 or a private platformed tent or an RV site. You'll enjoy meals prepared by acclaimed caterer **Peggy Zembrusky** featuring locally sourced and organic ingredients, breakfasts or lunches packable for daily excursions. Transportation is provided in a roomy van and additional car. Non-photographing companions can enjoy wine-tasting, galleries and artists' studios, birding, opera house events. A kayak excursion and a boat trip to an off shore island are included.

Highlights of your trip:

- The focus will be photography, including land and people.
- Ample time for photo coaching emphasizing design and vision.
- Photo instructor, facilitator and local guides.
- Trip limited to 10 participants.
- Relaxed and flexible itinerary to make the most of opportunities and consider group interests.

ITINERARY

Sept. 9 Afternoon Arrival by personal transportation or pickup from Bangor airport. Dinner.

Sept. 10 - 15 You'll start with a dramatic overview of the islands of Merchant's Row from the old quarry that was the source of granite for New York's Williamsburg and Manhattan bridges, the Boston Museum of Fine Arts and, in its last major shipment in the late 1960's, the John F. Kennedy memorial at Arlington Cemetery. Throughout the week you'll visit beaches, bars and islands; also villages and docks at mid day to see crews landing their catch. It may not be possible to see everything, as we'll allow for unscheduled stops and extra time to linger or return to more extensive sites. We'll plan each day considering the interests of the group.

Sept. 16 Breakfast. Departure

TOUR COST and TERMS

ACCOMMODATIONS (based on double occupancy) include:

- All meals, except one dinner
- The services of photographic and local guides
- Pre-tour information, including a reading list
- Membership in Island Heritage Trust
- Local transportation including Bangor airport pick up and drop off
- Excursions: A Kayak adventure and a boat trip to an island

Personal items such as wines, liquor and meals other than described, and room service are not provided.

The activity rating of outdoor activity is easy - daily walks at a comfortable pace and kayaking for beginners. Participants should be in good physical condition and have sufficient stamina to keep pace with an active group of photographers on long days. No smoking is permitted in the house. For the comfort of all participants, we ask that there be no smoking during all group activities, including excursions. Participants must sign a waiver and release form.

The number of accommodations in each category is limited; We will do our best to find someone of the same gender to share a room with “singles” wishing to share, otherwise you will be required to pay the single supplement. Please register early for best availability. Rates are per person, double unless noted. A \$325. per person deposit payable by check to Island Heritage Trust or major credit card is required. Space is reserved in the order of reservation. Less than 90 days before trip the full

amount is due. This attractively priced photography trip is based on a minimum of 7 participants. There is a small group surcharge of \$150. if 5-6 participants.

- Master Suite with Tower, Jacuzzi \$ 1295. (\$430. single supplement)
- Double/Triple Suite(\$655. for third person) \$ 1095. (\$365. single supplement)
- Double, share shower \$ 895. (\$340. single supplement)
- Small bunk room for 2 with 1/2 bath, share shower \$750. (\$200. single supplement)
- RV Site \$ 670. (\$110. single supplement)
- Platformed Tent Site \$ 625. (\$100. single supplement)

CANCELLATION FEES APPLY AS FOLLOWS:		
	Time of cancellation	Cancellation fee per person
A	60 or more days prior to trip start date	Amount of deposit
B	14-59 days prior to trip start date	50% of trip fee (deposit, if more)
C	0-13 days prior to trip start date, "No-show" at the starting point, or you leave during a trip	Entire trip fee

For information or to register, call 207.348.2455 or 703.721.0734

Island Heritage Trust - The Conservation Land Trust of Deer Isle and Stonington, Maine and Surrounding Islands



THE
ALLURE OF MARITIME **MAINE**
WITH PHOTOGRAPHER BARBARA SOUTHWORTH
AND ISLAND HERITAGE TRUST

The Conservation Land Trust of Deer Isle and Stonington, Maine, and Surrounding Islands

SEPTEMBER 9 - 16, 2006



IPS Competition Themes for 2006/2007 Season
**Kindly Check Shutter Release or IPS Website for
Latest Updates**

September 13, 2006: Kitchen Items

Defined as things typically only found in a kitchen. Can be photographed in the kitchen or outside.

October 18, 2006: Dominant Color

One color that must be dominant in the image. The image does not need to be monochromatic, but clearly defined by only one color.

November 15, 2006: Curve(s)

A curve or curves must be the main subject of the image.

December 20, 2006: Unusual Point of View

Defined as an image depicting the subject in a different way, e.g. from an uncommon angle or perspective.

January 17, 2007: 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 21, 2007: Motion

Defined as an image that depicts motion, action, and or speed through the means of panning, zooming, stop action or other photographic techniques.

March 21, 2007: Hidden/Partially Glimpsed

Defined as images in which the main focus is not immediately obvious, e.g. a spectacular sunset might have a pattern to it which does not catch attention at first glance. The overall image should exclude the hand of man.

April 18, 2007: Rhythm

Defined as a harmonious pattern characterized by the recurrence of elements.

May 16, 2007: Composition with Mirror

Defined as an image reflected in a glass mirror. The mirror may be part of the composition.

To be inserted in your camera bag

f

POINTS STANDINGS, 2005/6 SEASON

Last Name	First Name	Class Opening	Sep-05	Oct-05	Nov-05	Dec-05	Jan-06	Feb-06	Pre-selection	Mar-06	Apr-06	06A/E	May-06	Year : End	Total
Gürgen	Emine	A	5	12	12	8	5	5	13	11	11	6	10		98
Cartas	José	A	11	8	5	10	5	5	13	8	8	4	5		82
Otoo	Samuel	A	10	5	8	5	13	7	2	12	8	6	6		82
Vollerthun	Sigrid	A	10	5	6	10	9	7	4	5	13	2	8		79
Rani	Manorama	B			8	13	11	5	2	8	7	11	5		70
Katzenstein	Bill	A	5	10	5			13	13	8	5	2	8		69
Machicado	Carmen	A		5	13	7	5	5	9	10		7	5		66
Helou	Caroline	A	6	7	7	5	6	7	4	10	5	2	6		65
Tyapkina	Marina	A	7	5	5			14	4	10	5		10		60
Cochard	Fred	A			9	6	7	13	2	8	11				56
Palmioli	Manuella	A	5	8	5	5	5	5	2	5	5		10		55
Franzetti	Carlos	A	7	10	5	5	5	5		5	5		5		52
Sriram	Subramaniam	B	5	10	5	7	5	5		5	5		5		52
Johnson	Carolyn	B		5	10	10	8	10		5					48
Oomes*	Nienke	B	10	8	5	5		5					13		46
Dick	Malise	A		5	5	5	6	5	2	5	5	2	5		45
Van Bolhuis	Frederik	A				13	6	15	6			4			44
Thomas	Lindsey	B				8	5	5		10			10		38
Almansi	Aquiles	A				5	11			6	9		5		36
Singh*	Raju	B				5	5	8	2		5		8		33
Järtby*	Per	B		5	7	5	7						7		31
Nardello*	Renato	B	8		11	5						2			26
Guerrucci	Aude	A	10	10								5			25
Windheuser	Chris	B			5	5	5	5		5					25
Galantin	Linda	B	5	5			5	5							20
Majaha-Järtby*	Julia	B			5	5	7								17
Egilmezler*	Melike	B		8	5										13
Fekete	Elizabeth	A					5	5							10
Balkind	Jeffrey	B					5								5
Bao	Yongdong	B								5					5
Fernandez	Enric	B	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"/> 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.*