

TIME TO RENEW YOUR IPS MEMBERSHIP

SUMMER 2007

NEXT IPS MEETING

Wednesday, September 26, 2007 at 5:45 p.m.
IMF Auditorium
(HQ1 – R-710)
700 19th Street, N.W.

**NEW RULES:
OPEN COMPETITION
EIC AND SLIDES ONLY**

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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

☐ IPS EXECUTIVE COUNCIL ☐			
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	Severina De Biasi	(202) 623-9709	sdebiasi@imf.org
<i>SHUTTER RELEASE</i> 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 rsingh2@imf.org as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.			

FROM THE PRESIDENT'S NOTEPAD

Greetings!

This is my last Notepad piece as President of the IPS and I would like to thank the members of the Executive Council, Volunteers, and other Members who helped in various ways to get us through the year. And, it has been quite a year! Sadly marred by the untimely loss of our dear friend Mal Dick—please see the obituary below. The IPS will host a special tribute to Mal in early October. Please look out for further information about this important event.

In other headline news, Raju Singh has been elected the President of the IPS for the 2007/8 season, and Sriram (Mani) Subramanian has been elected Treasurer. Raju will announce the membership of the new Executive Council in September.

Returning to retrospective mode, I took a look at my first Notepad piece of the past season, where I highlighted three priorities:

“The first priority is to complete the digital project, and integrate it into our monthly competition program. Another is to develop a program of events that will attract new members and provide increased opportunities for existing members to improve and appreciate their craft. Finally, we are planning a number of special activities to enhance further the visibility and reputation of the IPS, including refurbishing of the website.”

As always, implementation proved more challenging, but still I believe we made progress on the above agenda—notably with the successful advent of electronic image competition (EIC) at the IPS. The innovation of the EIC prompted a re-examination of the overall set of competition and exhibition rules of the IPS, and several important changes were voted for adoption in 2007/8. Specifically, the following changes are to be introduced:

1. *Removal of all special restrictions imposed on the EIC during its inaugural season; i.e., save the requirement that the image*

presented for competition be based on an original photograph or combination of photographs taken by the member.

2. *Reduction of the number of competitions held in each Monthly Meeting from seven to four by eliminating the regular monthly Print competitions for Classes A&B and the special theme competition for Slides. Instead, for all Slides and Electronic Images (EI) in Classes A & B there will be an Open competition only for four months of the year, and for another four months of the year there will be a Theme competition only (with themes chosen that are broad enough to encourage maximum participation). For two months of the year, there will be competition in Prints only in Classes A&B—covering separately images printed by members themselves and images printed by outside parties or commercially.*
3. *Discontinuation of the Electronic/Print/Slide Image of the Year competitions.*

Some of these changes are doubtless controversial. Still, they are the outcome of due process and reflect the considered views of a broad cross-section of the IPS. Further information on the implementation arrangements for the changes will be provided in the coming weeks. I hope everyone will do the best they can to support Raju, Mani, and the rest of the team in this new transition period.

In closing, three thoughts--I hope the rest of your summer passes safely and well, that you find many opportunities to perfect your photographic vision and skills, and that you pay your membership dues for the new season timely.

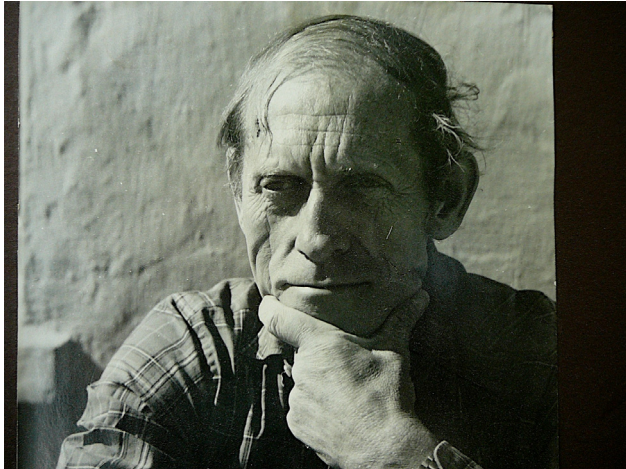
I hope to see many of you in the Fall.

Thanks.

—Samuel Otoo

IN MEMORIA

Malise Cooper Dick



Malise Cooper Dick, 72, a transportation economist with the World Bank who also was an economics professor and a photographer, died June 10 of a heart attack at Washington Adventist Hospital in Takoma Park. He lived in Greenbelt.

Mal, who formerly worked as an economist in the United Kingdom, joined the World Bank in 1972. As senior transport economist, he designed and completed projects involving railways and ports in West and East Africa, Latin America and the Caribbean until 1995, when he retired.

A consultant and adjunct professor, Mal taught international finance at the University of Oklahoma in 1998 and 1999 and at the University of Maryland from 1999 to 2005. He played a role in organizing a conference on world energy policy in the 21st century at the University of Maryland in 2002 and was affiliated with the college's National Center for Smart Growth Research and Education. Mal also lectured on privatization and transport policies and their effect on greenhouse gases.

For 30 years, Mal was a member of the World Bank-International Monetary Fund's International Photographic Society. He served twice as its chairman and was on the executive committee. He was chairman of the nominating committee for the

last five years. Many of his photographs received prizes and were exhibited at the group's annual meetings.

Mal was born in Glasgow, Scotland, and served in the Royal Air Force from 1954 to 1956. He received a mechanical engineering degree in 1960 from Carlisle Technical College in England and master's degrees in economics from Cambridge University in England in 1964 and Brown University in Rhode Island in 1965.

From 1960 to 1972 in the United Kingdom, he worked as a design draftsman at Rolls-Royce Ltd., a country economist for Unilever Ltd. and a principal economist for the National Ports Council.

Mal had lived in the Washington area since 1972 and was a member of the executive committee and treasurer of CHEARS, the Chesapeake Education, Arts and Research Society. He also tutored students at the Mary Harris "Mother" Jones Elementary in Adelphi as part of the Adelphi Friends/CHEARS Earth Squad Tutoring Program. He was one of the organizers of the Green Man Festival, which included environmental films and an art exhibit, at the New Deal Cafe and community center in Greenbelt. He also was a member of the Forum on Science and Technology for Sustainability.

Survivors include his wife of 26 years, Eugenia Kalnay of Greenbelt; and a stepson, Jorge Rivas of Minneapolis.

Mal considered IPS very much like his second family. We invite you – IPS members, friends, and colleagues – to come and bid Mal farewell. Please join us in sharing some stories and a drink in his honor. The memorial ceremony will be held

at the World Bank, Room J1-050
on Wednesday October 3rd.
Time to be announced.

MAY 2007 WINNERS**Prints, Class B (14 entries)**

1st Place	<i>Little Lassies</i>	<i>Mary Wilson</i>
2nd Place	<i>Turtle in the Beach</i>	<i>Mani Subramanian</i>

Prints, Class A (10 entries)

1st Place	<i>Zanzibar</i> <i>Fishermen</i>	<i>Carmen Machicado</i>
2nd Place	<i>Walkway to East</i> <i>Building</i>	<i>Bill Katzenstein</i>

Slides, All Classes (27 entries)

1st Place	<i>Procession</i>	<i>Caroline Helou</i>
2nd Place	<i>Utopie de la</i> <i>Violette de Parme</i>	<i>Mauella Palmioli</i>
3 rd Place	<i>Freedom Fighters</i>	<i>Emine Gurgen</i>
HM	<i>Crystal Chandelier</i>	<i>Sigrid Vollerthun</i>

Electronic Image Competition, Class B (53 entries)

1st Place	<i>Bariloche</i>	<i>Cecilia Kennedy</i>
2nd Place	<i>Bintam Gamblers</i>	<i>Daniel Farchy</i>
3 rd Place	<i>Edward Wilson Sr.</i>	<i>Mary Wilson</i>
HM	<i>Before the Storm</i>	<i>Cecilia Kennedy</i>
HM	<i>Glimpse from the</i> <i>Past</i>	<i>Raju Singh</i>
HM	<i>Yellow Flowers</i>	<i>Willem Bier</i>
HM	<i>Mirror Effect</i>	<i>Lionel Gahima</i>
HM	<i>Inverted Pyramid</i>	<i>Raju Singh</i>

Electronic Image Competition, Class A (30 entries)

1st Place	<i>Boy in Boyaca</i>	<i>Carmen Machicado</i>
2nd Place	<i>Assateague</i>	<i>Carmen Machicado</i>
3 rd Place	<i>Stonetown Donkey</i> <i>Cart</i>	<i>Samuel Otoo</i>
HM	<i>Threesome</i>	<i>Sigrid Vollerthun</i>
HM	<i>Stonetown Window</i>	<i>Carmen Machicado</i>

Slides, Theme, All Classes Combined (8 entries)

1st Place	<i>Purple Reflection</i>	<i>Lyndsey Thomas</i>
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MEMBERS' FORUM**Favorite Quotes on the Craft of Photography**by *Bill Katzenstein*

For this season finale of Shutter Release, some memorable words of wisdom, wit and description:

QUOTE OF THE YEAR

“One of the great powers of photography is its ability to allow a viewer to stand, contemplate, and marvel at the perfection of a moment. No other art form can accomplish this; at best, they are memories of moments several times removed. . . Photography alone allows us to stop and consider what we are seeing, to take in the experience.”

Eric Biggerstaff, writing in View Camera magazine, May/June 2007

ON LEGACY

“Eventually the idea and philosophy behind an image determines its importance.”

Carl Koch, creator of Linhof cameras

ON LEARNING PHOTOGRAPHY

“A common tendency amongst students and novices is to shy away from highly personal interpretations and settle for bland, technically proficient documents. However, bland documents are rarely effective at illustrating the spirit or presence. . . As Robert Adams said, ‘Making photographs has to be a personal matter; when it is not, the results are not persuasive. Only the artist’s presence in the work can convince us.’”

Kirk Gittings, writing in View Camera magazine, July-August 2000

WHAT IT TAKES TO PRODUCE

A question and response by a widely published photographer following a slide show of his portfolio at the Politics & Prose bookstore, April 29, 2002:

Question: “For each slide shown here this evening, how many slides were taken and rejected?”

Answer: “Hundreds. Typically I only produce about six photographs a year with which I am completely satisfied. The 40-minute presentation you have seen this evening is the distillation of more than 30 years of photography. Since I am constantly taking pictures by the hundreds, a few are bound to come out just right.”

ON AMERICAN-EUROPEAN RELATIONS:

“In a relationship as complicated as America’s with Europe, where politics, history, and culture collide, politicians and analysts have but a limited role in defining its meaning. Exposure of its more subtle aspects requires the skill of an artist, who can explore the realms of the half-conscious, where the indefinable and the inexpressible reside.”

Amanda Foreman, “Photo-Ops” article on photographer Tina Barney, “An Ocean Apart, a World of Difference,” New York Times, August 21, 2004.

FROM THE EULOGY FOR RICHARD NICKEL, ARCHITECTURAL PHOTOGRAPHER:

Excerpted from “Objectivity and Passion—the Architectural Photography of Richard Nickel,” *View Camera* magazine, January-February 2001, a quote from a letter of Louis Sullivan to Walt Whitman:

“To a man who can resolve himself into subtle union with nature and humanity as you have done, who can blend the soul harmoniously with materials, who sees good in all and overflows in sympathy towards all things, enfolding them into the spirit; to such a man I joyfully give the name of poet, the most precious of all names.”

ESSAY: ON CREATIVITY

By George DeWolfe, excerpted from his article, “Julianne Kost and the Price of Creativity,” *Camera Arts* magazine, July-August 2006

“Julianne Kost’s wonderful book, ‘Window Seat: The Art of Digital Photography and Creative Thinking’ comes so close to our discussion about the process of creating a masterpiece, and says and shows it so simply, that I am compelled to comment on this wonderful book.

As photographers and digital artists, we are interested in an artist’s acts of masterpiece—rather than suggestions on how to do it. Understanding an individual artist’s experiential act and probing their inner life is critical for deciphering what every artist does to create, and in doing so, allows us to glimpse the real process of artistic creation.

If we look into the lives of artists, we find many types of personalities over the centuries. Whether their lives are fragmented or whole, there is always this striving and desire to be whole, and an artist’s creations allow them to literally create wholeness in the finished work, a true addiction that creates the constant desire for wholeness in life and in the work. The first act of wholeness is acceptance—radical acceptance—of what is in front of us.

The camera here, as it has been for many great photographers, is a tool of meditation. It allows us to be in the moment where the photographer is; it allows us to be here and now, not in the past or in the future. It is not so much a buffer. . .but a conduit to wholeness that gives us a feeling of oneness with the world outside our bodies and minds. The main reason for the popularity of photography in general is that it forces us into the present moment and creates wholeness. Being in the moment is meditation by definition. Meditation creates wholeness.

Originality is simply being different, but authenticity is being ourselves in creating the photography. Photographing authentically is responding to something in front of us from our deepest intuitive senses. It is real as the scene in front of us is real.

There are no superficial overlays. It is true expression.

Quoting Julieanne Kost: ‘My intent on adjusting these images was to relive what I felt when I was looking through the windows, not to view what the camera in its sometime too literal way captured. If I pointed a camera out the window, it was because I was moved by something I saw.’

DeWolfe resumes: “Here she is describing a true authentic response to the world she sees and feels. Her intent, allowing for Photoshop adjustments, was to portray feeling from a raw image. It requires manipulation of some kind, either in brightness, contrast or color. This is true of all the great representational artists and photographers that ever lived. Ansel Adams, the great American landscape photographer of the 20th century, described this as the interpreted real.

Presence is the feeling one puts into the print conveyed by authentic response to the subject. If it is felt by the artist, and the artist knows their craft well, the print will have a sense of timelessness, of time being stopped. We are held in vision, transported to another level of consciousness. It is the true aesthetic response in each of us that recognizes this authentic response in the work of the master.

Presence has many keys. One of these, unquestionably, is the ability of the artist to represent a multitude of values in the composition. If we turn any great master painting or photograph into black and white, we can see the beautiful scale of black and white values, the separation of the midtones, the detail in the highlights and the shadows. While this might seem a technical concern, it is actually a perceptual one, facilitated by craft expertise. It takes many years of practice to achieve a beautiful set of gray values that underlie all masterpieces.

Another key to presence is that parts of the image are selectively made sharp and soft, like the human eye sees them. In a camera, all parts of the image are sharp, unless the photographer makes them out of focus. It is important to understand here that overall sharpness is not what the human eye sees,

and it must be adjusted in some way in the final print. Presence is concerned with response to what is real, which is both sharp and soft. Of course it is facilitated by craft but the perception of where to make things soft and sharp is perceptual and intuitive.

Presence is also adorned with harmoniously saturated colors, an act of seeing and artistic skill achieved only after thorough understanding of color and its manipulation is achieved.

I see these characteristics in Kost’s expertly crafted images in *Window Seat*. I see an incomparable multitude of values by turning the color images into black and white. I see the softness of the cloud wracks contrasted with sharp landscape features and details and the careful control of saturation and harmonious colors intertwined as the finest lace. They are not different photographs of clouds, or unique photographs of clouds. They are authentic photographs of clouds, presented with the master craftsmanship of a great photographer.

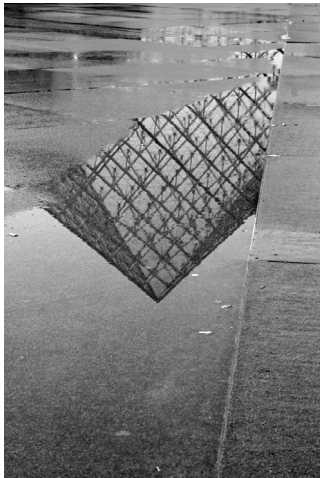
Window Seat represents in microcosm the world of an artist and the creation of masterpiece. It is the simplest and most concise discussion of this topic that I know. It requires reading, again and again, for the lessons to be learned are hard won and the struggle is lifelong. For Kost, and the rest of us on this quest, I find Herman Melville’s words arresting: ‘What shall be grand in thee must needs be plucked at from the skies, and dived for in the deep, and featured in the unbodied air.’

This is the cleanest, finest statement I have read in all literature of the price of creativity.”

ANNOUNCEMENTS

IPS on Display in DC

In case you have missed his work at this year's Artomatic in Virginia, Raju Singh, incoming IPS President, will have images on display at the District of Columbia Arts Center in Adams Morgan and at the MOCA DC in Georgetown.



DCAC is a nonprofit, artist-run, member-supported organization located in Washington DC's eclectic Adams Morgan neighborhood. Created in 1989, the Center is committed to presenting a vibrant array of visual and performing arts program and nurturing a dynamic community of artists and

performers. MOCA DC, located at Canal Square in the heart of Georgetown, is known for its tradition of encouraging up-coming artists and emerging art forms.

DCAC

July 20 – September 7, 2007

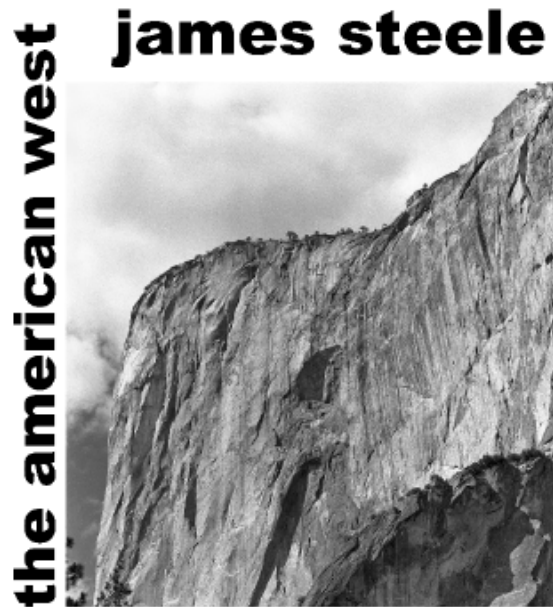
3438 18th Street NW, Washington DC.

MOCA DC

August 10 – September 1, 2007

1054 31st Street NW, Washington DC.

IT'S TIME TO RENEW YOUR IPS MEMBERSHIP



September 25 – October 4, 2007

Join fine art master photographer, Jim Steele, for an intense 9-day workshop in the heart of the high sierras of California.

About your instructor

Jim Steele is a fine art photographer and master photographic printer working primarily in black and white. Influenced by the work of Ansel Adams and Edward Weston, he works in both traditional and digital media. A graduate of the University of Missouri with a B.S./M.S. degree in Industrial Engineering, Jim has studied in master photography classes with George Tice, Carson Graves, Christopher James, Cole Weston, Joyce Tenneson, and Martha Casanave. His work graces many corporate and private collections. Steele teaches at The Art League and is a guest lecturer in photography at Georgetown University. He maintains a studio at the Torpedo Factory Art Center.

Itinerary and Accommodations

Join Jim Steele, as he guides you through some of his favorite photographic haunts in the high Sierras. Yosemite, is one of the most beautiful National

Parks in the United States with its magnificent waterfalls, meadows and rivers. Rainbow Falls, a 101-foot waterfall that sends a rainbow of color into the mist. A gold strike in 1876 turned Bodie into a California boom town. In 1880 it boasted 8,000 residents, 65 saloons, a chinatown and a red light district. A historic site, it now features 150 preserved buildings in a state of "arrested decay". Bodie is one of the largest and most photographically accessible ghost towns anywhere. Mono Lake, an ancient inland sea, with odd shaped tufa formations provide a surreal landscape unlike any other. Photograph the oldest living things on earth (many are 4000-5000 years old), the ancient Bristle Cone Pines. Additional sites may include: The Devil's Postpile, the Bishop, California area and the Mountain Light Gallery in Bishop.

The workshop is designed to provide ample photographic opportunity at each site. The exact schedule will be determined based on weather conditions, as well as input from the workshop participants. It is our intent to have some flexibility built into the schedule so that participants will have some time to explore some sites on their own or to spend more time there, if they wish. The Eastern Sierra is awe-inspiring. Fall arrives and the summer tourists have departed and the aspen and cottonwood green hues are melting to yellow, burnt orange and reds. Few sights satisfy the lens like the brilliant colors of fall splashed across the Sierra forests each autumn. Most of these places are quite extensive and lend themselves to multiple trips.

The workshop will operate out of Mammoth Lakes, California. It is centrally located on the eastern side of the Sierras and provides a great "base camp" for daily photographic expeditions. California's Eastern Sierra is a photographer's dream! Snow-capped mountain peaks, wildflowers, fall colors, interesting rock formations, waterfalls, and so much more! The most unique of western landscapes, it is a rugged land of enchanting beauty and contrasts. The 14,000 foot peaks of the Sierra drop off into the valley and the desert below. No other place in California encompasses more dramatic scenery. Photograph and capture the remarkable beauty, vastness, and dramatic scenery of this region. It will be an experience you will forever remember.

Workshop price: \$1,675.00, per person, double occupancy. Singles available for an additional charge of \$656. (limited). Includes: 9 nights accommodations (double occupancy) at the Holiday Inn, Mammoth Lakes; 9 buffet breakfasts; group site entrance fees, photographic instruction and critiques. Not included: roundtrip airfare to California, ground transportation to/from hotel and to workshop sites, cameras, photographic supplies, personal items and telephone calls. Group airfare may be arranged at an additional charge.

For reservations or information contact:
The Art League, Inc. 703-683-1780 x 13
www.theartleague.org
Email: margaretc@theartleague.org

Joseph Miller – Seminar on Camera Club Judging

On Sunday, September 16, 2007, Joe Miller will offer a **Seminar on Camera Club Judging** to be held from 11:00 AM to 5:00 PM in his Center for the Photographic Arts. The purpose of the seminar is to improve the knowledge and understanding of camera club competitions. Among the subjects covered will be what a judge should do, should not do, and the criteria a judge should use when judging. The seminar will examine different levels of competitions -- monthly, end-of-year, and exhibitions.

Who should attend the **Seminar on Camera Club Judging**? Those who believe they have the potential (and the desire) to become a camera club judge, VPs of competitions, and other officers/club members who are interested in learning more about the judging process.

Due to the thorough and comprehensive nature of the seminar, enrollment will be limited to 12 participants. The cost will be \$70 per person. It is expected this seminar will fill quickly so don't delay in registering your interest for this unique educational opportunity.

For further information, please contact Joseph Miller
furnfoto@aol.com

Photography Seminar by André Gallant

The Manassas-Warrenton Camera Club (MWCC) is happy to announce that it will sponsor a Photography Seminar presented by André Gallant. Please mark your calendars to set aside time for this event on November 3rd, 2007. The seminar will be held in the Prince William County, Ferlazzo Office Building Auditorium from 8:30 AM to 4:30 PM with the doors opening at 8:00 AM. The cost of attendance is \$60 before Oct. 11, 2007 and \$70 thereafter and at the door. Students will receive a \$10 discount with their Student ID. A continental breakfast and afternoon beverages will be available and included in the admission cost. There will a 1 ½ hour Lunch Break. Payment must be by cash or check only. Additional Information will be provided to all Camera Clubs beginning in August 2007. An application form for tickets will be found at <http://www.mwcc-photo.org> in August 2007 and will be mailed to all clubs with additional information in August 2007. For additional information or to answer your questions, contact Gordon Tassi at gtassi22193@comcast.net.

CALL FOR ENTRIES

2008 NYC International Emerging Artist Competition -- Icosahedron Gallerie announces a call to artists for the "2008 NYC International Emerging Artist Competition", held January 9-30, 2008 in New York, NY. Juror: Dalia Chako. Please visit <http://www.icosahedron.com/common/events/events.html> for contest details. Deadline: November 23, 2007. Questions? Please contact skylor@icosahedron.com or call 212-966-3897.

Small Wonders - MD

Deadline: September 4, 2007. Maryland Federation of Art (MFA) presents Small Wonders, an exhibition of small works. Juror: Susan Badder, professor of art history at the Maryland Institute College of Art and a freelance curator/museum educator. All media accepted. 2-D work, including frame, cannot exceed 11 inches on any one side, 3-D work cannot exceed 7 inches in any one direction. \$25 for 1 or 2 entries,

END-OF-YEAR COMPETITION WINNERS

Print of the Year

1st Place	<i>The Morning Paper</i>	Willem Bier
2nd Place	<i>Innocence</i>	Mary Wilson
3 rd Place	<i>Carnival 07</i>	Miguel Navarro-Martin
HM	<i>Boats</i>	Carmen Machicado

Slide of the Year

1st Place	<i>Refuge in Nature</i>	Emine Gurgen
2nd Place	<i>Berries</i>	Emine Gurgen
3 rd Place	<i>Masai Mara Plains</i>	Carmen Machicado
HM	<i>Kenilworth Purple</i>	Fred Cochard
HM	<i>Ladybug Walk</i>	Fred Cochard
HM	<i>Yellow Brick Wall</i>	Fred Cochard
HM	<i>Cauldron</i>	Emine Gurgen
HM	<i>Peony</i>	Caroline Helou
HM	<i>Jordan Pond</i>	Carmen Machicado
HM	<i>Imani</i>	Manuella Palmioli

Electronic Image of the Year

1st Place	<i>Rice Crop</i>	Marco Pinon
2nd Place	<i>Threesome</i>	Sigrid Vollerthun
3 rd Place	<i>Jelly Fish Dive</i>	Samuel Otoo
HM	<i>Catastrophe</i>	Aquiles Almansi
HM	<i>Young Monks</i>	Curt Carnemark
HM	<i>Brothers</i>	Daniel Farchy
HM	<i>Bintam Gamblers</i>	Daniel Farchy
HM	<i>Seaweed Harvest</i>	Per Jarby
HM	<i>Beach Mole</i>	Renato Nardello
HM	<i>Batteleur Eagle 2</i>	Samuel Otoo

Photographer of the Year

1st Place	Emine Gurgen	101 points
2nd Place	Carmen Machicado	95 points
3 rd Place	Samuel Otoo	94 points

Rookie of the Year

1st Place	Miguel Navarro-Martin	72 points
2nd Place	Willem Bier	62 points
3 rd Place	Daniel Farchy	30 points

additional 4 entries \$5 each. Awards \$1500. MFA-Small Wonders, Dept. ARC, , PO Box 1866, Annapolis MD 21404. Email: info@mdfedart.org.

For more information, go to: www.mdfedart.org.

Access Through The Arts' 2nd Annual Photographic Competition – VA will take place at the Capital DanceSport Championships from August 23th - 25th at the Hilton Alexandria Mark Center in Alexandria, VA. Please visit <http://www.capitaldancesport.net> for venue directions. Photographers will shoot at the evening sessions; Thursday 7:00 - 10:30 and/or Friday 5:00 - 11:30. The juror will select winners in two separate categories, Amateur and Professional. First, second, and third place winners will take home \$500, \$250, and \$100 respectively, in each category. The competition is open to all photographers, all photographic processes, and all themes. There is a \$20 processing fee at time of sign-in at the event. Each photographer can submit a total of 10 photos. All entries must be received by Saturday, August 25, 2007 at 10:00 AM. The winners will be announced and presented with their awards at the Championship Award Ceremony on Saturday evening. Selected entries will be exhibited at Alliance Dance Institute in Alexandria, Virginia and later published in the North American DanceSport Almanac. To enter and for more information please visit <http://www.attarts.org> or call 703-354-6000.

Greater Reston Arts Center will be having a holiday exhibition of small works this winter. This years theme "*the Art of Nature*" will focus on fine crafts that literally or abstractly resemble the elements of the natural world. This call for entry is open to all fine craft artisans. Please note that there is no entry fee and, although they would love your support, you do not need to be a member of GRACE to participate. Please submit 5 - 10 images (photos or CD) of items that resemble pieces that would be available for sale in November. Please enclose an image checklist complete with dimensions and prices; a resume and a SASE if you want your materials returned. Please visit www.restonarts.org for more information. Or email info@restonarts.org if you have any questions!

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

September 26, 2007: Open Competition in EIC and Slides

October, 2007: Theme Competition in EIC and Slides – Nature

Defined as various aspects of natural plant and animal life in a living state; natural features of land and sea; or natural phenomena, such as cloud formations, light refractions (sunset, auroras), precipitation, frost, ...

November, 2007: Open Competition in Prints

December, 2007: Open Competition in EIC and Slides

January, 2008: Theme Competition in EIC and Slides – People

Defined as 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, ...

February, 2008: Open Competition in EIC and Slides

March, 2008: Theme Competition in EIC and Slides – Architecture

Defined as buildings, interiors, ruins, bridges, statues, sculptures, doors, windows, monuments, memorials, or anything where man-made structures are the principal interest.

April, 2008: Open Competition in Prints

May, 2008: Open Competition in EIC and Slides

June, 2008: Theme Competition in EIC and Slides – Details

Defined as images depicting close-ups of a subject.

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.”

**COMPETITION REMINDERS**

- **No comments or interruptions of any kind from the audience are allowed under any circumstances;**
- **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.**

POINTS STANDINGS, 2006/07 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class</u>	<u>Sep-06</u>	<u>Oct-06</u>	<u>Nov-06</u>	<u>Dec-06</u>	<u>Jan-07</u>	<u>Feb-07</u>	<u>Pre-select.</u>	<u>Mar-07</u>	<u>Apr-07</u>	<u>07A/E</u>	<u>May-07</u>	<u>Year-End</u>	<u>Total</u>
Gürgen	Emine	A	12	8	12	5	5	7	11	8	6	6	7	14	101
Machicado	Carmen	A	7	6	6	10	10	11	4	5	5	4	19	8	95
Otoo	Samuel	A	10	5	8	5	7	7	11	7	10	11	7	6	94
Vollerthun	Sigrid	A	5	5	5	8	5	7	11	8	10	9	7	5	85
Wilson	Mary	A	13	10	5	5	6	8	5	5	8	2	12	5	84
Helou	Caroline	A	5	11	5	5	5	5	4	15	10		10	2	77
Singh	Raju	B	13	5	8	5	10	13	0	10	5		7		76
Navaro-Martin*	Miguel	B			10	8	9	5	2	13	12	4	5	4	72
Palmioli	Manuella	A	5	5	7	6	11	6	6	6	8		8	2	70
Cochard	Fred	A		5	5	17	5	10	6	5	5		5	6	69
Van Bolhuis	Frederik	A		13	7	8	10	10	4	7		4			63
Bier*	Willem	B		5		5	10	10	4	5	8	2	6	7	62
Thomas	Lindsey	B	5		15	8	8	5		5	5		10		61
Dick	Malise	A	5	7	8	5	5	5	4	5	8	2	5		59
Rani	Manorama	A	5	8	5	5	5	5		5	9		5		52
Cartas	José	A		7	5	6	5	11		10					44
Järtby	Per	B	7		8		7	5	2	7	5			2	43
Pinon	Marco	A				5	6	8	2	6		2	5	7	41
Franzetti	Carlos	A	5				6	5		9	7		5		37
Farchy*	Daniel	B							7	6	5		8	4	30
Majaha-Järtby	Julia	B	5		5		5	5		5	5				30
Windheuser	Chris	B					7	7		5	10				29
Faux*	Hannah	B						7		5	8		5		25
Tyapkina	Marina	A	8		10							2	5		25
Katzenstein	Bill	A		5							10		8		23
Gray*	Christy	B			5		5		2	10					22
Gahina*	Lionel	B								8	6		6		20
Sriram	Subramaniam	B	5								5		8		18
De Biasi	Severina	B				7	5	5							17
Carnemark	Curt	A					13							2	15
Davies	Patricia	B						10					5		15
Macedo	Antonia	A	5		5						5				15
Nardello	Renato	B					10					2			12
Arin	Tijen	A	6										5		11
Sarr	Bassitou	A					7		2			2			11
Almansi	Aquiles	A					5		2					2	9
Bisaria*	Ajay	B						2	5			2			9
Romero	Marta	B						8							8
Balkind	Jeffrey	B						5							5
Bao*	Yongdong	B						5							5
Ceballos*	Francisco	B					5								5
Lawton	Anna	B	5												5
Roxas	Audrey	B					5								5
Saker*	Neil	B									5				5
Salabe*	Chiara	B							5						5
Sikkema*	Dawn	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), HQ1 Room 6-700 (phone: 202-623-0004)*

Name: _____

Phone/ext.: _____ Mail Stop Number/Room: _____

Fax (if outside Bank/Fund): _____

IMF Staff _____ World Bank Staff _____ Retiree _____ Spouse/Partner _____

Mailing address (if outside Bank/Fund): _____

E-mail address (MANDATORY): _____

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

Please check below the activities you could help with:

<input type="checkbox"/> Programs	<input type="checkbox"/> Print competitions	<input type="checkbox"/> Slide competitions
<input type="checkbox"/> Hospitality	<input type="checkbox"/> Publicity	<input type="checkbox"/> Membership
<input type="checkbox"/> Exhibits	<input type="checkbox"/> Classes/Workshops	<input type="checkbox"/> Field Trips
<input type="checkbox"/> <i>Shutter Release</i>	<input type="checkbox"/> Other (please specify)	

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

Signature: _____ Date: _____

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

