

COMING UP! IPS ANNUAL EXHIBIT

THIS MONTH AT THE IPS

Wednesday, March 15, 2006 at 5:45 p.m.

IMF Auditorium (R-710)

700 19th Street, N.W.



MARCH 2006

PRESENTATION

“Creative Portraits”

by

Henrik Gschwindt de Gyor

COMPETITION THEME:

(SLIDES ONLY)

FOOD

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

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NOTE TO CONTESTANTS

Please bring all entries to the meeting with the entry form appended at the end of this issue.

Entries will be accepted between 5:45 and 6:15 p.m. ONLY.

For inquiries, call Carmen Machicado (202) 473-5761

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	José Cartas	(202) 623-4055	IMF HQ2-10-481

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

Excitement is in the air as we prepare for the IPS's highlight of the season: our Annual Exhibit. We will have approximately 145 photographs on display, thanks to all who volunteered their time and expertise for this project.

Kindly remember that March winners are included in the 2006 Annual exhibit. Please give your winning slide and your check to Carolyn Johnson before you leave the meeting. Carolyn will be taking the slides to Chrome the following morning.

Time flies when you are having fun, in just couple of months, the election of officers for next season will be upon us. According to the IPS by-laws the president and the treasurer must be elected; the rest of the Executive Council is appointed by the president. Please contact the following members of the Nominating Committee to submit your nominations for president and treasurer: Mal Dick ekalnay@erols.com , (301) 313-0208; Severina De Biasi Sdebiasi@imf.org , (202) 623-9707; or Manuella Palmioli Mpalmioli@worldbank.org , (202) 473-1630.

The Society is once again faced with a difficult task of finding a candidate. I believe that there is a reluctance to assume responsibility for the lead role – people are willing to support but not to lead. But, I can tell you from experience, that if you have a good team working with you, things will run smoothly, the job of the president has become much simplified. I hope the nominating Committee will be successful; otherwise, it would be a pity to close or suspend our activities.

Last but not least, **please remember to handle the slides only by the corners** . In the process of collecting slides after our competitions, some fingermarks have been left unintentionally on members' slides.

—*Caroline Helou*



MARCH PRESENTATION: HENRIK DE GYOR

"CREATIVE PORTRAITS"

³Henrik Gschwindt de Gyor is currently a photographer with the International Monetary Fund. Previously, he was a staff photographer with Post Newsweek Tech Media, which included Government Computer News, Washington Technology and Washington Techway magazines. Henrik was an Adjunct Professor at Corcoran College of Art from 2002 to 2005. Henrik was also staff photojournalist with several local newspapers in Maryland, where he grew up.

His photographs have been published in newspapers, magazines, wire services and photo agencies throughout the United States including The New York Times, The Washington Post, the Associated Press and U.S. News and World Report.

Henrik resides in Sterling, Virginia with his wife, Kelly and stepdaughter Mallory.

He enjoys taking the time to meet with local camera clubs to help guide and inspire photographers such as IPS Members. Henrik has been a judge at several local area camera clubs including the International Photographic Society.

He looks forward to seeing IPS Members photographs.²

FEBRUARY PRESENTATION: TIMOTHY EDBERG

by *Bill Katzenstein*

ENLIGHTENMENT! Nature photographer Timothy Edberg, gregarious and enthused, provided an educational and finely illustrated talk, "Understanding Light in Nature Photography." His presentation was the sort that helps to make sense of the world around us—in this case, what occurs right before our eyes—in a way we can apply in practice.

The mechanics of illumination crucially affect the photographic image. Lighting has three basic properties—color, direction and hardness—of which impact only color is obvious, more or less. . .

Color

Despite its omnipresence, photographers tend to overlook the desirability of improving color cast or tone. Blues and greens in particular can often benefit from warming (think of “pre-dawn, cold, forbidding blue,” as Timothy put it). Imagery under an intense blue bowl of sky or in shadow may be improved with a warming filter (“81” series of glass or gel filters, or for digital white balance, select the condition to correct).

Direction of Light

The angle of light striking the subject greatly affects its appearance, of which many photographers are not fully cognizant but vaguely aware. Frontal lighting—the sun bearing down at midday—tends to excessively bold imagery lacking detail or nuance. While in certain exceptional conditions the effect may be desired, most nature photographers tend to avoid shooting in direct, brilliant sunlight from high in the sky.

Illumination from the side, in comparison, brings out texture and form, and is generally preferred by nature photographers. Shooting around sunrise and sunset is a long-favored technique to evoke striking color and detail, but early-to-mid morning and late afternoon or early evening photography are also usually preferred to midday shooting.

Backlighting, the third variation of light direction, creates its own special effects. Silhouette immediately comes to mind, but there is more. Timothy Edberg dramatically demonstrated these possibilities with his image of cacti vividly illuminated in two ways from behind: at the upper rim of the plants, effecting sharp, esoteric shapes; and through a tantalizing green translucence varying with the thinness of the stalks. Portrait photographers, on the other hand, may use backlighting to effect a polished shine to a subject’s otherwise normal but featureless hair.

In other landscapes, Timothy illustrated striking combinations of direct and side lighting, which works most often in imagery combining direct-lit long-distance views with detailed foreground

illuminated at an angle or with more diffuse light. He noted that direct sunlight may work well in illuminating distant background.

Hardness of Light

The third vital quality of light, to which most photographers accord little or no attention (with the exception of flower specialists!) is its intensity or hardness. Hard light can be defined as strong light that produces distinct shadows. Soft light is diffuse and makes for vague or no shadows. Many situations photograph for the better or worse depending on the hardness or softness of light.

Hard, intense lighting tends to increase contrast, while soft, hazy illumination eases contrast. Direct sunlight is nearly always taboo for flower photography.

Timothy illustrated that as with filters enabling color modification in the field, it is often possible to soften the hardness of direct sunlight. Diffusers—large white, soft, translucent panels—can be positioned above flowers or other foreground subjects to create the desired effect. Alternatively, reflectors (!) can be used in a similar way. It may appear counterintuitive, but use of a reflecting white or silvery panel to direct more sunlight onto an already brightly illuminated object can reduce contrast when the light brightens deep shadows among the flowers or other features.

Quote to remember: “It’s impossible to do nature photography without a tripod.”

Following his presentation, Timothy judged the evening’s competition, and may I add that never in my IPS experience has a judge proffered so much care and attention on each individual entry. Thank you, Timothy!

Billk1@bellatlantic.net

MAL’S MEMBER CLOSE-UP**MICHAEL WISHART**

By Mal Dick

I have known Jenny and Michael Wishart for many years. I used to have arguments with Jenny about

transport policy (which I invariably lost!) and my association with Michael is of more recent origin. Before casting my eye over Michael's career in photography, I would like to pay tribute to his unflinching courtesy on the golf course (where we are both left-handers, a most unusual combination) I lose my temper with bad shots and thus am perpetually choleric but Michael is always unflappable.!

Michael started off in photography with – yes, you guessed it! – a Brownie (reflex) many moons ago. At that time, he was still in Australia. There he was an editor in the Australian Public Service, first with Civil Aviation and subsequently Transportation departments. There he was responsible for writing and reviewing articles and associated photography, and sometimes commissioning such products. Thus, he acquired an appreciation of the subtleties of photography and, in particular, the care and planning needed for successful completion of assignments. He tells the amusing story of an assignment to photograph firefighters extinguishing a mock fire at Melbourne airport. It was anticipated this would take some time, but the firefighters were so efficient that the “blaze” was extinguished in under a minute – hardly time to set up equipment far less get a pictorial story!

Michael's deep interest in photography germinated slowly and did not fully materialize until he and Jenny came to the US in 1977. Then he bought himself a Nikon F2, a marque with which he has remained ever since, and joined what was then the International Camera Club and took classes at the Corcoran. He draws a distinction between the ICC activities and what he learnt at the Corcoran. At the latter, he studied fine art, including introduction to the works of Cartier Bresson and at the ICC discovered what he calls the “wow” factor – the picture that jumps out and hits you in the face. He absorbed these lessons so rapidly that in 1978 he won an Honorable Mention in the Nikon International Competition for a photograph of a VW van on the beach (it reminds me of an ad. that VW ran a decade earlier of a VW bug which was so tightly sealed that it floated out to sea and came back again – at least that's what VW said!!).

Michael did a stint with ProPhoto, where, apart from deepening his technical knowledge, he inevitably met many of the prominent local photographers, both professional and others (do we still call ourselves “amateurs”?). After that, he joined the World Bank External Affairs Department, examining photographs on a continuing basis, choosing those suitable for presentation to illustrate the multifaceted activities of the Bank. Michael retired from the Bank in 1999.

Michael is a classical color photographer. By this I mean someone who admires black and white photography and, indeed, I recall had some success with it, but has his heart in the saturation of color and the “wow” effect this can produce. This was evident in, to me, one of his most dramatic photographs, of a dark rainladen sky and a flash of sunshine piercing the gloom. This was taken after a photographically unsatisfactory weekend at their West Virginian cabin. Another of his memorable photographs was that which won the Slide of the Year a few years ago. It was of a child running across the flagstones of an abbey. Michael wanted movement to contrast with the static of the cloisters, the child appeared and – bingo!

While in the earlier days, he was an enthusiast and successful in theme competitions, Michael's emphasis has undergone subtle changes. He now is now more driven by seeing something that looks promising and then building upon it, rather than going out with a specific topic in mind. He is also now much more concerned with achieving simplicity and eliminating extraneous material – where have we heard that before? (Answer: from other classic photographers, such as Curt Carnemark, who recently gave a superb lecture in the Fund). Michael is now becoming more and more fascinated with close-up photography.

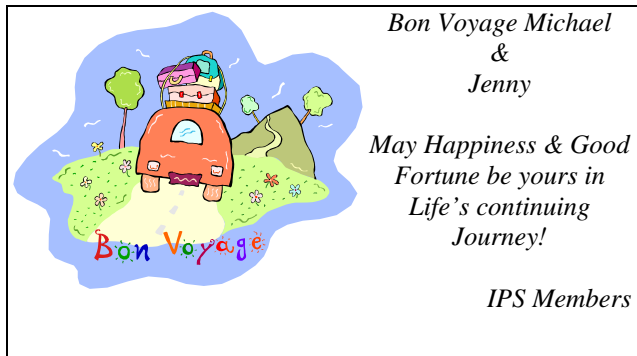
I asked Michael why he has stuck with Nikon “They are robust, reliable and, most importantly have lenses that are compatible with successive body models, unlike some other makes where the lens mounts change. Michael is contemplating buying a small digital camera and eventually a digital SLR body to go with his existing Nikon lenses and complement his existing F4 body.

This, of course, leads to one of the dominant questions of the hour: with the rapid advances in the quality of digital photography, what does the future hold for color film or slide photography on the one hand and black and white on the other? Michael's view is that color slides are an endangered species, almost deserving of congressional attention, but B&W, which is still a major part of photography, is not threatened by the digital revolution. Others are more sanguine; another prominent photographer observed recently that the serious photographer is and will continue to use film even for color.

In that context, Michael feels that the manipulation (dare I use the word?) which can be achieved with digital photography and PhotoShop, is largely a continuation of the past 'Ansel Adams manipulated in the darkroom as did all the great B&W photographers.'

Jenny Wishart retired from the Bank a year ago and she and Michael plan to return to Australia next spring. They will be returning periodically to the US and Michael will continue his long association with IPS. I am sure we wish him and Jenny all the best in their new surroundings and look forward to seeing them at many future IPS meetings, when the opportunity arises.

ekalnay@erols.com



FEBRUARY 2006 WINNERS		
Prints, Open, Class B (24 entries)		
1 st Place	National Building Museum	Marina Tyapkina
2 nd Place	Boy's Dream	Marina Tyapkina
3 rd Place	Sepulchr	Samuel Otoo
HM	Oval Leaf	Marina Tyapkina
Prints, Open, Class A (14 entries)		
1 st Place	Courtyard, Dupont Circle	Bill Katzenstein
2 nd Place	Stockholm Metro V	Bill Katzenstein
Slides, Theme (Nature), All Classes Combined (34 entries)		
1 st Place	Lake Manasovar	Frederik van Bolhuis
2 nd Place	Antelope Canyon	Frederik van Bolhuis
3 rd Place	Triumphant Spring	Sigrid Vollerthum
HM	Bryce Canyon, Utah	Caroline Helou
HM	Kalispell, Montana	Caroline Helou
Slides, Open, Class B (13 entries)		
1 st Place	Southwest Light - 8	Carolyn Jhonson
2 nd Place	Tongan Fire	Raju Singh
Slides, Open, Class B (17 entries)		
1 st Place	Road to Roosevelt	Fred Cochard
2 nd Place	Gold in Red	Fred Cochard
3 rd Place	Hoi An Irises	Frederik van Bolhuis

Congratulations to Marina Tyapkina on her promotion to Class A



AE 2006, PRE-SELECTION WINNERS

Prints, All Classes Combined (51 entries)

1 st Place	<i>Brussels Metro</i>	<i>Bill Katzenstein</i>
2 nd Place	<i>Mirrored and Reflected</i>	<i>Emine Gürgen</i>
3 rd Place	<i>Forty Five Arches</i>	<i>Bill Katzenstein</i>
HM	<i>Shenandoah Cabin</i>	<i>Bill Katzenstein</i>
HM	<i>Harbor Geometry</i>	<i>Emine Gürgen</i>
HM	<i>White and Pink Rose</i>	<i>Manorama Rani</i>
HM	<i>Vine</i>	<i>Marina Tyapkina</i>
HM	<i>Glowing Leaves</i>	<i>Marina Tyapkina</i>

Slides, All Classes Combined (132 entries)

1 st Place	<i>Samba</i>	<i>José Cartas</i>
2 nd Place	<i>Spring in Washington</i>	<i>Carmen Machicado</i>
3 rd Place	<i>Yellow Boat</i>	<i>Carmen Machicado</i>
HM	<i>Colordul House</i>	<i>José Cartas</i>
HM	<i>Cow Boy</i>	<i>José Cartas</i>
HM	<i>At the Apothecary's</i>	<i>Fred Cochard</i>
HM	<i>Big Man</i>	<i>Mal Dick</i>
HM	<i>On the Line</i>	<i>Emine Gürgen</i>
HM	<i>Concentration</i>	<i>Emine Gürgen</i>
HM	<i>Mirrors in Nature</i>	<i>Emine Gürgen</i>
HM	<i>Southwest Sunset</i>	<i>Caroline Helou</i>
HM	<i>Elaine</i>	<i>Caroline Helou</i>
HM	<i>Kyrgyz Girl</i>	<i>Samuel Otoo</i>
HM	<i>Milagro's Musician</i>	<i>Manuella Palmioli</i>
HM	<i>Peek-a-boo</i>	<i>Raju Singh</i>
HM	<i>Wistful Look, Gokarna</i>	<i>Frederik van Bolhuis</i>
HM	<i>Kochi Girl</i>	<i>Frederik van Bolhuis</i>
HM	<i>Disney Hall I</i>	<i>Frederik van Bolhuis</i>
HM	<i>The Crevice</i>	<i>Sigrid Vollerthum</i>
HM	<i>How Do you Like My Latest Model?</i>	<i>Sigrid Vollerthum</i>

MEMBERS' FORUM

MICHAEL KENNA

By Oksana Khadarina

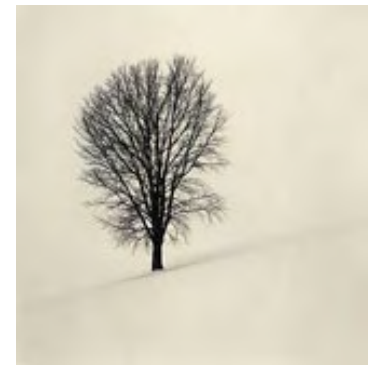
Only a few contemporary artists are widely known, appreciated and recognized. British-born photographer Michael Kenna is one of them. He is an extremely prolific artist represented by more than 20 galleries around the world. His elegantly composed black-and-white images of rural Japanese landscapes, currently on the exhibit at the Ralls Collection will take your breath away. They are simple and simply stunning. "So perfect!" I thought when I was looking

at Kenna's images. They are just right... not too big... not too small. It's just how it's supposed to be. All prints (each is printed by the photographer himself) are 7.5 x 7.5 inch sepia-toned gelatin silver photographs framed in 16 x 20 inch black frames. United by the common pastoral theme as well as presentation, the images are nonetheless individually quite unique. Each picture is a masterpiece in miniature – perfectly composed, skillfully printed and elegantly framed.



The imagery combines precision in composition with delicate subtle tonality. Usually one or two main objects or a group of objects make the theme. For example, a lonely tree. What can be so special and exciting about a lonely tree shrouded in snow on a bare white hillside? "It's so beautiful – it almost doesn't look real!" The photographer uses very long exposures during hours of low light that produces a soft, mysterious, surreal effect.

When I was looking at his "Kussharo Lake Tree", "Snowfall" and "Lone Tree" images (all photographs taken at Hokkaido, the northern island of Japan) I asked



myself "Does such a place actually exist?" If yes, I wanted to be there. I wanted to see it for myself to believe it. The photographs are captivating in their

simplicity creating a powerful spiritual impact. Nature is shown in a pristine condition untouched by human civilization. A lost world! For a moment, I felt I was transported there... standing alone, away from the chaos of everyday life, relaxed and calm. Time stopped. Nothing else was near me... just a lonely tree on a snowy hill. A spiritual revelation! The emotional impact of these photographs was enormous. Every image has its own spirit and takes you to a different peaceful and quiet place where you can meditate and be alone with your thoughts and dreams. As beauty of the Japanese landscapes is unimaginable, so is the beauty of Kenna's photography.

We live in a cluttered and busy world full of deadlines and rush hours. We awake with the sound of the alarm clock, spend hours on noisy roads and streets. We do not leave the house without cell phones and iPods. And we are so used to it! Sometimes I want to find a quiet place to stay there for a little while. I thought such a place doesn't exist. Michael Kenna's photographs proved me wrong. His Japanese landscapes are an embodiment of serenity, calm and utter relaxation.

Michael Kenna has dedicated his career and essentially his life to a search for beauty and harmony. Is it enough? Are finding and giving us beauty and harmony enough for an artist? The answer is "Yes!" In our not-so-perfect world with wars, diseases and catastrophes people need to see beauty and harmony. How does Kenna achieve this? He makes it possible by combining a love of nature, hard work, patience and confidence in his own aesthetic values. To witness such beauty and share it with us ... it's the artist's gift for which we should be enormously grateful!



Michael Kenna-New Photographs
February 1, 2006 – April 29, 2006
The Ralls Collection
1516 31st Street N.W.

Washington, D.C. 20007
www.rallscollection.com

okhadarina@imf.org

QUOTE OF THE MONTH

“A good photograph is not a mere reproduction of an object or a group of objects; it is an interpretation of Nature, a reproduction of impressions made upon the photographer which he desires to repeat to others.”

“There were two things I wanted to do. I wanted to show the things that had to be corrected. I wanted to show the things that had to be appreciated.”

Lewis Hine

THE DIGITAL STORM

LEICA AND PANASONIC ENTER THE 4/3 DSLR MARKET

Leica Camera AG and Panasonic announced the development of a new interchangeable lens based on the 4/3 standard. Featuring a focal length from 14mm to 50mm (35mm “equivalent”: 28mm to 100mm), the new LEICA D VARIO-ELMARIT 14-50mm/F2.8-3.5 ASPH. lens is the first interchangeable lens from Leica developed exclusively for digital SLR cameras. The “D” signifies that it is designed for the new digital system. The LEICA D VARIO-ELMARIT lens comprises 16 elements in 12 groups, including two aspherical lenses.

For use in Panasonic's new LUMIX DSLR cameras, as well as in the other 4/3 systems, the LEICA D VARIO-ELMARIT 14-50mm/F2.8-3.5 ASPH. lens incorporates MEGA O.I.S. Developed entirely by Panasonic, this advanced optical image stabilization system makes it possible – without using a tripod – to capture clear, beautiful images even in macro shooting or low-lit situations, giving users more shooting flexibility. And to assure precise control over the MEGA O.I.S., the Venus Engine is integrated into the lens unit. To improve operating ease, there is a traditional aperture ring in addition to the focus ring and zoom ring, giving users more intuitive aperture adjustment.

HASSELBLAD LAUNCHES LIMITED EDITION 503CWD DIGITAL CAMERA

In recognition of the centenary of Victor Hasselblad's birth on March 8, 2006, Hasselblad today unveiled the Hasselblad 503CWD Anniversary Kit, a prestigious high-end photographic system that offers state-of-the-art digital capture technology elegantly integrated with a classically designed Hasselblad 503CW body.

Combining the rugged reliability of the black and chrome V System body, with its range of high performance, central shutter-based lenses, and the technology of



Hasselblad's new CFV digital back, the exclusive Hasselblad 503CWD perfectly melds the heritage of the old Hasselblad with the focus of the new Hasselblad on digital high-end photography to create a new digital workhorse.

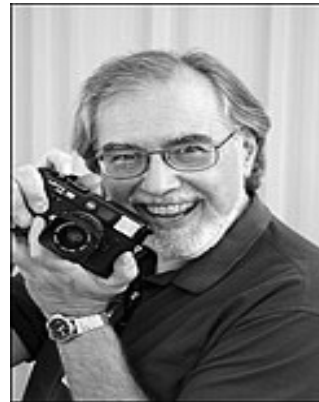
The 503CWD Anniversary kit will be supplied as a limited edition of 500 cameras, each one numbered and engraved with Victor Hasselblad's signature. Reassuringly solid, the kit comprises a 503CWD body with waist-level finder, specially marked focusing screen and chrome winding lever, a Zeiss Planar CFE 2.8/80mm lens and a CFV digital back, and will be supplied with a beautifully produced book marking Victor's anniversary.

For existing Hasselblad V System users, the new CFV digital back, the successor of the V96C back, will also be available separately. Built to match the design and functionality of the Hasselblad V System cameras, it can be easily and elegantly integrated into an existing Hasselblad system, enabling the photographer to work in exactly the same manner and with their preferred equipment, but with the productivity benefits of digital photography over film.

The Hasselblad 503CWD will be available from Hasselblad's Digital Partners in March at a list price of \$12,995. The Hasselblad CFV will similarly be available at a list price of \$9,995.

WORKSHOPS/FIELD TRIPS

Photographic Field Trip with Frank Van Riper Sunday, April 23, 2006, National Gallery of Art - **WOW!**



The National Gallery of Art on a Sunday, thronged with people in visually interesting settings, offers a wealth of photographic possibilities to all photographers. Informal portraits, indoor scenics, architecture--the National Gallery,

both old and new wing, has it all. Photographer and author Frank Van Riper will lead this available light excursion and offer interesting tips on how to get the most out of documenting a public place with minimal equipment.

Sunday, April 23, starting at 10am.

An informal orientation meeting is scheduled for Tuesday, April 11, at 6:00 p.m. in the IMF Bldg. A final critique and review of participants' work will be held at the Van Riper's Residence on Wednesday, May 10 at 6:30 p.m.

Frank Van Riper is a nationally known photographer and author, and photography columnist for the Washington Post. He is a regular lecturer before the IPS and a member of the photographic faculty at Photo Works in Glen Echo Park.

Attendance is limited to **10 participants**. Cost is \$150 per person. If you are interested you should call or e-mail Severina De Biasi, Tel. 623-9709, email Sdebiasi@imf.org to reserve your place, first come first served.

JIM GUZEL'S APHRODITE PHOTOGRAPHY HAPPENINGS

Current Workshops & Events

- What's in a Smile? April 28th – 30th St. Mary's County, MD . An experimental artistic workshop based on digital portrait photography
- Roses & Thorns: Roses – May 7th, Potomac, MD Thorns – June 4th, Washington, DC . A two-part look through the lens at female sensuality.
- Kennilworth Aquatic Gardens Water Lily Festival. July 15th, Washington, DC Annual Photography Contest with a workshop & exhibition by the Washington School of Photography

Workshops & Events on the Drawing Board

- Chesapeake Bay Photo Safari Day Cruise: June 12th, 2006. In conjunction with Kevin Hooker, cruise from Annapolis to photograph historic St. Michaels, MD.
- Figure Studies: Fine Art Nude, Boudoir, Cheesecake – Summer, Fall 2006. Workshop to refine photographic composition and technique; only three students per class.
- Woodlawn Historic Bed & Breakfast, 9 miles south of St. Mary's City, MD. Explore human beauty in a weekend-long workshop at a beautiful and historic B&B in St. Mary's County, MD. Woodlawn Historic Bed & Breakfast is a 200 year old, fully restored plantation mansion and grounds, snuggled into the kind of private cove that most of us can only dream of owning property near. <http://www.woodlawn-farm.com/> .

To register or obtain further information contact Jim Guzel at Aphrodite Photography, 3217 Connecticut Avenue NW, Suite 30, Washington, DC 20008 Tel: 202.362.2008 or Cell: 202.627.9903

Email: Workshops@AphroditePhoto.com

To view Jim's work, visit: www.Aphroditephoto.com
www.AspireArt.com www.AfterglowPhoto.biz

VINCENT LAFORET

Vincent discusses his work, his approach, and some of the most powerful tools at the disposal of today's photographers. Tuesday, March 28th, 2:00 – 5:00 P.M. Kellogg Conference Hotel – Gallaudet University, 800 Florida Ave., N.E., Washington, D.C. 20002. Space is available on a first-come, first-served basis. Presented by Penn Camera, Apple Computer Inc. and Canon.

CONTESTS

WB H CAFETERIA; CALL FOR ENTRIES

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

The pre-selection has been rescheduled (date TBA). Each submission is limited to a total of 15 images. The final selection will be made by the World Bank Art Curator. Entries will be judged on technical quality, composition, originality, and artistic merit. Entries may be in slides or digitally captured images.

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

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

EXHIBITIONS

IPS Annual Exhibit – Monday , May 1 through June 9, 2006;



Judging – Sunday, April 30;
Opening Reception – Monday, May 1, in the IMF gallery at 6:00 p.m.
Dismantling the Exhibit – Friday, June 9
YEAR END COMPETITIONS & ANNUAL DINNER – Friday June 9, at 5:30 p.m.

Raju Singh will be exhibiting images at the Washington Gallery of Photography in Bethesda as part of its regional juried photography exhibition from March 10 – April 4, 2006. The opening reception is on Friday, March 10 from 6:00 p.m. – 9:00 p.m. The address is 4850 Rugby Avenue, Bethesda, Maryland.

MARCH 2005 - IV ANNUAL BETHESDA INTERNATIONAL PHOTOGRAPHY COMPETITION - MARCH 10 - APRIL 11, 2006

The Fraser Gallery announces the selection and opening of the IV Annual Bethesda International Photography Competition, juried this year by Catriona Fraser. Ms. Fraser, who in addition to being the director of the Fraser Gallery is also the Chair of both the Trawick Art Prize and the Bethesda Painting Awards, as well as being the Director of the Bethesda Fine Arts Festival and the founder and director of Second Sight (a support organization for women photographers), selected the below listed photographers and work from nearly 1,000 entries submitted worldwide. The exhibition opens on Friday, March 10, 2006 with an opening reception from 6-9 PM for all selected photographers as part of the Bethesda Art Walk. All accepted images can be seen online at thefrasergallery.com

The Fraser Gallery is located at 7700 Wisconsin Avenue (Suite E) in Bethesda, MD, one block north of the Bethesda Metro station. Validated parking is available directly underneath the gallery as well as

ample public parking directly across the street on the Woodmont Avenue side. The opening is free and open to the public.

HIRSHHORN MUSEUM
7TH & Independence Avenue, S.W.
Tel. (202) 623-4674; hirshhorn.si.edu

“**Hiroshi Sugimoto**” features the artist whose style of photography has been heralded by New York critics for its contemplative mood. Sugimoto’s mostly black-and-white pictures reflect his Japanese heritage and his sharp eye for cityscapes, particularly of New York, his adopted hometown.
Closes May 14

CORCORAN GALLERY OF ART
500 17th St., N.W.
Tel. 202-639-1700; corcoran.org
“Reflections from the Heart”
March 18 – June 4

Photography by David Seymour focuses on the photographer who came of age in the 1930s and 40s and chronicled the social unrest in Europe prior to World War II for both American and European magazines. After the war, on assignment from UNICEF, he photographed displaced children. His portraits of 20th century celebrities, such as Bernard Berenson, also attracted attention .

FOR SALE

FUJI PROFESSIONAL FILM
 - \$5.00/film - always refrigerated

- 14 Fujichrome Velvia - ISO 50
- 3 Provia ISO 100
- 16 Provia ISO 400
- 12 Fujicolor Portrait Film 400 NPH
- 12 Fujicolor Portrait Film 160 NPC
- 5 Fujichrome Sensia 100
- 6 Fuji Astia 100F
- 17 Fujichrome Velvia 100F
- 7 Fujifilm Superia 800 (24 Exp.)
- 2 Scala 200 with prepaid envelope.

Contact Elisabeth Fekete at (efekete@imf.org) or (240) 277-7766.

TIPS

Carmen Machicado

<http://www.cleaningdigitalcameras.com>***IPS Competition Themes for 2006/2007 Season*****Kindly Check Shutter Release or IPS Website for Latest Updates****September 2006: Kitchen Items**

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

October 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 2006: Curve(s)

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

December 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 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 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 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 2007: Rhythm

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

May 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

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

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

October 19, 2005, Simplicity

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

November 16, 2005, Zoo Animals & Backyard Habitat

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

December 21, 2005, Abstract

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

January 18, 2006, People (Mandatory)

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

February 15, 2006, Nature

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

March 15, 2006, Food

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

April 12, 2006, Urban Landscapes

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

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

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

To be inserted in your camera bag

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings, usually held on the third Wednesday of the month, consist of a presentation by a professional who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- The monthly theme applies to slides only, not prints (except in January, when the mandatory theme is "People").
- Prints are judged in two classes B & A on any subject matter.
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 5 photographs may be submitted in any of the competitions.
- Five points are awarded for entering the competitions, regardless of the number of entries members actually enter.

CLASSES — B AND A

All new members begin in class B. Promotion to class A requires 13 awards. Members should keep track of their classes to avoid errors.

THE POINTS SYSTEM

- **5 points** automatic for entering monthly competition;
- **5 points** for 1st place;
- **3 points** for 2nd place;
- **2 points** for 3rd place;
- **1 point** for Honorable Mention.

In addition, points are given for awards in non-monthly competitions, including the IPS Annual Exhibit and exhibit pre-selection, as follows:

- **7 points** for 1st place;
- **5 points** for 2nd place;
- **4 points** for 3rd place;
- **2 points** for Honorable Mention.

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

Art 1.7 of the IPS Competition Rules

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

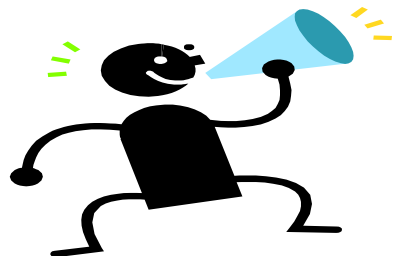


POINTS STANDINGS, 2004/5 SEASON

Last Name	First Name	Class Opening	Sep-05	Oct-05	Nov-05	Dec-05	Jan-06	Feb-06	Pre-select ion	Mar-06	Apr-06	06A /E	May-06	Year-End	Total
Gürgen	Emine	A	5	12	12	8	5	5	13						60
Cartas	José	A	11	8	5	10	5	5	13						57
Vollerthun	Sigrid	A	10	5	6	10	9	7	4						51
Otoo	Samuel	B	10	5	8	5	13	7	2						50
Katzenstein	Bill	A	5	10	5			13	13						46
Machicado	Carmen	A		5	13	7	5	5	9						44
Johnson	Carolyn	B		5	10	10	8	10							43
Helou	Caroline	A	6	7	7	5	6	7	4						42
Van Bolhuis	Frederik	A				13	6	15	6						40
Rani	Manorama	B			8	13	11	5	2						39
Cochard	Fred	A			9	6	7	13	2						37
Franzetti	Carlos	A	7	10	5	5	5	5							37
Sriram	Subramaniam	B	5	10	5	7	5	5							37
Palmioli	Manuella	A	5	8	5	5	5	5	2						35
Tyapkina	Marina	A	7	5	5			14	4						35
Oomes*	Nienke	B	10	8	5	5		5							33
Dick	Malise	A		5	5	5	6	5	2						28
Järtby*	Per	B		5	7	5	7								24
Nardello*	Renato	B	8		11	5									24
Galantin	Linda	B	5	5			5	5							20
Guerrucci	Aude	A	10	10											20
Singh*	Raju	B				5	5	8	2						20
Windheuser	Chris	B			5	5	5	5							20
Thomas	Lindsey	B				8	5	5							18
Majaha-Järtby*	Julia	B			5	5	7								17
Almansi	Aquiles	A				5	11								16
Egilmezler*	Melike	B		8	5										13
Fekete	Elizabeth	A					5	5							10
Balkind	Jeffrey	B					5								5
Fernandez	Enric	B	5												5

* Eligible for Rookie of the Year

COMPETITION REMINDERS



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

INTERNATIONAL PHOTOGRAPHIC SOCIETY
MEMBERSHIP APPLICATION/RENEWAL

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

Name: _____

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

Fax (if outside Bank/Fund): _____

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

Mailing address (if outside Bank/Fund): _____

E-mail address (MANDATORY): _____

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

Please check below the activities you could help with:

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

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

(Fill out and hand in with your entries)

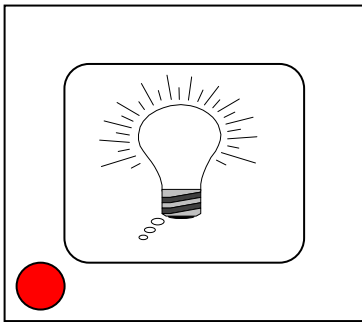
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

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

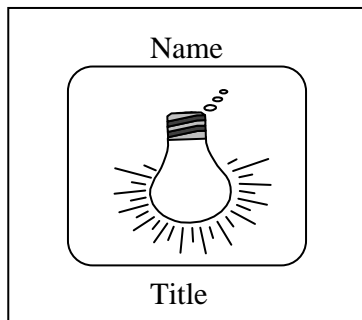
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1				
2				
3				
4				
5				

(Five entries per member maximum)

(FRONT OF SLIDE)



(BACK OF SLIDE)



GUIDELINES FOR SUBMISSION

SLIDES

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

PRINTS

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