



## THIS MONTH AT THE IPS

Wednesday, May 17, 2006 at 5:45 p.m.

**IMF Meeting Hall B**

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

Food & Refreshments at 5:45 p.m.

### PRESENTATION

Life Style Photography, Shooting Editorial  
Advertising & Corporate Images with Elements of  
Relationship between Photographer and Subject  
(ultimately subject and “viewer”)

by

Gary Landsman

### COMPETITION THEME:

**(SLIDES ONLY)**

### RELATIONSHIPS

**(People, and/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. Can be literally or conceptually explored.

## IPS ANNUAL DINNER

(Mark your calendar, June 9, details to follow)



# MAY 2006

IN THIS ISSUE

IPS Executive Council/IPS Volunteers.....	2
From the President Notepad.....	3
May Speaker.....	5
April Presentation.....	5
April Competition Results.....	6
IPS Annual Exhibit Competition Judges.....	6
IPS 36 <sup>th</sup> Annual Exhibit Winners.....	7
The Digital Storm.....	7
Member's Forum.....	8
Exhibitions & Tips.....	9
Classifieds.....	10
2006/07 Competition Schedule & Themes.....	10
2005/06 Competition Schedule & Themes.....	11
Notes on IPS Competitions.....	12
Point Standings & Competition Reminders.....	13
Membership Renewal Form .....	14
IPS Competition Entry Form.....	15

### 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

<b>☐ IPS EXECUTIVE COUNCIL ☐</b>			
<b>President</b>	Caroline Helou	(202) 623-6699	IMF HQ2-4-276
<b>Vice-President/<i>Shutter Release Editor</i></b>	Aquiles Almansi	(202) 473-5970	WB-I-5-095
<b>Acting Vice President</b>	Bill Katzenstein	<a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a>	
<b>Treasurer/Ex-Officio</b>	José M. Cartas	(202) 623-4055	IMF HQ2-10-481
<b>Programs &amp; PSA Representative</b>	Linda Galantin	<a href="mailto:cvmlinda@earthlink.net">cvmlinda@earthlink.net</a>	
<b>Field Trips</b>	Samuel Otoo	(202) 458-7256	WB-J-2-135
<b>Membership</b>	Mary Wilson	(202) 623-0004	IMF 12-530.02
<b>Annual Exhibit</b>	Anna Lawton Carolyn Johnson	(202) 458-5938	WB-J2-003 <a href="mailto:cjstudio@earthlink.net">cjstudio@earthlink.net</a>
<b>☐ IPS VOLUNTEERS ☐</b>			
<i>MONTHLY MEETINGS</i>			
<b>Webmaster</b>	David Davtian Manorama Rani	(202) 257-5681 (202) 473-2057	<a href="mailto:david@ddavtian.com">david@ddavtian.com</a> WB-G7-703
<b>Competitions</b>	Carlos Franzetti José Cartas Carmen Machicado Sigrid Vollerthun	(202) 473-0447 (202) 623-4055	IFC 7P-184 HQ2-10-481 <a href="mailto:cmachicado@worldbank.org">cmachicado@worldbank.org</a> <a href="mailto:svollerthun@verizon.net">svollerthun@verizon.net</a>
<b>Awards and Trophies</b>	Sigrid Vollerthun		<a href="mailto:svollerthun@verizon.net">svollerthun@verizon.net</a>
<b>Presentation Write-Up</b>	Malise Dick	(301) 313-0208	<a href="mailto:ekalnay@erols.com">ekalnay@erols.com</a>
<b>Publicity</b>	Enric Fernández Manuella Lea Palmioli Marina Tyapkina	(202) 623-4683 (202) 473-1630 (202) 623-6437	IMF 3-207 WB I-3-068 IMF HQ1-2-200
<i>SHUTTER RELEASE</i>			
<b>Editorial</b>	Aquiles Almansi	(202) 473-5970	WB-I-5-095
<b>Distribution</b>	Subramanian Sriram	(202) 623-7673	IMF HQ1-8-300F
<b>Technical Advice</b>	Bill Katzenstein	<a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a>	
<i>OTHER</i>			
<b>Classes</b>	Mal Dick	(301) 313-0208	<a href="mailto:ekalnay@erols.com">ekalnay@erols.com</a>
	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](mailto: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](http://www.ips-imfwb.org)*

**FROM THE PRESIDENT'S NOTE PAD**

**Excitement** is in the air and it is lingering from the Annual Exhibit (which will be on display in the IMF Gallery until June 9, 2006) as we prepare for the last highlight of the season, our Annual Dinner and End of the Year Awards. This used to be the most popular social event of the year and the start of the summer break. All print and slide winners of the monthly competitions from September 2005 through May 2006 are eligible for this final competition (see the following list). At the end of the competition, the person who garners the highest number of points during the year will be declared "Photographer of the Year." In addition, new members who have joined IPS during the current or previous season will be eligible to compete in the "Rookie of the Year" competition. In this category, the eligible member awarded the highest number of points in the season will be declared "Rookie of the year". Details about the Annual Dinner and awards night will be communicated by e-mail as we get closer to June 9.

On another matter, the WBG Staff Association invited IPS to participate in the **Staff Appreciation Days 2006 (June 13 & 14)** in the MC Atrium. This is an opportunity to be visible to staff and to showcase our activities and recruit new members. As in past years, we need a leader with several volunteers to staff the booth on a rotating basis. **This event will take place on June 13 & 14 between 11:00 a.m. and 2:30 p.m. If you are ready to volunteer and display few of your images in the booth please let me know the soonest.**

**List of slides & prints eligible for the End of the Year Awards (September 2005 – May 2006)**

**Aquiles Almansi**

Baterist St. Lucia  
Fisherman  
Dancing Flame  
Miami 2005  
Disney 2005

**José Cartas**

Glass Painting  
Street Vendor, Dhaka  
Helicornia  
Lines  
Samba  
Colorful House  
Cow Boy  
Bandonion Player  
Donha Maria  
Vegetable Sel-Portrait  
Sura Shopping Center

**Frédéric Cochard**

Clarmont Pearl  
Montana Bluebird  
Norris Yellow in Green  
Vendée Salt Works  
Road to Roosevelt  
Gold in Red  
At the Apothecarcy's  
Twilight Twigs  
New Columbus  
North Dakota Streak

**Mal Dick**

Nouma 5  
Big Man

**Melike Egilmezler**

Untitled

**Carlos Franzetti**

Farm House  
Reflections

**Aude Guerrucci**

National Gallery Fountain  
Svetlana

**Emine Gürgen**

Aged Reflection  
Circles  
Rooster  
Awakening  
Harmony  
Mirrored and Reflected (P)  
Harbor Geometry (P)  
On the Line  
Concentration  
Mirrors in Nature  
Bon Appetit  
Artichokes Inside Out  
Drooping with Snow  
Hardship 2 (P)

- Curves
- Caroline Helou**  
 Juicy Cantaloupe  
 Simplicity  
 Orchids  
 Oops, What is Next?  
 Bryce Canyon, Utah  
 Kalispell (2), Montana  
 Southwest Sunset  
 Elaine  
 Hot Peppers
- Per Järthby**  
 Cicada-Time (P)  
 A Puff
- Carolyn Johnson**  
 Big Foot, Little Foot  
 Winter Paint and Shadow  
 Two Nuns at Convent  
 Southwest-Light - 8
- Bill Katzenstein**  
 Stockholm Metro IV (P)  
 Courtyard, Dupont Circle (P)  
 Stockholm Metro V (P)  
 Bussels Metro (P)  
 Forty Five Arches (P)  
 Shenandoah Cabin (P)  
 Gulf of Aqaba (P)
- Julia Majaha-Järthby**  
 De Boyz (P)
- Carmen Machicado**  
 Zongo Laguna 1  
 Fez Pots  
 The Blues in Lago Titicaca  
 Fall Tree Abstract  
 Make Room for the Cows  
 Spring in Washington  
 Yellow Boat  
 Geiser Print
- Renalto Nardello**  
 Fellow Photographer (P)  
 Aflac (P)  
 Oh Deer! (P)
- Nienke Oomes**  
 Rajasthani Gypsy Singers (P)  
 Giraffe at Lunch (P)
- Samuel K. Otoo**  
 Red Knot in Blue  
 Symbolism  
 Waiting for the Magic (P)
- Fading Hopes  
 Sepulchral (P)  
 Kyrgyz Girl  
 Panda Blues (P)  
 Crosses at Zero (P)  
 City Lights (P)
- Manuella Léa Palmioli**  
 Simplicity
- Manorama Rani**  
 Public Phones (P)  
 White Rose (P)  
 Horizon (P)  
 Enjoy What you do (P)  
 Are you talking to me (P)  
 Curvy Structure (P)
- Subramanian Sriram**  
 Lone Tree in the Desert (P)  
 Multnomah Falls (P)
- S. Lyndsey Thomas**  
 Lantern Glow
- Marina Tyapkina**  
 Childhood (P)  
 National Building Museum (P)  
 Boy's Dream (P)  
 Oval Leaf (P)  
 Vine (P)  
 Glowing Leaves (P)  
 Autumn Tree (P)
- Fredrik Van Bolhuis**  
 Deventer Wall  
 Watering Disney Hall  
 Gokarna Boy  
 Vishnu Devotee, Madurai  
 Lake Manasovar  
 Antelope Canyon  
 Hoi An Irises  
 Wistful Look, Gokarna  
 Kochi Girl  
 Disney Hall I
- Sigrid Vollerthun**  
 Landing Field  
 Evian Bottle Abstract  
 Namaqualand Ghosts  
 Iris-Close, Closer, Closest  
 Colorful Bottles  
 The Mark of Time  
 The Smile  
 Triumphant Spring  
 How Do You Like My Latest Model?

The Crevice  
Eternal Flame  
The Eye Has it

\* (P) = Prints

—*Caroline Helou*

### **MAY'S PRESENTATION: GARY LANDSMAN**

**LIFESTYLE PHOTOGRAPHY, SHOOTING, EDITORIAL ADVERTISING & CORPORATE IMAGES WITH ELEMENTS OF RELATIONSHIP BETWEEN PHOTOGRAPHER AND SUBJECT (ULTIMATELY SUBJECT AND "VIEWER").**

Gary describes his presentation as follows: It is all about the stories for me and hopefully the images suggest the character I perceive. The images I show come with stories, for me, for the subject and for those that see them.

— Gary Landsman has been shooting images for over 20 years throughout the US for an unusual array of clients including the Bureau of prisons, Marriott, Cancer Research Foundation, Boeing, Goodwill and numerous editorial publications. His clients refer to Gary as a photographer that warms with all of his subjects and clients while creating images that are captivating. Gary's extensive experience includes shooting still life subjects from food to full scale interior architecture as well as corporate and advertising lifestyle. He is always most comfortable capturing his subject's personality and so is often asked to capture the image for so many environmental portraits. Visit his site at <http://landsmanphoto.com/>

### **APRIL PRESENTATION: JOHN TELFORD**

by *Mal Dick*

#### **"LANDSCAPES OF THE SOUTHWEST"**

John Telford showed a series of photographs of the Southwest US, which covered the four seasons. His presentation of about 80 photographs, 20 for each season, was accompanied by a display of technical erudition, some of which, I have to admit, went over my head!

Although a writeup is not formally concerned with judging, I think in this case his judgement style, at least for the theme, was consistent with his overall approach to photography, so a few words on this would not be out of order. I comment on the three aspects in turn.

The series of images included a number of well-known sights at major accessible locations such as Zion and Bryce national parks, in the four SW states of Colorado, Utah, Arizona and New Mexico. Also covered were sites well off the beaten track. Whether familiarity breeds contempt, I found the latter the most compelling. Use of geological formations and appropriate lighting, such as one where the contrasting bands of hard and softer rocks produced effects which I have never seen before, produced stunning images. Similarly, the reflection of an eroded formation in a pool which, in these desert lands, appears only rarely, showed a dedication to searching for the unusual – and, incidentally, keeping John very fit with long hikes far into the more remote reaches! The same scene shot at different times of year and with the lighting chosen to obtain predetermined specific effects illustrated his points. While nearly all the images were of natural features, John's versatility was demonstrated by his photograph of a power plant at night in which the green cast was deliberately retained to give an eerie light which was reminiscent of a modern Dante's Inferno!

Mr. Telford tried very hard to obtain audience participation, asking if this or that image was recognized. Unfortunately, the well-travelled audience was in general more familiar with foreign lands than the arid lands of the southwest!! This seemed to me to detract from the presentation, insofar as the flow of the narrative and the way in which John was able to look at images from different angles got interrupted and perhaps made the presentation less "tight" than might otherwise have been the case.

Mr. Telford was a mine of technical information and he had a very focussed but quite "out-of-the-box" approach. For example, I think it was the first time I had ever heard of a landscape photographer deliberately shooting at high noon – because the

scene demanded the minimization of shadows to capture the essence of certain formations.

Equally, the focus on three characteristics – subject, composition, lighting – came through very clearly in the works. To this could be added technical knowledge. As anyone who has tried to photograph in conditions of high contrast knows, it is very difficult to encompass the light range. However, John's expert knowledge of light intensity enabled him to simultaneously show detail in the depths of a canyon and in the sun-baked far distance. He placed a lot of emphasis on determining the tonal range and using the reflection from one's hand as a guide. He also used the technique known as split-field, which effectively combines a close-up and normal lenses, which in turn enables close and far subjects to be in focus to an extent impossible with normal lenses.

Mr. Telford uses a film camera with a 24mm lens favored for many shots. He believes that film (Velvia) is perceptibly superior to digital at the present stage of the latter's development. He noted strongly that digital cameras are generally designed to have a bias towards brightness and thus lose shadows and that no two digital cameras are the same.

As befits someone with training as a mathematician/statistician, John Telford has a very classical and clear-cut approach to photography. While he does not believe in the classical "thirds" he does feel that a photograph should have a foreground, middle ground and distant features. He also feels that it should have three elements, not two and not four. Two elements, he avers, causes the eye to move restlessly from one to the other.

John's concerns came through strongly in his judging, at least of the prints and theme. Each entry was dissected meticulously under the headings of subject, lighting and composition. Those that did not satisfy him on all three criteria were quickly dispatched! While it was very clear what he wanted and I could see his reasoning, if that's not too clumsy, I do think he went overboard on the three element aspect. Also, some members noted that some of the winners did not seem to fully meet the theme criteria, which may have been a function of

miscommunication – or excessive concentration on conformity with generic technical criteria!

[ekalnav@erols.com](mailto:ekalnav@erols.com)

#### APRIL 2006 WINNERS

##### **Prints, Open, Class A & B (19 entries)**

1 <sup>st</sup> Place	<i>Hardship 2</i>	<i>Emine Gürgen</i>
2 <sup>nd</sup> Place	<i>City Lights</i>	<i>Samuel Otoo</i>
3 <sup>rd</sup> Place	<i>Curvy Structure</i>	<i>Manorama Rani</i>

##### **Slides, Theme (Urban Landscapes), All Classes**

##### **Combined (29 entries)**

1 <sup>st</sup> Place	<i>New Columbus</i>	<i>Fred Cochard</i>
2 <sup>nd</sup> Place	<i>Sura Shopping Center</i>	<i>José Cartas</i>
3 <sup>rd</sup> Place	<i>Miami 2005</i>	<i>Aquiles Almansi</i>
HM	<i>Curves</i>	<i>Emine Gürgen</i>

##### **Slides, Open, Class A & B (25 entries)**

1 <sup>st</sup> Place	<i>Eternal Flame</i>	<i>Sigrid Vollerthun</i>
2 <sup>nd</sup> Place	<i>The Eye Has It</i>	<i>Sigrid Vollerthun</i>
3 <sup>rd</sup> Place	<i>Disney 2005</i>	<i>Aquiles Almansi</i>
HM	<i>North Dakota Streak</i>	<i>Fred Cochard</i>

#### IPS ANNUAL EXHIBIT JUDGES - PROFILES

**Chip Clark** began photographing the exhibits and the behind-the-scenes activities at the Museum of Natural History 33 years ago. Today his interests have expanded to include the Museum's objects and artifacts, laboratories, scientists, research projects, and scientific expeditions around the world. He began shooting color slides in 1965 and today has an archive of more than 70,000 images. Chip joined the Smithsonian Natural History Museum in 1973, originally as an exhibits script researcher. Fascinated by the creative activities within the Museum, he began photographing the modelmakers, designers, artists, and scientists who work behind-the-scenes. Soon realizing that Chip's photographs were a lot better than his writing efforts, the Museum created the Scientific and Studio Photographer position that he still occupies today. Chip has traveled with the scientific staff on expeditions to Peru, Bolivia, Kenya, Cuba, India, Belize, and the high Arctic. More recently, he has traversed much of the United States and Western Europe with a contingent of physical anthropologists.



**Lillian M. O'Connell** has been a photographer in the Washington, D.C. area since the 1970's. After a Thomas J. Watson Fellowship in South America, she arrived in Washington in 1976 to cover the political scene. She covered Capitol Hill for Washingtonian magazine, and free lanced for national news services and magazines. Her other clients also included the Smithsonian Resident Associates, the Organization of American States, and was a contract photographer for Lensman Stock Photo Agency. She has taught photography at Trinity College (Washington, D.C.) and for the Smithsonian Associates Program from 1976-92. She ran a portraiture business specializing in candid family portraits since 1982. Currently, she is concentrating in hand-colored B&W prints, based on landscapes from her travels around the world. She has a line of notecards based on her past and present portfolios.

**Mike Smith** has been involved with photography since 1970. His career has included managing and owning a camera stores, sales representative for Leica cameras, owning a small camera strap manufacturing and distribution company, sales consultant to a well know camera bag manufacturer, and teaching photography to beginners. In the late 70's he began teaching a beginners class in photography for our International Camera Club members and to date has taught over 900 of our peers. For the past 21 years he has served as Director of Training for BoatU.S. His responsibilities are varied, but still provide an outlet for his passion for photography. He shoots on-the-water and on-the-ground promotional photos and produces promotional and training videos. When not working, Mike and his wife, Ruth are avid golfers and equally avid members of the Ft. Washington Harley Owner's Group chapter.

#### 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”

#### IPS 36<sup>TH</sup> ANNUAL EXHIBIT WINNERS

(143 Entries)

1 <sup>st</sup> Place	<i>Are You talking to Me?</i>	<i>Manorama Rani</i>
2 <sup>nd</sup> Place	<i>National Gallery Fountain</i>	<i>Aude Guerrucci</i>
3 <sup>rd</sup> Place	<i>Fez Pots</i>	<i>Carmen Machicado</i>
HM	<i>Stockholm Metro 04</i>	<i>Bill Katzenstein</i>
HM	<i>Blue Mood</i>	<i>Sigrid Vollerthun</i>
HM	<i>Disney Hall I</i>	<i>Fredrik Van Bolhuis</i>
HM	<i>Circles</i>	<i>Emine Gürgen</i>
HM	<i>Samba</i>	<i>José Cartas</i>
HM	<i>Big Man</i>	<i>Mal Dick</i>
HM	<i>Pages of a Book</i>	<i>José Cartas</i>
HM	<i>Attitude</i>	<i>Samuel Otoo</i>
HM	<i>White &amp; Pink Rose</i>	<i>Manorama Rani</i>
HM	<i>Aflac</i>	<i>Renalto Nardello</i>
HM	<i>Harbor Geometry</i>	<i>Emine Gürgen</i>
HM	<i>Watering Disney Hall</i>	<i>Fredrik Van Bolhuis</i>
HM	<i>Fading Hopes</i>	<i>Samuel Otoo</i>
HM	<i>Make Room for the Cows</i>	<i>Carmen Machicado</i>
HM	<i>Enjoy What you Do</i>	<i>Manorama Rani</i>
HM	<i>Harmony</i>	<i>Emine Gürgen</i>
HM	<i>Orchids</i>	<i>Caroline Helou</i>
HM	<i>Waiting for the Magic</i>	<i>Samuel Otoo</i>

#### THE DIGITAL STORM

##### MAMIYA BAILING ON CAMERA BIZ

It looks like another venerable Japanese camera company is about to exit the business, just weeks after Konica Minolta [produced its last camera](#). According to reports out of Japan [Mamiya](#), best known for its high-end pro equipment, will be selling off its film and digital camera business to focus on other sectors. The company apparently has had "stagnant sales" of its digital models, including its 22-megapixel, \$12,000, Mamiya ZD, which was released in Japan [in December](#) and in Europe [just last month](#). The buyer is apparently Cosmos Scientific, a Japanese company better known for its IT business than for any expertise in digital imaging. As of now, it looks like the deal is set to close on September 1.

**MEMBER'S FORUM****BEING THERE & COMPOSING:  
THE KEYS TO REMARKABLE  
PHOTOGRAPHY***By Bill Katzenstein*

Recently my Russian-language teacher invited me to a reception at the Russian Cultural Centre. Not missing an opportunity to impress her in conversation, I used the Russian phrase for “having reached the point of rapidly diminishing returns.” Yet moments later it was clear I had reached that very point. The bartender said something to me in Russian, and I had no idea what he was talking about. Instinctively turning to my teacher for help, she informed me as kindly as possible, “He asked if you want ice in your drink.” Lesson: No amount of strained technique or sophistication can make up for not mastering the basics.

What are the basics in photography? To start, rudimentary knowledge of camera operation is required, but that is not difficult, really, and not a factor that typically figures in precluding a great shot.

Rather, the most important determinants in creating compelling images are *being there*: locating or identifying great subjects; and *knowing how to compose them*, sometimes very quickly. The former can take substantial time and sometimes, money. The latter requires innate skill and/or learning through practice and advice. So obvious this that it all too often goes without saying.

The points should be evident from our IPS competitions. Exotic peoples and geographies from distant lands; the style and grace of tango; a perfect geometry of farmland or the indelible delicacy of the flower. Mischievous cooks. In all cases, the photographer had to GO to find—or set up—the subject matter. And second, capture the subject in a balanced, aesthetically pleasing composition.

It's important to add that apart from the large amount of material taken while traveling, the amount of fine, “original” work conducted locally has been of such magnitude and variety as if to demonstrate that travel is not necessary to create fine shots. I'm reminded of

former member Nina Samantela-Ruivivar, who created an incredible number of intriguing black-and-white images from shapes and shadows in her own home.

In photographic literature we are bombarded with information about the latest equipment and software, and how to improve our technique. And information about historical curiosities, no less! Of course I have produced a large amount of such material myself. While these pieces may be more or less helpful to some, and hopefully interesting, they typically affect us in only marginal ways. Occasionally a single piece may inspire us to new horizons, but it's rare. A point all too often overlooked by people who acquire the finest equipment, then wonder after some time why “the equipment” hasn't produced better results.

Or take architectural photography. People who have seen my website of 140 varied architectural images occasionally remark that the photography is good, etc. What they are actually complimenting is the diversity and color and varied shapes and forms of the images. In fact the photography per se is not difficult. What was crucial was identifying the photogenic architecture, and in many cases traveling a long way to be there, getting permission, then waiting for ideal conditions. Sometimes such “set-up” entails many times the energy or creativity of actually composing and snapping the image.

Last but not least, the trait of patience must be stressed. It's not uncommon for landscape and architectural photographers to return to the same location on multiple occasions, day after day, to await ideal lighting and other effects before taking any serious images.

The bottom line: Once you have mastered or are at least comfortable with the camera, the most important factors in taking great photographs are, first, to go out and find (or set up or create) the subject matter. And second, to compose the images in an appealing way. Among the services rendered by IPS have been the presentations and instruction by expert photographers who show us how to identify and capture such subjects.



An ancient scroll supposedly advised, “Miracles, you see, are not created overnight. They are, one might say, not miraculously created. They are, rather, the products of incessant effort, determination and unbearable patience.” It’s often that way in photography, with the delight in results commensurate to the effort.

[Billk1@bellatlantic.net](mailto:Billk1@bellatlantic.net)

## 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. Sheelr 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.

**CORCORAN GALLERY OF ART**  
**500 17<sup>th</sup> St., N.W.**  
**Tel. 202-639-1700; [corcoran.org](http://corcoran.org)**  
**“Reflections from the Heart”**  
**March 18 – June 4**

**Photography by David Seymour** looks back at the photographer’s black-and-white and color work. It starts in Europe during the mid-1930’s, continues with images for glossy magazines *life* and *Paris Match*, and concludes with children of Europe after World War II, a project for UNESCO and UNICEF.

**“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 Eugène 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](http://www.nga.gov)

**National Geographic Museum at Explorers Hall**  
**“Archipelago: Portraits of Life in the North-western Hawaiian Islands”** comprises more than 60 photographs by David Liitschwager and Susan Middleton of turtles, birds, plants, and insects from an unspoiled part of Hawaii. Closes May 29.  
 1145 17<sup>th</sup> St., N.W.; Tel. 202 857-7588;  
[Nationalgeographic.com/museum](http://Nationalgeographic.com/museum)  
**National Building Museum**  
**401 F St., N.W., 202 272-2448; [nbm.org](http://nbm.org)**

Through photographs, drawings, and a life-size replica of an ecologically friendly home, **“The Green House: New Directions in Sustainable Architecture and Design”** examines what it means to be “green” with special emphasis on new building materials such as recycled rubber flooring, countertops made from recycled paper, and energy-smart technology such as light bulbs and water heaters. The message that comes through is that aesthetics and environmentally sound practices can go hand in hand. The show includes” Ten Tips to Go Green”: how to use land wisely, how to work with the sun, how to improve indoor air quality. In a Resource Room, visitors can touch the materials used. Opens May 20, closes in summer 2007.

## TIPS

Concerned about digital theft? One way to stop it cold is to watermark your images. There are two ways to watermark images. The first hides code within the picture that generates a recognizable pattern identifying it as your photograph. The second is the visible method used by iWatermark from Script Software ([www.scriptsoftware.com](http://www.scriptsoftware.com)) that lets you superimpose a logo or signature onto an image. You can use special effects such as aqua, shadow, or emboss; you can also rotate, scale, and place your watermark anywhere on your photograph while preserving the image’s EXIF and IPTIC data. This application supports TIFF, PNG, PICT, BMP, JPEG, and GIF images. When creating thumbnails you choose the width and height and iWatermark will scale the image proportionally to fit those boundaries. iWatermark 3 is available for Mac OS and Windows and is the easiest to use watermarking application.

**CLASSIFIEDS**

Canon EOS Rebel with Canon 35-80 mm. lens and 52mm Quantaray soft focus filter; with instruction manual \$49

ENLARGER: Durst F60 enlarger with 35mm and 50mm lenses and set of 7 color filters. Bonus: Books on printing and enlarging \$50

SLIDE DUPLICATOR: Brand—Lupo \$25

PHOTO COLORING SYSTEM: Marshalls set of 14 pencils, hardly used \$9

CAROUSEL-TYPE SLIDE TRAYS for 80 slides and 120 slides \$2 ea.

LIGHT METER: Sekonic Model L-188 never used (orig. \$80) \$19

Contact Maria Obias-Bonnefoy (202)623-5865.

Pictures of merchandise available by e-mail [mobiasbonnefoy@imf.org](mailto:mobiasbonnefoy@imf.org).

***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

f

**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. 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 1<sup>st</sup> place;
- **3 points** for 2<sup>nd</sup> place;
- **2 points** for 3<sup>rd</sup> 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 1<sup>st</sup> place;
- **5 points** for 2<sup>nd</sup> place;
- **4 points** for 3<sup>rd</sup> place;
- **2 points** for Honorable Mention.

At the end of the season, those with the most points win 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> 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, 2005/6 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep -05</u>	<u>Oct -05</u>	<u>Nov -05</u>	<u>Dec -05</u>	<u>Jan -06</u>	<u>Feb -06</u>	<u>Pre-selecti on</u>	<u>Mar -06</u>	<u>Apr -06</u>	<u>06A /E</u>	<u>May-06</u>	<u>Year-End</u>	<u>Total</u>
Gürgen	Emine	A	5	12	12	8	5	5	13	11	11	6			88
Cartas	José	A	11	8	5	10	5	5	13	8	8	4			77
Otoo	Samuel	A	10	5	8	5	13	7	2	12	8	6			76
Vollerthun	Sigrid	A	10	5	6	10	9	7	4	5	13	2			71
Rani	Manorama	B			8	13	11	5	2	8	7	11			65
Katzenstein	Bill	A	5	10	5			13	13	8	5	2			61
Machicado	Carmen	A		5	13	7	5	5	9	10		7			61
Helou	Caroline	A	6	7	7	5	6	7	4	10	5	2			59
Cochard	Fred	A			9	6	7	13	2	8	11				56
Tyapkina	Marina	A	7	5	5			14	4	10	5				50
Johnson	Carolyn	B		5	10	10	8	10		5					48
Franzetti	Carlos	A	7	10	5	5	5	5		5	5				47
Sriram	Subramaniam	B	5	10	5	7	5	5		5	5				47
Palmioli	Manuella	A	5	8	5	5	5	5	2	5	5				45
Van Bolhuis	Frederik	A				13	6	15	6			4			44
Dick	Malise	A		5	5	5	6	5	2	5	5	2			40
Oomes*	Nienke	B	10	8	5	5		5							33
Almansi	Aquiles	A				5	11			6	9				31
Thomas	Lindsey	B				8	5	5		10					28
Nardello*	Renato	B	8		11	5						2			26
Guerrucci	Aude	A	10	10								5			25
Singh*	Raju	B				5	5	8	2		5				25
Windheuser	Chris	B			5	5	5	5		5					25
Järtby*	Per	B		5	7	5	7								24
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												5

## COMPETITION REMINDERS



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



**INTERNATIONAL PHOTOGRAPHIC SOCIETY**  
**MEMBERSHIP APPLICATION/RENEWAL**

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

Name: \_\_\_\_\_

Phone/ext.: \_\_\_\_\_ Mail Stop Number/Room: \_\_\_\_\_

Fax (if outside Bank/Fund): \_\_\_\_\_

IMF Staff \_\_\_\_\_ World Bank Staff \_\_\_\_\_ Retiree \_\_\_\_\_ Spouse/Partner \_\_\_\_\_

Mailing address (if outside Bank/Fund): \_\_\_\_\_

E-mail address (MANDATORY): \_\_\_\_\_

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

**Please check below the activities you could help with:**

\_\_\_\_ Programs                      \_\_\_\_ Print competitions                      \_\_\_\_ Slide competitions

\_\_\_\_ Hospitality                      \_\_\_\_ Publicity                      \_\_\_\_ Membership

\_\_\_\_ Exhibits                      \_\_\_\_ Classes/Workshops                      \_\_\_\_ Field Trips

\_\_\_\_ *Shutter Release*                      \_\_\_\_ Other (please specify)

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

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

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





# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## COMPETITION ENTRY FORM

*(Fill out and hand in with your entries)*

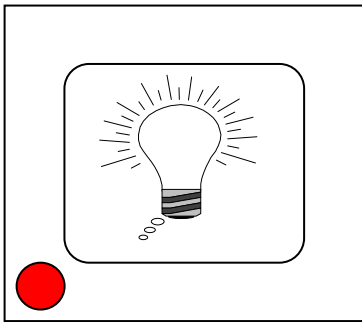
**Name:** \_\_\_\_\_ **Class:** \_\_\_\_\_  
**Room:** \_\_\_\_\_ **Phone:** \_\_\_\_\_ **Month:** \_\_\_\_\_  
**Theme:** \_\_\_\_\_

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

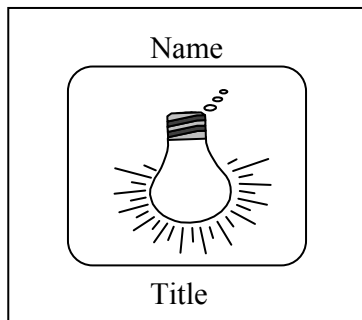
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>4</b>				
<b>5</b>				

*(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".