



THIS MONTH AT THE IPS

Wednesday, May 16, 2007 at 5:45 p.m.
IMF Auditorium
(HQ1 – R-710)
700 19th Street, N.W.

PRESENTATION

“Analog and Digital Techniques”

by

Richard A. Latoff

COMPETITION THEME:
(SLIDES ONLY)

Composition with Mirror

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

IPS ANNUAL DINNER

(Mark your calendar, June 8, details to follow)



MAY 2007

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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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<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

Dear All:

First, a big thank you to Severina De Biasi, Christy Gray, Caroline Helou, Bill Katzenstein, Anna Lawton, Manuella Lea Palmioli, Raju Singh, Sigrid Vollerthun, Mary Wilson and all the others who worked so hard on the preparation and execution of the 37th Annual Exhibition. The opening reception on April 30th was really excellent, and we have received many compliments on the quality of the displayed works.

The **New Rules Committee**, comprised of Antonia Macedo (Chair), Emine Gurgun, Per Jartby, Renato Nardello and Frederik Van Bolhuis, has completed its review of IPS competition and exhibition rules and practices, and prepared a set of proposals for consideration by the membership. Please make an effort to participate in the forthcoming discussion and vote, which will potentially introduce major changes to critical areas of IPS business. More information will be sent via email in the coming days.

Looking a little further ahead, the competitions for **Electronic Image of the Year**, **Print of the Year** and **Slide of the Year** will be held at the IMF on **Friday, June 8th**. The list of images eligible for these end-of-year competitions (as of April 30, 2007) is shown below in this issue of the SR. Winning images from the May Monthly Meeting, will also be eligible for these competitions. As highlighted on the cover of the SR, the May meeting is May 16, 2007.

The end-of-year competitions will be followed that same June 8th evening by the **Annual Dinner**, where the **Photographer of the Year** and **Rookie of the Year** awards will be announced. The dinner is the last scheduled event of the season, and provides a great opportunity to socialize among ourselves and with the speakers and judges who visited us during the season. Please watch out for further information about this event via email.

Finally, please remember that the World Bank's **Staff Appreciation Days** will be held on May 30th

and 31st, in the Atrium of the Bank's Main Complex. Those who would like to help manage the IPS booth should contact Raju Singh (rsingh2@imf.org) – the more the merrier. In any event, do stop by the IPS booth (often!) during these two days, and bring friends and colleagues.

Thanks.

—*Samuel Otoo*

MAY SPEAKER: RICHARD A. LATOFF

"Analog and Digital Techniques"

I believe you will find that Rick's work bridges the transition between the Analog and Digital worlds. The result being, the best of both and truly enduring. He has 'The Eye'.

Rick is known for his brilliantly colored and stunningly energetic images of Washington DC, Richard Latoff is probably the best known photographer in the region. Over the last 30 years, 10's of thousands of his prints have been purchased by visitors to our nation's capital. These include original prints and a series of posters designed and published for the Smithsonian Institution and The National Parks Service.

Richard Latoff is a native Washingtonian. Born on Capitol Hill in 1949. He remembers his first camera; The family Brownie Hawkeye, which "I was not allowed to touch under any circumstances". The second was one of the first Polaroid model 95's, purchased by his uncle; "the two things I remember the most: the pictures were developed in one minute and they smelt funny, like medicine".

Turning serious about photography in 1975, Rick invested in a Minolta XG7 and sold numerous prints from the first roll he shot with. "I beat the living hell out of that XG7 and today its one great paperweight"

The CANON EOS 650 came along in 1987 and went with him on a European tour and the result was his first professional work, including an award winning team photograph of the 1988 Austrian National Ice

Hockey Champions, and in the USA, a contract to document the construction of the World Bank Headquarters in Washington, DC.

In 1989 he went completely NIKON and such firms as Abramson, Conway and Bell Atlantic began hiring Rick to shoot corporate projects. At this time Rick founded the company that developed and manufactures the portable 35mm film based Time-Lapse Camera System that Walt Disney, The GSA, The World Bank and Gilbane Company, to mention a few, use to document major construction projects around the world. "It replaces a \$ 150,000 system with a \$ 15,000 system that did a better job".

Initially using the Nikon F4 and later F5, Rick has produced several defining images of Washington, DC. He has never stopped learning about the Art of Photography. In recent years, he has continued to experiment with new techniques, equipment and materials.

Digital and Digital/Analog processes along with computer tools such as Photoshop "are simply new colors on the palette". I approach photography more as a painter or as all painters, allowing the images or situation to dictate the technique, not attempting to force my will upon it. With this approach, I always present several styles in one show".

With experience and recognized knowledge Rick has, in the last few years been asked to lecture and judge at several photographic clubs and societies. Add to this credits ranging from national publications such as ENR, Civil Engineering and AW&ST to regional and local news and magazines. The total number of covers is in excess of 200.

Rick's most recent ventures include the opening of the Latoff Gallery in Alexandria Virginia, documenting the construction of The National WWII Memorial and Producing a documentary and companion book for the Smithsonian and PBS. "In 2007 I will be putting more time into publishing books and commercial art"

Driving all the commercial operations is the artistic endeavor. That is where the heart is. Rick's legacy is his art. "This shall survive beyond all and give the

future a look into the period when photography made its quantum leap from analog to digital. No time or change in the medium has had such a profound affect, and I am fortunate to be witness and in a position to preserve it for future eyes."

—*Caroline Helou*

APRIL PRESENTATION: JOSEPH MILLER

"Making the Ordinary Extraordinary"

Joseph Miller is not new to our club. He has been associated with the IPS for over 15 years. During that time, through his workshops, presentations, and tips provided when judging competitions, he has helped transform many IPS members into competent and successful photographers. As usual, Joe gave an excellent presentation on April 18, 2007. He showed how one could make extraordinary pictures from ordinary things that one commonly observes in day-to-day life, but never thought that they were worthy of being subjects.

The secret of taking extraordinary pictures, according to Joe, is to picture "what you see, not what you look at." Photography is a fine art, and careful design and composition are integral parts of the process. One should consider a plethora of things—angle, color, focus, contrast, and so on—and make a mental picture of what to include in the photographic space before shooting a picture.

In that respect, he does what he preaches. Once he takes a picture, he never manipulates it. A lot of thought process goes through his mind for each picture. His aim is to preserve what he sees the moment he is shooting the picture and not what he would wish to see in the future. To get the effects he needs, he always uses tripod, plastic gels (to get the color effects), and velvia slide film. He thinks digital photography is the future, but he is enjoying his slide photography at present!

In the real estate market, three important things to be considered are "location, location, and location." In making extraordinary pictures, according to Joe, three vital points are "isolation, isolation, and isolation." By isolating the subjects from their

surroundings, one can take stunning pictures. Joe further adds that when we learn to isolate, we will start seeing a shape or pattern that we did not see before. His main aim is to create an image where there are no competing subjects. The subject should draw the viewers' attention. His presentation demonstrated what he meant.

In his presentation, Joe showed what kind of daily routine he follows from the time he wakes up! His subjects were just ordinary things, such as a bamboo basket, broken glass, compact disks, eggs, forks, hair, ice cream in a cup, left over raspberry yogurt in a small container, measuring spoons, mugs, a painting brush, a pairing knife, paper clips, a rusted car, ties, a toilet seat, a tooth brush, and a vanity sink. But these subjects presented an eye-catching story. He created an illusion of zebra body stripes without traveling to Africa (and without spending a lot of money), but by just going to a nearby store and getting an inexpensive plastic lawn chair. All he did was to provide appropriate lighting and select proper angles to get the image he wanted.

Joe gave valuable tips for better photography during his presentation and when judging the monthly-competition:

- Look for patterns;
- Look for contrasts and balance them in the photographic space;
- Choose appropriate angles;
- Choose appropriate colors;
- Learn to separate the subject from the surrounding;
- Put darker shade in the bottom of the picture and lighter shade in the top;
- Place the subject in the photographic space appropriately and provide adequate separation for the subject from the boundaries of the picture;
- Always use a mat to mount the image (nothing should distract the viewer from the message that the image tries to convey)
- Avoid an even number of subjects in the picture, but sometimes it is acceptable to

break the rules, especially when it will make the picture better;

- Make sure the subject is focused properly and is sharp;
- The horizon should be parallel to the frame and never be centered;
- The pictures should show the details and definitions of the subject, which can be created by providing appropriate depth of field, focusing properly, and having appropriate lighting;
- Foreground and background should complement the subject; they should not compete with each other to take away the attention from the subject;
- Pictures can be stunning if we take them in the early morning lights;
- Look for imperfection in a subject and use it effectively;
- Move around the area from where one intends to take pictures and see whether one can improve the composition of the picture by doing so; and
- Use micro lens to help isolating the subject; however, micro lens are not necessary if one knows how to isolate.

One important tip he provided for the attendees was, "the fastest way to become a better photographer is to slow down." He implied that taking a lot of pictures does not make one a great photographer, but taking a lot of time to think through before taking a picture, will make an ordinary photographer extraordinary. Taking photography need not be expensive, he says. The local "Dollar Store" provides a lot of possibilities for making extraordinary pictures. It has inexpensive plastic and other materials. Combining creativity with these materials can produce breathtaking visual images.

The fact that there were more than 50 IPS members in the auditorium and many of them stayed until the end of the program, provides a testimony of how valuable Joe's presence had been.

—*Subramanian S. Sriram*

APRIL 2007 WINNERS**Prints, Class B (18 entries)**

<i>1st Place</i>	<i>Not Afraid of Heights</i>	<i>Miguel Navarro-Martin</i>
<i>2nd Place</i>	<i>Pastor Ernest</i>	<i>Hannah Faux</i>
<i>3rd Place</i>	<i>Watermelons</i>	<i>Miguel Navarro-Martin</i>

Slides, Class A (8 entries)

<i>1st Place</i>	<i>National Gallery of Art</i>	<i>Bill Katzenstein</i>
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Slides, All Classes (14 entries)

<i>1st Place</i>	<i>Fake Diamond</i>	<i>Sigrid Vollerthun</i>
<i>2nd Place</i>	<i>Hot Air Balloon</i>	<i>Manuella Palmioli</i>

Electronic Image Competition, Class B (31 entries)

<i>1st Place</i>	<i>Leaping</i>	<i>Chris Windheuser</i>
<i>2nd Place</i>	<i>Lucie's Eyes</i>	<i>Mary Wilson</i>
<i>3rd Place</i>	<i>Catching Bubbles</i>	<i>Willem Bier</i>
<i>HM</i>	<i>Fertility</i>	<i>Lionel Gahima</i>
<i>HM</i>	<i>The Flying Dutchman</i>	<i>Willem Bier</i>

Electronic Image Competition, Class A (30 entries)

<i>1st Place</i>	<i>Chat in Oldupai</i>	<i>Samuel Otoo</i>
<i>2nd Place</i>	<i>Different Angle</i>	<i>Rani Manorama</i>
<i>3rd Place</i>	<i>Juggler</i>	<i>Carlos Franzetti</i>
<i>HM</i>	<i>All in Vein</i>	<i>Emine Gurgun</i>
<i>HM</i>	<i>Steps Reflection</i>	<i>Rani Manorama</i>

Slides, Theme, All Classes Combined (13 entries)

<i>1st Place</i>	<i>Open Door</i>	<i>Caroline Helou</i>
<i>2nd Place</i>	<i>Winter</i>	<i>Mal Dick</i>

MEMBERS' FORUM**Annual Exhibition 2007***By Mal Dick*

This will be a (mercifully ?) brief review of the Annual Exhibition.

The first thing that was noticeable was the large number of new participants. Comparing exhibitors in 2007 with 2006 and 2005, there were no less than 15 new faces, and total participation increased by 10 over 2006. Of course, one or two had exhibited before 2005 but this infusion of fresh blood was indeed a welcome development. This is, I am sure, in large part due to the introduction of digital competitions for which Manorama and others deserve congratulations. The number of eligible exhibits also increased (by 11).

The exhibition was well attended. At a rough count, there were well over a 100 present at the peak, and the attraction was not just the smoked salmon, which was delicious. There was a good diversity of styles, and several people commented that it was much more difficult to distinguish between images that were originally digital and those from slides/print film, than in the past.

There were one or two disquieting notes. First, it was noted that the President won 1st and 3rd place! The idea was suggested that impeachment proceedings should be instigated but I understand this did not get much traction (perhaps we should get rid of one president at a time!). More seriously, several outside photographers noted that while there were a number of original and imaginative images, there were also a lot that were thought "run of the mill". Also, it was noted that portraits (as opposed to people) were rather rare, and only one got into the prizewinners list.

Again, some observers noted that almost all works were on glossy paper and some, with knowledge of other photographic exhibitions, wondered whether the photographers deliberately chose glossy or just didn't choose carefully (I must admit I came into the second category!). This raised another point. The commercial prints are quite expensive, but one or two exhibitors did express dissatisfaction with the commercial products.

One observer, again from outside IPS, raised the perennial question "Could you give more detail of where some of these exotic photographs were taken?" I pointed out the difficulty in doing this on the exhibit, but I wonder if, when asked to

update/give bios, exhibitors might be invited to note in the catalogue where a particularly intriguing image was taken.

One final point. Only one AE judge was present. As these are busy people who give their time freely, we should be grateful to receive their considered judgements. However, it might be useful if we could receive an idea of what the judges, collectively and individually, were looking for – and, even more importantly – if they found it!

Again, a stimulating exhibition – and welcome to the new blood!

The Triumphs of Eliot Porter

by *Bill Katzenstein*

Thank Eliot Porter (1901-1990) the next time you admire a book or calendar of colorful nature photography. A generation after Ansel Adams portrayed heaven on earth in expansive black-and-white, Porter introduced a more intimate window on nature, in color and in soft hues. His was a closer, gentler view of wildflowers, forests, ponds, fallen leaves. . .striving not for the awesome but the transcendental. In many of Porter's iconic images, temperate colors appear as if weaved into a blended fabric, which enhances the serenity. He would later move on to photograph diverse geographies more striking and severe, but skillfully retained much of the quietude and reverence of his original old-forest photography.

In most any bookstore, you will find voluminous editions of nature photography in elegant color, but it was not always so. There was a first: "*In Wilderness is the Preservation of the World*", published in 1962 by the Sierra Club, with the contemplative nature photography of Eliot Porter together with selected verses of Henry David Thoreau paired to images of the New England woods.

The book was and remains a sensation. Porter's photographs of the New England wilds were masterworks of composition and colors crafted to evoke a tranquility that beckons and often amazes. In *Maple Leaves in Pine Needles*, New Hampshire,

1956, fallen pale red, orange and green maple leaves rest on dark green pine needles over rich black earth. Essentially two photographs in one, and that is the genius. The leaves are not brilliant, but Porter produced a stunning image by the use of two, overlying contrasts: the leaves over the emerald needles, and the needles against the dark grainy earth. Contrast is delicately but strikingly applied, and the color exquisitely finessed. Differences of style notwithstanding, Porter was influenced by Ansel Adams to the degree that every object of importance in the image—including the rich black earth—is distinguishable in detail, in some areas just barely, which crowns the effect.

TECHNICAL INNOVATION

Porter's splendid color landscapes were not only an artistic but a supreme technical achievement. Until the early 1960s, color photography was not considered an artistic medium. At its best, color had become the norm for splashy news magazines and was transitioning to mass-market photography. Color films and requisite development processes did not offer the dynamic range or overall finesse of black-and-white films that were considered prerequisites for fine-art photography. Results from color films tended to vary by batch or roll. Bright colors could appear unnaturally intense (which may have appealed to magazine readers). Colors of prints and slides tended to fade in as little as three or four years.

Enter Eliot Porter, and Kodak. In an effort to improve the quality of color films, Kodak had introduced complex emulsions offering wide tonal range but which required a complicated dye-transfer development process. Porter, who had previously mastered black-and-white film processing, worked out a complex, painstaking process of tweaking the new Kodak emulsions to provide a finesse and delicate tonality previously obtainable only from black-and-white films. Otherwise his groundbreaking book of exquisite color imagery would not have been possible. At the time, Porter used a Linhof large-format camera with 4x5 inch negatives to take most of his nature photographs. Color films of that era were too grainy to produce fine-art enlargements or allow for sufficient

manipulation at that level in 35mm or medium formats.

Eliot Porter is credited as the first nature photographer to artistically craft color images, in both the taking and development processes, to the degree and finesse that had been achieved by Ansel Adams in black and white. So delicate was Porter's processing technique that a leading photography critic at the time, Weston Naef, wrote that Porter "was captivated by colors that had not yet been named."

BIOGRAPHY

Eliot Porter was raised in Illinois but became an avid photographer of birds and seascapes beginning at age 10 during summer vacations on the Maine coast. In his early adulthood, Porter took up chemistry followed by medicine, ultimately receiving his M.D. from Harvard Medical School. Photography remained a pastime. He embarked on what looked to be a promising practice in biomedical research. Yet, Porter could not resist the lure of photography. In 1938 at the age of 37, he abandoned his medical career to devote full time to photographing nature.

Several years earlier, Porter had shown a sampling of his photography to Alfred Steiglitz, a leading photographer of that era. Steiglitz dismissed the compositions as "woolly," which can be interpreted to mean not projecting a strong or definitive impression. After seeking advice of Ansel Adams, Porter set to work to master his creative skills. Four years later, Porter paid a return visit to Steiglitz, who was unabashedly impressed, and offered him a one-man exhibition in his New York gallery. Porter's second career was born.

For the next decade and a half he would work mainly in black-and-white. He began taking color images in the early 1950s. Porter's defining success, "*In Wilderness is the Preservation of the World*", was published when he was 61. The book would remain in print for decades, but was just the start of a prodigious love affair with color photography that would thrive for nearly 30 more years. In Porter's senior years, he traveled to far-flung countries and Antarctica to broaden his portfolio. Among his better-known books were: "*Baja California and the*

Geography of Hope" (1967), "*Galapagos: The Flow of Wilderness*" (1968), "*Down the Colorado*" (1969), "*The Tree Where Man Was Born: The African Experience*" (1972), "*Antarctica*" (1978), "*Eliot Porter's Southwest*" (1985), "*Maine*" (1986), "*Mexican Churches*" (1987), "*Iceland*" (1989), and "*Nature's Chaos*" (1990).

Porter bequeathed his stock of his works to the Amon Carter Museum in Ft. Worth, Texas. To learn more about Porter and view a large selection of his photography, consult the museum's website: www.cartermuseum.org.

HIS PLACE IN HISTORY

Photography writer and critic Michael More, in *View Camera* magazine (July/August and September/October 2003) believes that contemporary avant-garde critics have understated or ignored Porter's achievements in recent anthologies and reviews. Call it the Norman Rockwell phenomenon: Art that is popular through a broad spectrum of society tends to be viewed by critics as uninspired or insufficiently creative, particularly if the artist did not tend to abstraction and was highly productive, notwithstanding consistency of creativity and quality. Through his writings, from which much of the information in this article has been drawn, Michael More has made ardent efforts to uphold the reputation and publicize the accomplishments of Eliot Porter.

Eliot Porter portrayed nature as beautifully graceful and sacrosanct, in a way that appears wholly spontaneous but required careful composition and (for much of his career) a painstakingly complex film development process. Out of this creativity and exactitude came the introduction and popularization of color nature photography as an art form, before the requisite films and processing techniques were really ready. Porter was a pioneering photographer and technician ahead of his time, as well as an artist who put aside a medical career at considerable risk to successfully develop his creative talents after receiving what many would take as ego-deflating criticism. Porter's were triumphs of will and innovation as well as art.

IPS – 2007 Annual Exhibition Awards

<i>1st Place</i>	<i>Future View</i>	<i>Samuel Otoo</i>
<i>2nd Place</i>	<i>Pink Elephant ?</i>	<i>Sigrid Vollerthun</i>
<i>3rd Place</i>	<i>Jelly Fish Dive</i>	<i>Samuel Otoo</i>
<i>HM</i>	<i>Handstand</i>	<i>Mary Wilson</i>
<i>HM</i>	<i>Walking in a Museum</i>	<i>Ajay Bisaria</i>
<i>HM</i>	<i>Eternal Flame</i>	<i>Sigrid Vollerthun</i>
<i>HM</i>	<i>Bird Watching</i>	<i>Emine Gurgun</i>
<i>HM</i>	<i>Glacier</i>	<i>Mal Dick</i>
<i>HM</i>	<i>Jessica</i>	<i>Willem Bier</i>
<i>HM</i>	<i>Desert Tracks, Khar Ghilane</i>	<i>Frederik Van Bolhuis</i>
<i>HM</i>	<i>Wildebeeste Silhouette</i>	<i>Bassirou Sarr</i>
<i>HM</i>	<i>Hippo at Play</i>	<i>Marina Tyapkina</i>
<i>HM</i>	<i>Refuge in Nature</i>	<i>Emine Gurgun</i>
<i>HM</i>	<i>The Price of Oil</i>	<i>Miguel Navarro-Martin</i>
<i>HM</i>	<i>Zebra Crossing</i>	<i>Carmen Machicado</i>
<i>HM</i>	<i>Salt Desert</i>	<i>Marco Pinon</i>
<i>HM</i>	<i>Young Monks</i>	<i>Miguel Navarro-Martin</i>
<i>HM</i>	<i>Abandoned</i>	<i>Emine Gurgun</i>
<i>HM</i>	<i>Fish Market in Stonetown</i>	<i>Carmen Machicado</i>
<i>HM</i>	<i>Under the Candelabra</i>	<i>Sigrid Vollerthun</i>
<i>HM</i>	<i>Bani Girl</i>	<i>Frederik Van Bolhuis</i>

ANNOUNCEMENTS

ARTOMATIC – IPS on Display

Antonia Macedo and Raju Singh, two IPS Members, are exhibiting at this year’s Artomatic. Artomatic, the Washington, D.C., area’s eclectic, engaging — and occasionally even eye-popping — arts extravaganza is back this spring and promises to be more of a draw than ever before.

Held regularly since 1999, Artomatic is the region’s one-of-a-kind multimedia art featuring more than 600 regional artists and performers. The free five-week event, to be held April 13–May 20, will feature

nearly 90,000 square feet of paintings, sculptures, photography and other creative work

ARTOMATIC 2007

April 13–May 20, 2007
 2121 Crystal Drive, Arlington, Va.
 Metro stop: Crystal City
 Free admission. Donations accepted

HOURS

Sunday, Tuesday, Wednesday: Noon–10 p.m.
 Thursday: Noon–11 p.m.
 Friday, Saturday: Noon–1 a.m.
 Closed Mondays

National Juried Camera Club Show and Exhibition

Raju Singh will also have some of his work on display at the Washington Gallery of Photography as part of its National Juried Camera Club Exhibition.

Dates: May 11 to June 4, 2007, Washington Gallery of Photography, 4850 Rugby Avenue, Bethesda, Maryland. Opening on May 11 from 6 pm to 9 pm.

Nature Photography Day, June 15, 2007: Ten Ways to Celebrate

Last year, the North American Nature Photography Association (NANPA) launched the first national observance of Nature Photography Day on June 15. Reaching photographers locally is a wonderful way to build enthusiasm. The theme this year is **June 15: Capture a Scene.**, and there is here below a list of ten ways in which photographers can use their cameras to view the world and maybe safeguard the environment.

1. June 15 is a Friday this year, a time to begin photographing your surroundings — and then to stay creative throughout the whole weekend!
2. If you belong to a photography club, tell your friends (potential members, too) about Nature Photography Day.

3. Design a hat, T-shirt, or picture frame with a message such as “June 15: Capture a Scene.”
4. Pick something in nature that you’ve never photographed before, and then make plans to photograph that subject on June 15.
5. Visit a gallery or museum exhibit near you — or start a photography gallery of plants, animals, and natural scenes in your own home!
6. Take your grandkids on a nature trek and give them a single-use camera to use. Then print some of their photos and present them, in a mat or frame, to those young photographers.
7. Invite neighbors and friends to join you on a nature photography adventure at a garden, trail, or even your own backyard.
8. Look for and photograph something that detracts from the beauty in nature — images that show how human beings sometimes adversely affect our environment.
9. Select a subject in nature that is small or common and thus easily overlooked. Then photograph it in a way to make the ordinary seem extraordinary.
10. Finally, ask yourself how *your* images can help to bring positives changes to your world!

For more information, contact the North American Nature Photography Association at www.nanpa.org or call 303-422-8527.

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.

Toni Sweet Digital Photography Workshop

A one-day workshop on digital photography taught by Tony Sweet on **June 9**, from 9 a.m. to 2 p.m. at the Friendship Heights Village Center. Participants will shoot both indoors and outside, process their images, and have their work critiqued. You must have your own digital camera and a basic knowledge of photography equipment (including f/stop and shutter speed). This class is not for beginners. Bring a laptop if possible; instructor will have one available. Bring a brown bag lunch. Cost is \$65 and an additional \$50 for non-Maryland residents. Checks should be made payable to Montgomery College. Sign up at the Village Center. The minimum is 12 participants; maximum is 15. Registration is required please call the Center for more information Tel No. 301 656-2797 or check the website on www.friendshipheightsmd.gov or email: info@friendshipheightsmd.gov

Hirshhorn Museum and Sculpture Garden

Wolfgang Tillmans, a German-born photographer, displays his images in haphazard ways-tacked onto walls or scattered on tabletops. The arrangements are deliberate. Tillmans wants viewers to think about the

connections among his subjects-intimate moments, a pair of jeans thrown over a banister. "**Wolfgang Tillmans**" runs May 10 through August 12. Seventh Street and Independence Avenue, SW, Tel. (202) 633-4674; website: www.hirshhorn.si.edu

List of electronic images, prints & slides eligible for the End of Year Awards (September 2006 – May 2007)

(As of end-April 2007)

Aquiles Almansi
Catastrophe (E)

Tijen Arin
Old Man II

Willem Bier
Girl in Kasbah (P)
The Morning Paper (P)
Jessica (E)
Catching Bubbles (E)
The Flying Dutchman (E)

Ajay Bisaria
Walking in a Museum (E)

Curt Carnemark
Young Monks, Bhutan (E)
Enjoying Cigars, Myanmar (E)

José Cartas
Zebras
Lion, Close Up
Formula One
Yellowstone River
Braving the Snow (E)

Frédéric Cochard
Ladybug Walk
Yellow Brick Wall
Kenilworth Purple
Helipad
Ice Ghost
Fly Art
Paris Wheel

Patricia Davies

Hmong Women (P)

Severina De Biasi
Palm Light (P)

Malise Dick
Glacier
Berkley Church
Nouma IV
Winter

Hannah Faux
Spot the Difference (P)
Pastor Ernest (P)

Daniel Farchy
Repainting Milot Church (E)
Brothers (E)
Sneaky (E)

Carlos Franzetti
Father's Day (E)
Preening (E)
Osprey Family (E)
Juggler (E)

Christy Gray
Funny Face
Walter (E)

Lionel Gahima
Peaceful Quietness (E)
Fertility (E)

Emine Gürgen
Onion Rings
Cactus River
Berries
Twist and Turn
Cauldron
Water Lily (P)
Tradition
Bird Watching
Flowering Cactus
Refuge in Nature
All in Vein (E)

Caroline Helou
Sandstone of the Southwest

Green Mood
Blacklight Magic (1)
Peony
Lower Antelope (3)
Oma (2), Leilifontaine
Open Door

Per Järtby

The Drummer (P)
Red Eye (P)
Friends (E)
Seaweed Harvest (E)
The Ant (E)
Hair Braiding (E)

Bill Katzenstein

National Gallery of Art (P)

Carmen Machicado

Grass and Water
Jordan Pond
Acadia
Masai Mara Zebra 1
Boats (P)
Fishmarket in Stonetown (P)
Masai Mara Colors (E)
Zebra Crossing (E)
Lake Naivasha 1
Masai Mara Plains

Renato Nardello

Beach Mole (E)

Miguel Navarro-Martin

Inspiring Architecture (P)
Watching You Pass By (P)
Young Monks (E)
Smoking Santas (E)
A Touch of Light (E)
Carnival 07 (P)
The Price of Oil (P)
Not Afraid of Heights (P)
Watermelons (P)

Samuel K. Otoo

Treed Leopard (P)
Wheels and Circles (P)
Woman in Black (E)
Future View (E)

Batteleur Eagle 2 (E)
Giraffe Candelabra (E)
Jelly Fish Dive (E)
Iridescent (E)
Chat in Oldupai (E)

Manuella Léa Palmioli

Leaf Pattern VI
Lilac-Breasted Rollers
Attitudes
Joie de Vivre
Tembo Baby Face (E)
Imani
Twiga's Look (E)
Irie Gecko, The Return
Pattern, Hot Air Balloon

Marco Pinon

Rice Crop (E)
Sand Desert (E)
Disney Arts Building (E)
Frozen River Bed (E)

Manorama Rani

Dry Rose (P)
Different Angle (E)
Steps Reflection (E)

Marta Romero

In Between

Chiara Salabè

Hidden Curiosity in Kabul

Bassirou Sarr

Smiling Faces (E)
Sambourou Girl 1 (E)
Wildebeeste Silhouette (E)

Raju Singh

Serenity
Turban
Legz
Patience
Halloween Lady
Cha (E)
Red Scarf

S. Lyndsey Thomas

Glass of Gin
Perfect Curves?
Blue Bottle
Giggles

Marina Tyapkina

Russian Forest (P)
Hippo at Play (P)

Fredrik Van Bolhuis

Selling Eggs in Turpan
Guarding the Warriors
Trichy Temple Light
Rockefeller Gold
San Martin Pilgrims
Bani Girl
Awash Faces
Desert Tracks, Khar Ghilane
Crossing Sydri Ofair
Zanzibar Pose

Sigrid Vollerthun

Welcome to Madagascar
Good Morning
Lilac-Breasted Roller (E)
Under the Candelabra Tree (E)
Fishy Eyes (P)
Oncidium Ballet
Pink Elephant?
Fake Diamond

Mary Wilson

School Days (P)
Kaleidoscope (P)
Innocence (P)
I Spy (E)
Handstand (P)
The Race is On (P)
Lucie's Eyes (E)

Chris Windheuser

Geisha (E)
Mexdance 1 (E)
Leaping (E)

(P) = Print
(E) = Electronic Image

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

September 13, 2006, Kitchen Items

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

October 18, 2006: Dominant Color

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

November 15, 2006: Curve(s)

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

December 20, 2006: Unusual Point of View

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

January 17, 2007: People (Mandatory)

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

February 21, 2007: Motion

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

March 21 2007: Hidden/Partially Glimpsed

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

April 11, 2007: Rhythm

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

May 16, 2007: Composition with Mirror

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

To be inserted in your camera bag

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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

<i>Last Name</i>	<i>First Name</i>	<i>Class</i>	<i>6-Sep</i>	<i>6-Oct</i>	<i>6-Nov</i>	<i>6-Dec</i>	<i>7-Jan</i>	<i>Pre-selec-tion</i>	<i>Feb-07</i>	<i>7-Mar</i>	<i>7-Apr</i>	<i>07A/E</i>	<i>7-May</i>	<i>Year-End</i>	<i>Total</i>
Otoo	Samuel	A	10	5	8	5	7	11	7	7	10	11			81
Gürgen	Emine	A	12	8	12	5	5	11	7	8	6	6			80
Vollerthun	Sigrid	A	5	5	5	8	5	11	7	8	10	9			73
Singh	Raju	B	13	5	8	5	10		13	10	5				69
Machicado	Carmen	A	7	6	6	10	10	4	11	5	5	4			68
Wilson	Mary	B	13	10	5	5	6	5	8	5	8	2			67
Helou	Caroline	A	5	11	5	5	5	4	5	15	10				65
Van Bolhuis	Frederik	A		13	7	8	10	4	10	7		4			63
Navarro-Martin *	Miguel	B			10	8	9	2	5	13	12	4			63
Palmioli	Manuella	A	5	5	7	6	11	6	6	6	8				60
Cochard	Fred	A		5	5	17	5	6	10	5	5				58
Dick	Mal	A	5	7	8	5	5	4	5	5	8	2			54
Thomas	Lyndsey	B	5		15	8	8		5	5	5				51
Bier *	Willem	B		5		5	10	4	10	5	8	2			49
Rani	Manorama	A	5	8	5	5	5		5	5	9				47
Cartas	Jose	A		7	5	6	5		11	10					44
Järtby	Per	B	7		8		7	2	5	7	5				41
Franzetti	Carlos	A	5				6		5	9	7				32
Majaha-Järtby	Julia	B	5		5		5		5	5	5				30
Pinon	Marco	A				5	6	2	8	6		2			29
Windheuser	Chris	B					7		7	5	10				29
Gray *	Christy	B			5		5	2		10					22
Faux *	Hannah	B							7	5	8				20
Tyapkina	Marina	A	8		10							2			20
Farchy *	Daniel	B						7		6	5				18
De Biasi	Severina	B				7	5		5						17
Macedo	Antonia	A	5		5						5				15
Katzenstein	Bill	A			5						10				15
Gahima *	Lionel	B								8	6				14
Carnemark	Curt	A					13								13
Sarr	Bassirou	A					7	2				2			11
Nardello	Renato	B					10								10
Davies	Patricia	B							10						10
Sriram	Subramaniam	B	5								5				10
Bisaria *	Ajay	B						2	5			2			9
Romero	Marta	B							8						8
Almansi	Aquiles	A					5	2							7
Arin	Tijen	A	6												6
Sikkema *	Dawn	B							5						5
Lawton	Anna	B	5												5
Salabe *	Chiara	B						5							5
Balkind	Jeffrey	B							5						5
Bao	Yongdong	B							5						5
Roxas	Audrey	B					5								5
Ceballos *	Francisco	B					5								5
Saker *	Neil	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:

____ 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

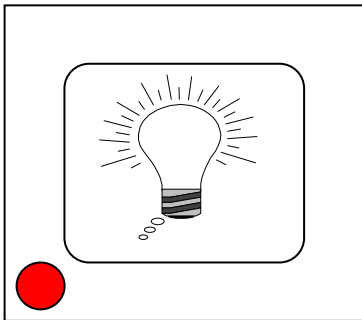
(Fill out and hand in with your entries)

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

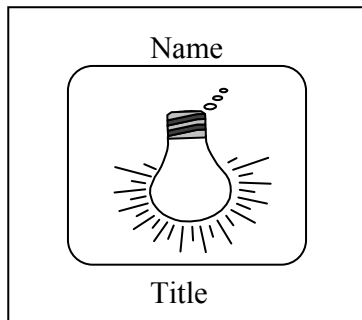
Note: Monthly competition winning photos/slides will be used on the IPS web site
 If you do **not** wish to have your photos/slides posted on the web site please indicate this:

		Category (check one for each photo)			
		Slides		Prints	EIC
		Theme	Open	Open	Open
Title					
1					
2					
3					
4					
5					
<i>Five entries per member maximum</i>					

(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".